

HOUSE & GARDEN

A Condé Nast Publication



Small House Number · July, 1931 · Price 35 cents

Over a Million SATISFIED USERS

ask your neighbor



ALREADY a million General Electric Refrigerators—tangible, self-evident proof of public preference—preference based on performance, and performance alone! A million homes in which the Monitor Top signifies the very ultimate in expense-free, attention-free refrigeration service. Ask *your neighbor*! Consider these features—these advantages—enjoyed by General Electric users: The flawless mechanism operates in a perpetual bath of oil—hermetically sealed in ageless steel—the Monitor Top! Gleaming all-steel cabinets stubbornly resist wear. Interiors are porcelain-lined—acid-proof and stain-proof. Sliding shelves make food easy-to-get-at. A varied range of temperatures assures complete refrigeration. An accessi-

ble dial speeds freezing of ice and desserts. And an unconditional guarantee assures every purchaser three long years of expense-free performance—the kind that has made a million users *satisfied* users.

Call a General Electric refrigeration expert today. Learn about the new General Electrics—the added refinements—the lowered prices—the terms that everyone can afford—the features that will make *you* one of the second million *satisfied* General Electric users!

**Guaranteed
3-YEARS.**

Write us for the latest issue of our magazine, "The Silent Hostess." It contains valuable information regarding proper food preservation and its relationship to health. Address Section K7, Electric Refrigeration Department, General Electric Company, 1400 Euclid Avenue, Cleveland, Ohio.

Join us in the General Electric Program, broadcast every Saturday evening, on a nation-wide N. B. C. network

GENERAL ELECTRIC

ALL-STEEL REFRIGERATOR

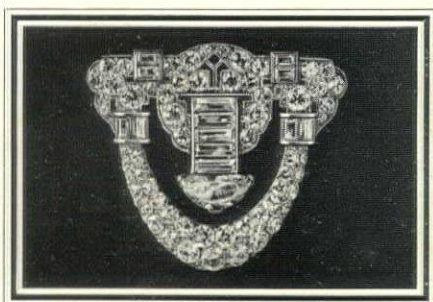
DOMESTIC, APARTMENT HOUSE AND COMMERCIAL REFRIGERATORS, ELECTRIC WATER COOLERS

65 36932

Per
NA7100
H6
v. 60
July-
Dec.

TIFFANY & Co.

JEWELERS SILVERSMITHS STATIONERS



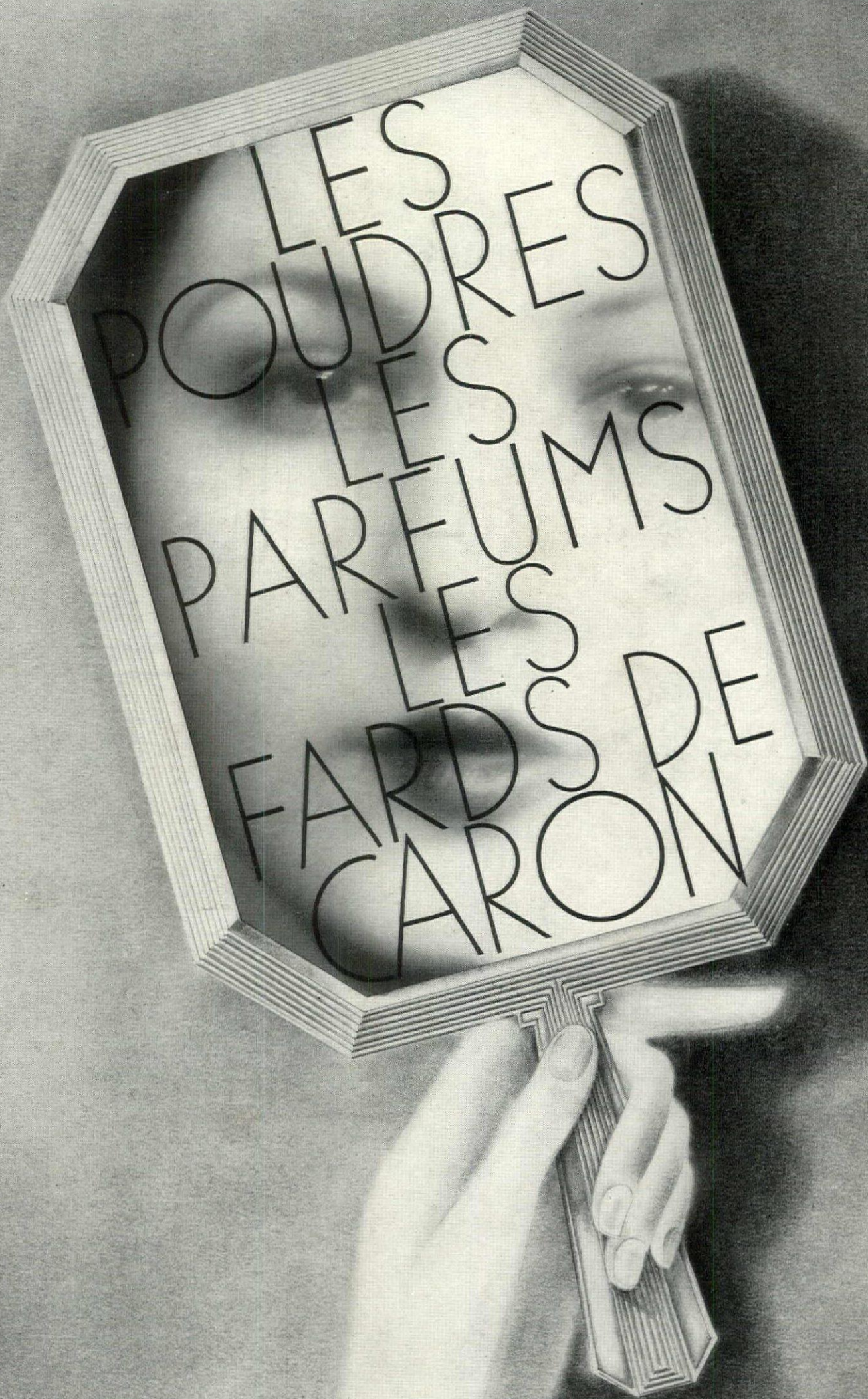
*A Large Selection of
Diamond Jewelry*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

PARIS
25 RUE DE LA PAIX

LONDON
44 NEW BOND STREET



POUR TOUTES LES BEAUTES
BRUNES OU BLONDES

SOME of the most enthusiastic comments by visitors to our showrooms in New York, Buffalo, Chicago and Los Angeles are inspired by the distinctive beauty and variety of Kittinger desks for the library, living room and executive office.



Acknowledgment
Wallpaper
M. H. Birge & Sons Co.
Rug
K. A. Bistany, Buffalo



© 1931, Kittinger Company

The Golden Age of Furniture... particularly the Early Georgian Period... was noted for the classical beauty of its cabinet work and this finely proportioned Queen Anne desk is a counterpart of a singularly handsome piece of that Period, adapted by Kittinger designers to present-day home requirements.

This desk is one of more than 700 distinctive Kittinger pieces... all inspired by Period masterpieces and fashioned with skillful understanding into reproductions and adaptations of beautiful museum pieces and cherished heirlooms. Although these pieces are created in limited numbers from Solid American Walnut, Solid Honduras Mahogany and Solid Oak exclusively, many of them are well within the reach of moderate incomes.

We are just waiting to send you a booklet containing many photographs of inviting furniture groupings... page after page of interesting suggestions for living room, library, dining room, bedroom and executive office. Address Kittinger Company, 1876 Elmwood Ave., Buffalo, N. Y.

*You will Receive a
Cordial Welcome at any of
Our Showrooms*

In Buffalo
At Factory, N. Elmwood Ave.

In New York
385 Madison Ave.

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433 East Erie St.

In Los Angeles
At Factory, 1300 S. Goodrich Blvd.



KITTINGER
Distinctive Furniture

A MIDSUMMER NIGHT'S GLEAM

Fireflies glimmer over the hedge . . . a summer moon hangs low, silvering the lawn with magic beauty . . . the sound of voices on the terrace mingles with the clinking of crystal glasses that gleam in the moonlight.

The guests go indoors to dine . . . they are greeted by a sight as enchanting as the out-of-doors. The table is exquisite with old lace, china, silver and crystal glasses that reflect the dancing lights of the candles in their cool, transparent depths.

This charming hostess has wisely chosen Sloan Rock Crystal glasses for her summer table and for the cocktail hour, knowing that they add that note of gracious hospitality she aims to achieve.

Made of the finest materials, every piece of Sloan Rock Crystal is flawless in its clarity and lasting lustre.

Over fifteen lovely patterns afford an interesting choice. If your dealer does not carry Sloan Rock Crystal write direct to Sloan Brothers, Lonaconing, Md. for an illustrated catalogue; also give us your dealer's name.

SLOAN

ROCK CRYSTAL

RINGS LIKE A BELL

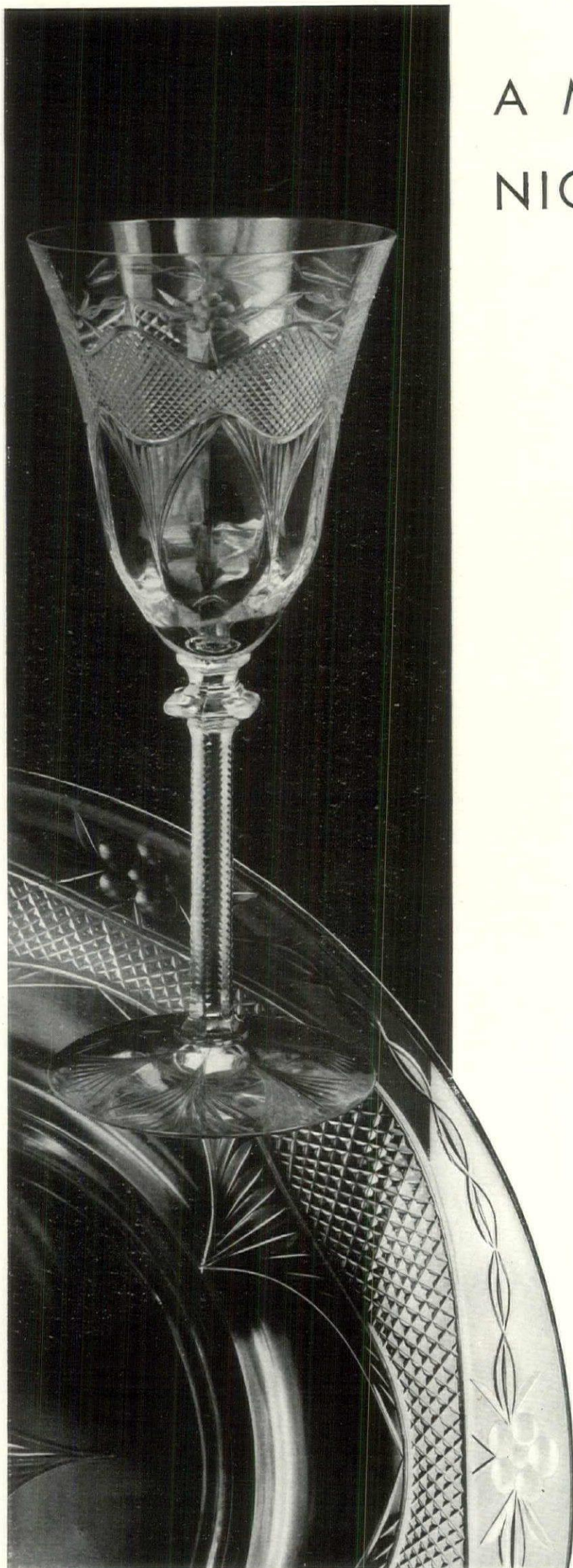
LONACONING



MARYLAND

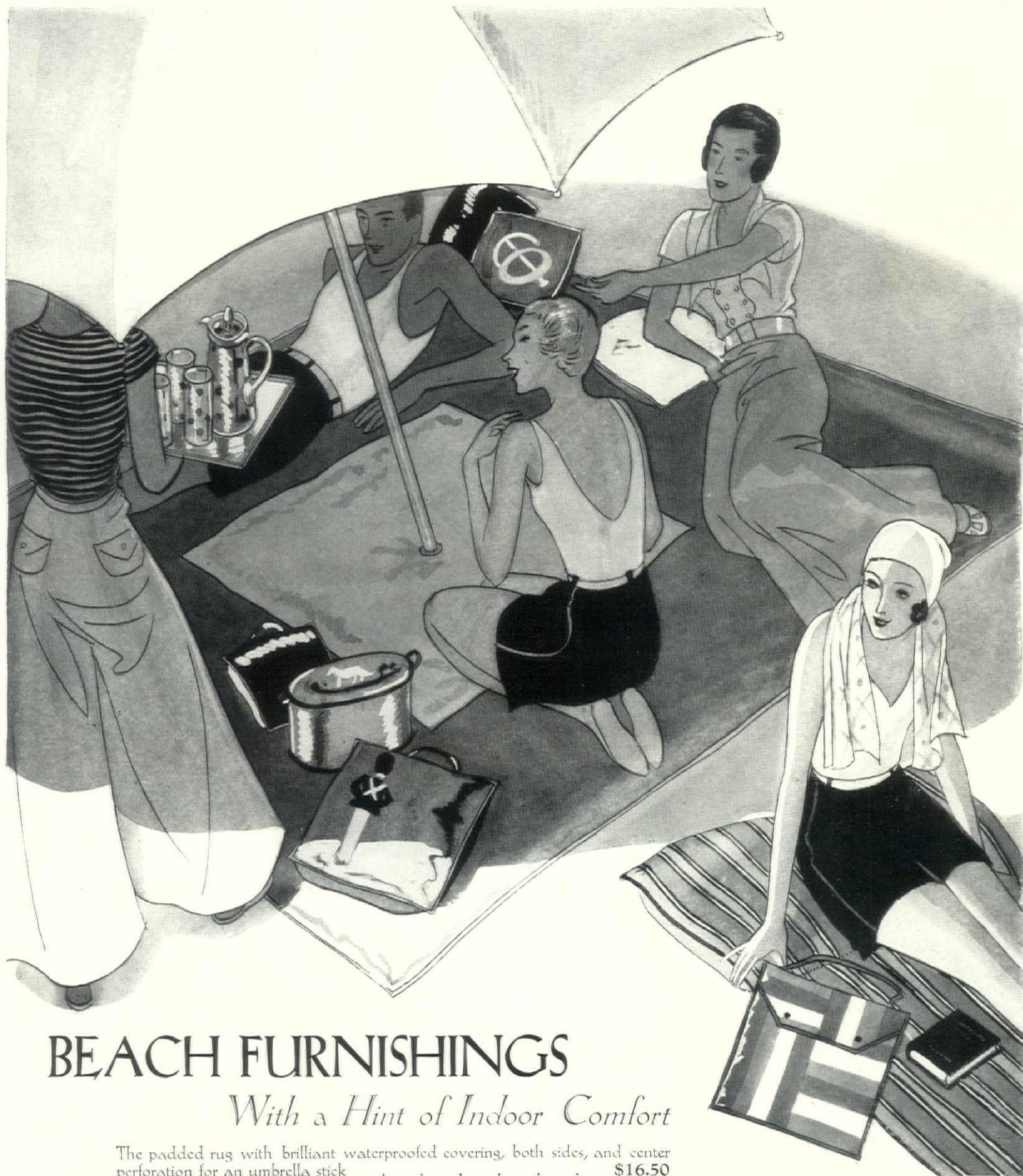
Look for this Trademark

Sloan Rock Crystal Ware in fifteen patterns, including all types of glasses, goblets and plates in three sizes, may be obtained at Gimbel's, New York; Carson, Pirie & Scott Davis Co., Chicago; Snellenberg's, Philadelphia; A. Stowell & Co., Inc., Boston; Ed. Schuster & Co., Milwaukee; Higbee's, Cleveland; Tuttle & Clark, Detroit; Kresge, Newark; all Montgomery Ward retail stores and mail order. Permanent displays at 1107 Broadway, New York and at Transportation Bldg., Los Angeles.



B. ALTMAN & CO.

FIFTH AVENUE AT 34th STREET, NEW YORK



BEACH FURNISHINGS

With a Hint of Indoor Comfort

The padded rug with brilliant waterproofed covering, both sides, and center perforation for an umbrella stick	\$16.50
Pillow and mattress, in one, to match	10.50
A similar style in cotton stripe	3.50
Cushions, plain or decorated, with handle each	1.25 to 4.25
Rubber lined bathing suit bags in a choice of materials	3.25
Card table covers of crash with straps for holding cards in place	1.25
These are but a few of the accessories attendant to pleasant living that Altman has assembled in the department of ART NEEDLEWORK—FOURTH FLOOR	
Iced tea sets, for six, decorated with red, orange and green balloons	\$12.00
Glasses, a dozen	15.00
Beach Umbrellas	5.75
GLASSWARE—FOURTH FLOOR FURNITURE—SEVENTH FLOOR	

*Altman Suburban Stores*ALTMAN-NEW JERSEY
East Orange, N. J.ALTMAN-WESTCHESTER
White Plains, N. Y.

SCHRAFFT'S — *the FIFTH* that makes the Foursome!

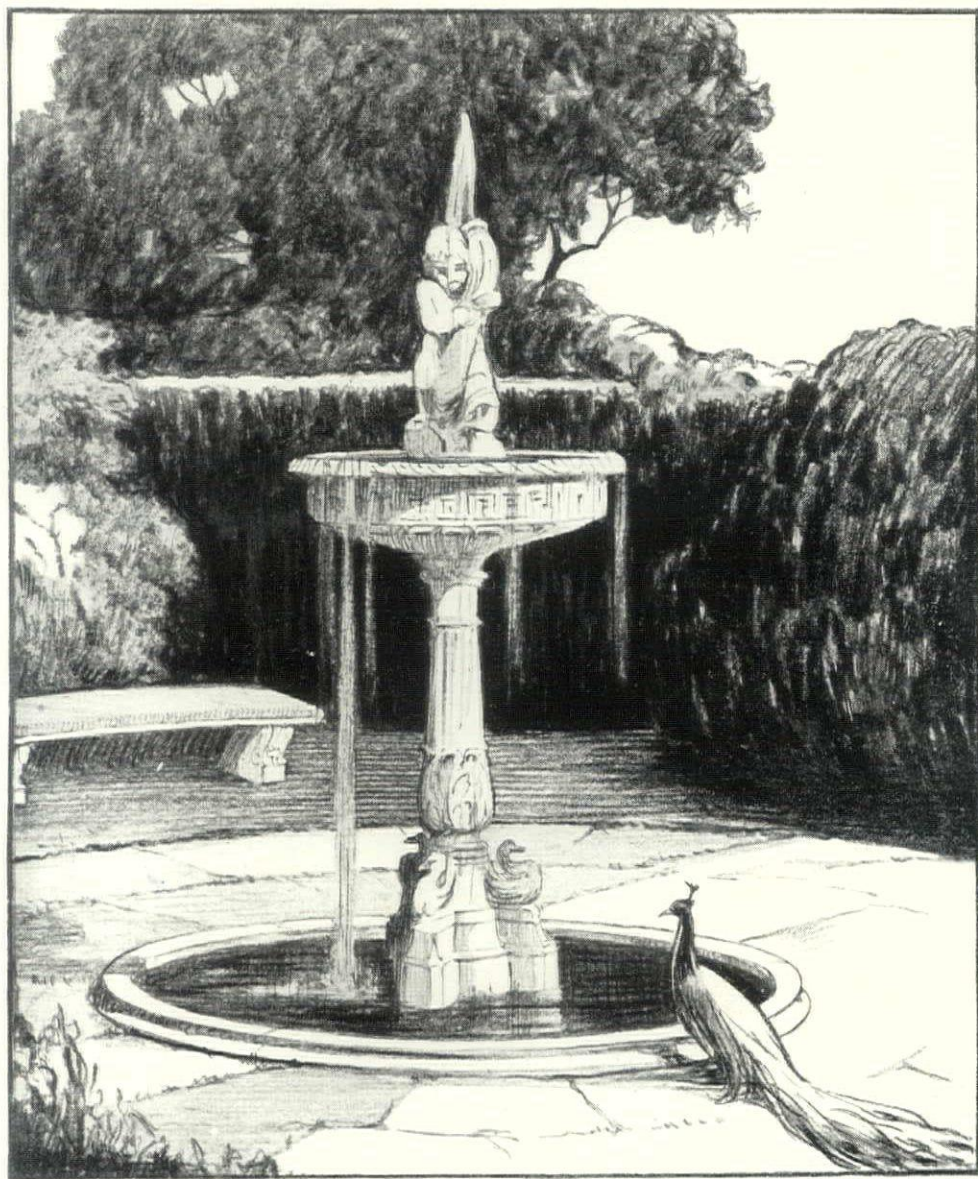


Dresden Package
\$1.25 lb.

Two things you will find at a popular Summer resort are — good golfing and Schrafft's candy! And if your vacation includes a stop in New York, Boston or Syracuse you'll enjoy a visit to one of the forty Schrafft's Stores and Restaurants — the year-round resort of connoisseurs of fine food and delicious candy. Schrafft's is more than a delicious candy. It is a valuable food — an almost immediate source of *quick energy*. As a safeguard against fatigue, keep Schrafft's handy. Available everywhere. 60c to \$2.00 the pound.

SCHRAFFT'S belongs in the picture of *Health*

Offering priceless beauty...but always at a figure which is justified by comparison



If you have the beauty of your garden at heart, these lovely Old-World Fountains, Well-Heads, Columns, Sun-Dials and other stone and marble pieces, imported by the Wm. H. Jackson Company from Italy, France and England, will delight you immeasurably.

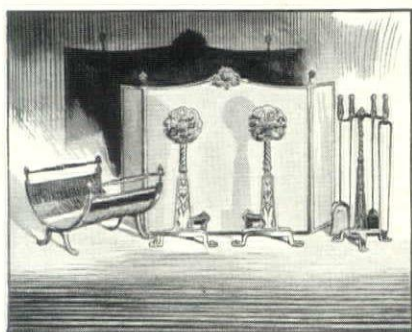
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*D*ON'T assume that because the Wm. H. Jackson Company deals in works of art, and numbers many exceedingly wealthy people among its patrons, that Jackson Products are sold at "fancy" prices. ~ On the contrary, Jackson's extensive dealings in these circles are, in reality, a reliable index of *reasonable* prices—for people of large means are notably insistent on *full value* and frequently make their purchases through architects and decorators who have the whole market at their finger tips. ~ Whether you seek choice furniture and ornaments for your garden, or beautiful bronze and marble furnishings for your home, you will find that every piece imported or manufactured by the Wm. H. Jackson Company is available at a figure based on true values. ~ Strict adherence to this policy for more than one hundred years is largely responsible for the development, growth and success of this organization. ~ Jackson Products are many and varied. Besides fine examples of Marble and Stone Garden Furniture from Old-World sources, they include: imported antique Mantels and authentic reproductions in Marble, Wood and Cretan Stone; Andirons and Fireplace Accessories of every description; and Tables, Mirrors, Lamps, Book Ends and similar decorative furnishings, beautifully executed in Bronze and other metals by Jackson. ~ Confident that Jackson Products will add materially to your pride and pleasure in your home, we cordially invite you to inspect these many objects of art and utility, either at the Jackson Galleries, or at the well-known establishments listed at the left.

WM. H. JACKSON COMPANY

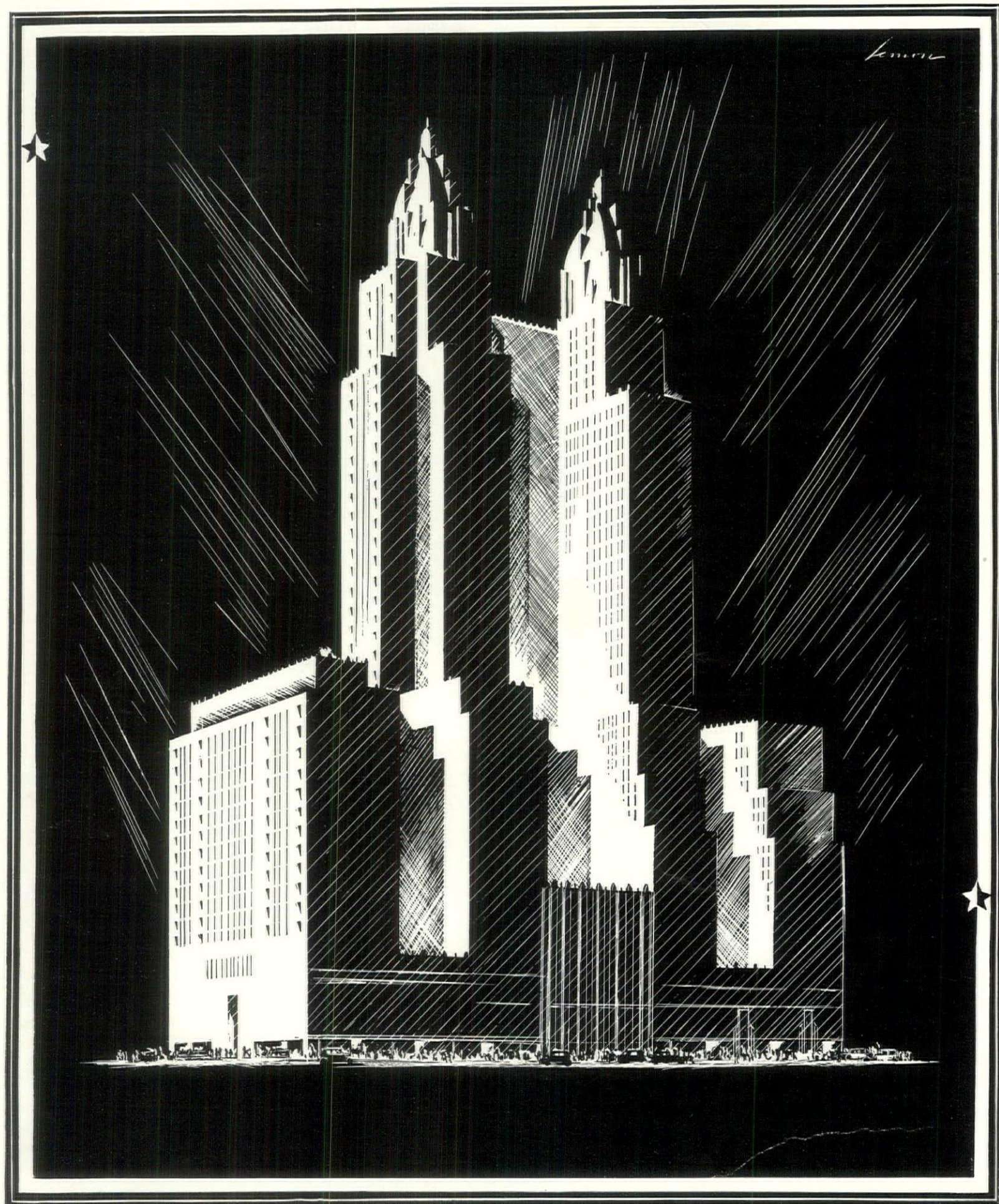


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(Supervision W. Jay Saylor)

ESTABLISHED IN 1827
OVER 100 YEARS OF SERVICE





☆ *The Residence Apartments* ☆

WALDORF-ASTORIA

FINE LIVING....

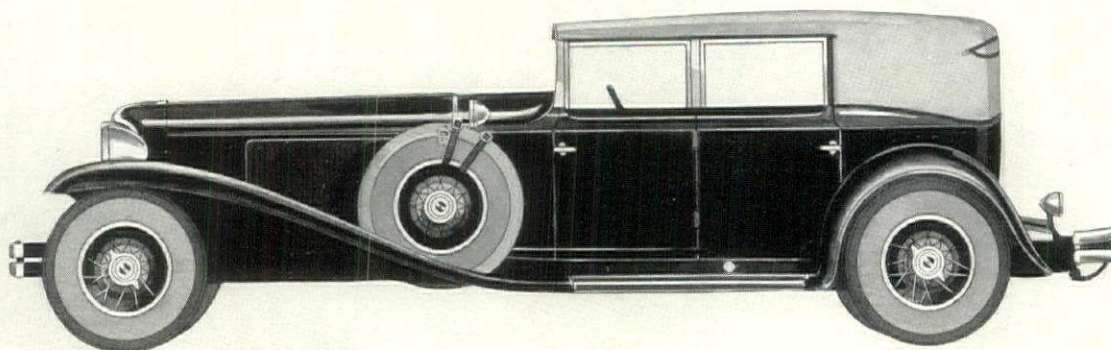
à la carte

● You may now pre-view three completed floors of the Waldorf-Astoria's apartments. ◀ The contribution of the Waldorf-Astoria to New York living will be this: Fine living, à la carte. ◀ The apartments themselves are a series of beautiful homes, done by **WORLD-FAMOUS DECORATORS**. Each apartment is individual. All have privacy, through foyer entrances and modern innovations such as sound-proofing. Tower apartments have the further privacy of separate under-cover motor entrance, elevators, concierge bureau. ◀ All these luxuries of the **PRIVATE HOME** can be enjoyed à la carte: that is, as you please and when you please. This ultra-modern re-creation of the Waldorf-Astoria provides you with a household . . . servants of every kind . . . excellent cuisine . . . special rooms and facilities for every type of entertaining. **LEASES, IF YOU PREFER, OR ARRANGEMENTS TERMINABLE AT WILL**. No financial investment or personal responsibility. Rentals in scale with prevailing ideas about economy. ◀ A few unfurnished apartments with broad terraces. ● An information office is now open in the hotel, corner Park and Fiftieth, phone ELdorado 5-3000.

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READY OCTOBER 1, 1931 ► PARK TO LEXINGTON ► 49TH TO 50TH ► NEW YORK

WALDORF-ASTORIA



ENTRENCHING ITS LEADERSHIP

The reason for the Cord's fine-car eminence is found, not alone in its exclusive design, nor in its greater value among cars of comparative price, nor in its large number of sales—it is found in the attitude of Cord owners. These owners know fine cars from long experience. Their requirements are high and exacting. Usually, they are unrestricted in their choice. It is significant that once they have experienced the advantages possible only with front-drive, they are intolerant of anything less efficient, less comfortable, and less easy to drive. The greater the number of Cord owners, and the longer Cord cars are driven, the more strongly entrenched becomes America's exclusive front-drive automobile.

BROUGHAM \$2395 • SEDAN \$2395 • CONVERTIBLE CABRIOLET \$2495 • CONVERTIBLE PHAETON SEDAN \$2595
Prices f. o. b. Auburn, Indiana. Equipment other than standard, extra. Prices subject to change without notice.

AUBURN AUTOMOBILE CO., AUBURN, IND.

C O R D
F R O N T D R I V E



Margaret McElroy, important influence in shaping decorating trends, selects ivory Celanese Claracel, with a fringe in the blue sponsored by her, for summer curtains in her town living room.

Windows in Town greet Summer with Sheer Curtains of Celanese

For the town apartment that serves as a summer home, curtains of Celanese offer the perfect decorative note. Delightfully cool to the eye and to the touch . . . the filmy sheerness of Celanese Claracel—a ninon type—creates an atmosphere of airy charm. Its gossamer texture admits every straying breeze . . . its soft, clear colors temper the summer sun. And for com-

plete practicality, decorative fabrics of Celanese are unsurpassed. They shed dust readily . . . are not injured by rain or dampness . . . do not shrink or stretch . . . never mold . . . and may be washed or cleaned with equal success.

★

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

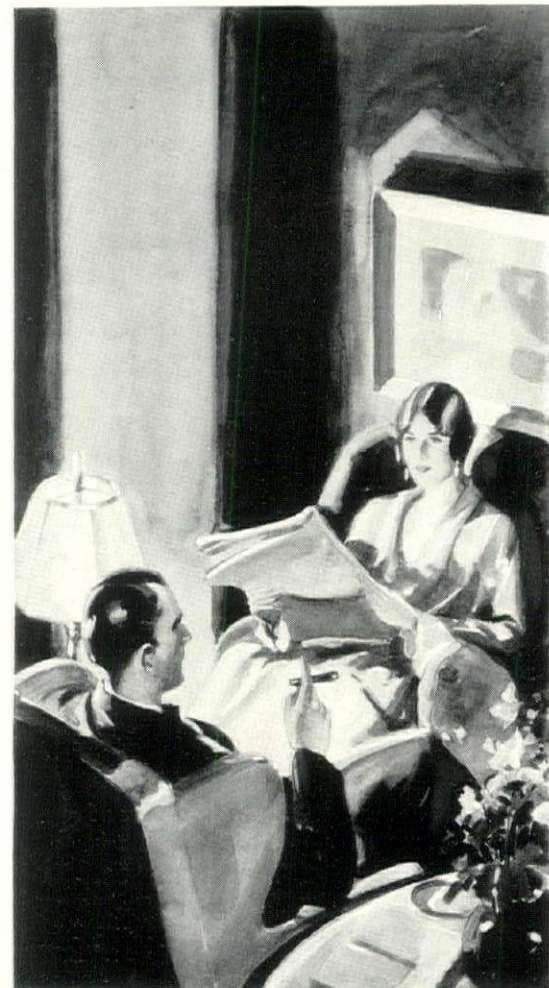
CELANESE

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

Decorative Fabrics

while you wait for the "house of your dreams"

• • • **BE COMFORTABLE
IN YOUR
PRESENT HOME**



*In a house which
suffers from
furnace trouble
you can't be*



An Amiable Husband



A Sympathetic Parent



An Attentive Host



A Carefree Idler

EVEN THE MOST JEALOUS NEIGHBOR is compelled to admit that the Bryant-heated home, whether old or new, sets the high standard for its community in dependable winter comfort and complete forgetfulness of furnace and furnace-room drudgery. Bryant owners everywhere have proved the truth of the Bryant slogan—"You can let your pup be your Furnace Man."

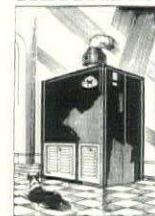
In a Bryant-heated home you can

throw away your coal shovel . . . junk your ash can . . . eliminate all fuel storage . . . make a single match your winter's kindling . . . tend furnace by the calendar, not by the clock . . . lighten the daily housework . . . save rugs, paint and hangings . . . postpone redecorating and

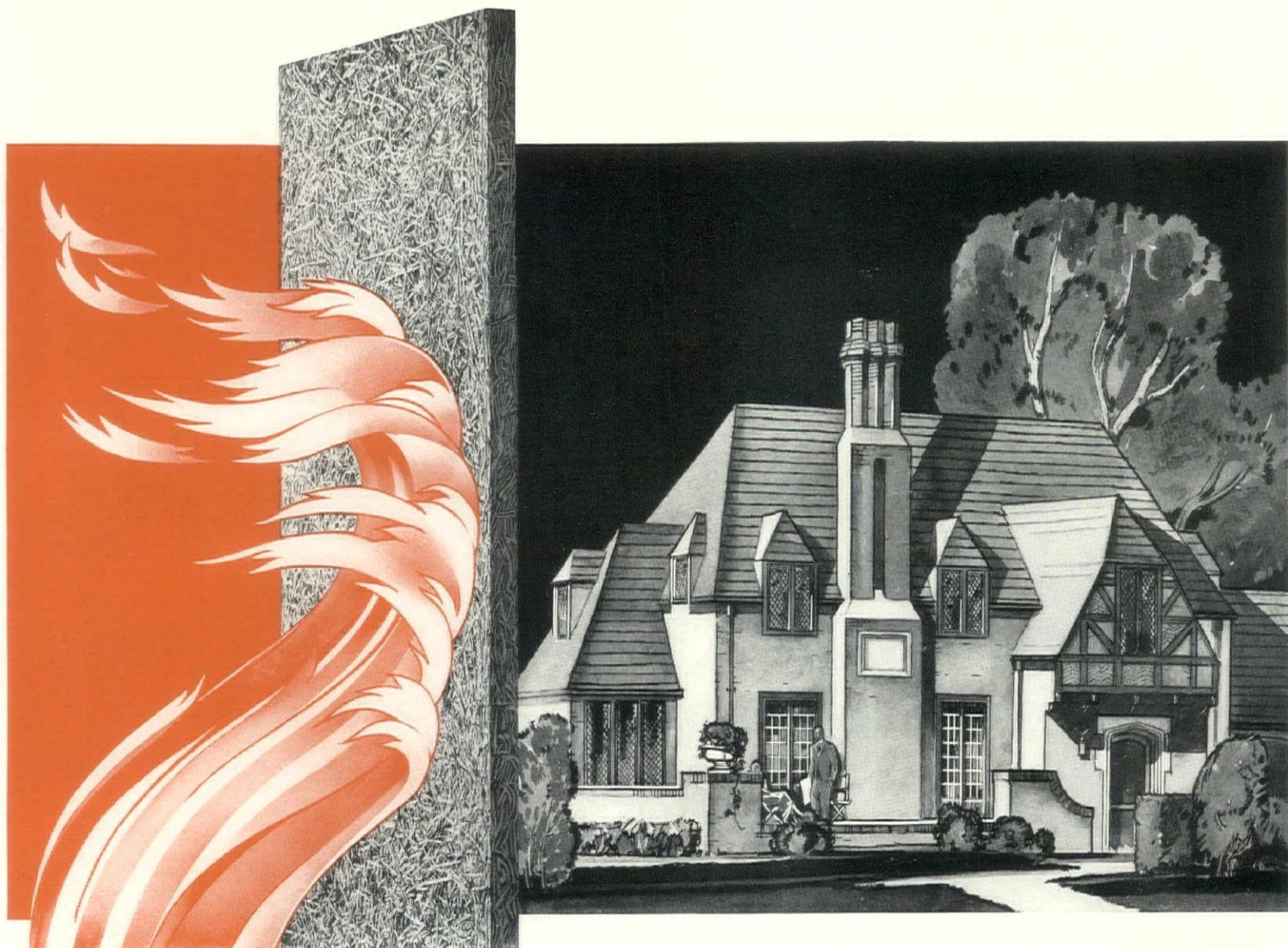
reupholstering . . . do away with dangerous ups-and-downs of inside temperature . . . hold temperatures constant within a single, thermometer-measured degree . . . live in a warm house, sleep in a cool one . . . laugh at blizzards . . . and *enjoy* the furnace months.

Whether you heat with steam, vapor, hot water or warm air, you can install a Bryant heating plant, clean, quiet, effortless and automatic, with the satisfying knowledge that it will never consume a foot of gas beyond the minimum amount to keep your house at the comfort points, by day and night. The Bryant Heater & Manufacturing Co., 17863 St. Clair Avenue, Cleveland, Ohio.

**BRYANT
GAS
HEATING**



BRYANT *Automatic* GAS HEATING



Not only HEAT, but **FIRE** is turned back by this *Fireproofing Insulation*

4

PROVABLE FACTS ABOUT THERMAX

- 1** **Insulation:** Thermax combines real insulation with fireproofing; qualifications possessed by no other insulation board.
- 2** **Fireproofing:** Thermax, tested in accordance with the standard fire test specifications of the American Society for Testing Materials, meets requirements for Class A fireproof construction.
- 3** **Structurally Strong:** Thermax satisfies code requirements for self-supporting insulated roof decks, and non-bearing partitions.
- 4** **Sound-Deadening:** Thermax 2-inch partitions transmit less than one-fifth of one percent of sound.

Thermax standard boards are 1", 2" and 3" thick, 20" wide and 64" long. Other lengths can be supplied if specified in reasonable quantities.

THE primary purpose of insulation is to prevent the passage of heat. But there is an insulation that is an effective barrier against *fire* as well as heat. Thermax is insulation *plus* fireproofing. It not only makes your home comfortable and easy to heat, but helps to make it firesafe as well.

Thermax is not a new, untried product. It has been used for years in Europe. Now manufactured in America, it is available to home builders all over the country. Made of treated wood and minerals, it has all the desirable features of a good building material. It is vermin proof, odorless, permanent, structurally strong and of light weight. It can be sawed and nailed like wood, and used instead of sheathing or as a plaster base instead of lath.

Thermax is economical. It has the thickness necessary to give real thermal insulation. Thermax gives more for your insulation dollar.

Ask your architect to specify Thermax for your new home. Mail the coupon below for booklet containing complete description of Thermax. Address Thermax Corporation, 226 N. La Salle St., Chicago, Ill.

THERMAX

Insulation Plus Fireproofing

THERMAX CORPORATION,
226 North La Salle Street, Chicago, Ill.
Gentlemen: Please send me literature,
descriptive of Thermax.

Name.....
Address.....



Residence of William Hopple,
Kuegler Mill Road, Cincinnati,
Ohio. Matthew H. Burton,
Cincinnati, Architect.



The CHARM of SPARKLING GLASS

Sparkling Glass lends an envied air to its surroundings. It has a graciousness that blends the exterior and

the interior into complete and cheerful harmony. Sparkling glass will emphasize the charm of any home, whereas imperfect glass dulls the tone of an otherwise beautiful house. Unless the windows have a sparkle and brilliance of finish that is lasting, unless the clarity of vision is unimpaired—a home becomes as dull and gray as a bleak March day.

The true beauty and sparkle of Libbey·Owens·Ford Window Glass are more than achievements in the art of making glass. Libbey·Owens·Ford—manufacturing under an absolutely exclusive process—produces flat drawn window glass of a quality unequalled by ordinary processes. It is a contribution to your house that adds the charm, the cheer and the graciousness that make your house a home. Consult your architect—and glaze with glass that bears the Label—L·O·F.

This label appears on each light of L·O·F "A" Quality Glass. Printed blue for double strength and red for single strength.

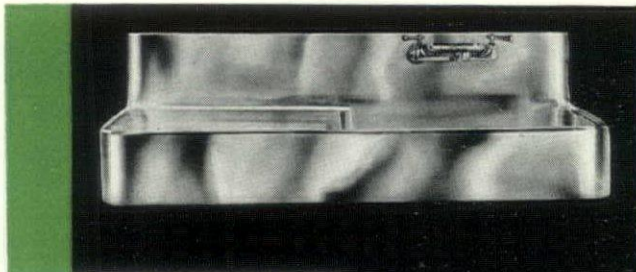


LIBBEY·OWENS·FORD GLASS COMPANY
TOLEDO, OHIO

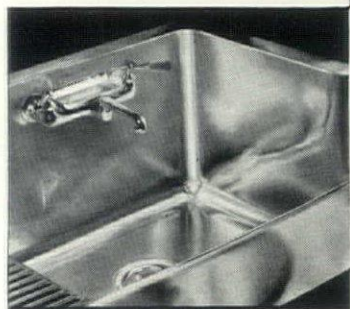
Manufacturers of Polished Plate Glass, Flat Drawn Window Glass and Shatterproof Safety Glass; also distributors of Figured and Wire Glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tennessee.

LIBBEY·OWENS·FORD

QUALITY GLASS



Above: Single drain board Monel Metal sink. Available with either right or left-hand drain board and made in two nominal sizes—50 inches and 41 inches long.



At left: Close-up view of Monel Metal corner sink. Made with right or left-hand bowl... with splash guard at bowl corner. Available in two nominal sizes—51 inches and 42 inches long.

HERE'S welcome news for every woman who has wished for more beauty in the kitchen... for a new and better kind of sink.

The new one-piece Monel Metal sinks are now ready for inspection at your plumber's! Designed by Gustav Jensen... made of beautiful, lustrous Monel Metal... in these new sinks you will discover many exclusive features never before available in any sink regardless of price.

Chip-proof, rust-proof, corrosion-resisting, strong and sturdy... these one-piece Monel Metal sinks are built to withstand hardest use. Years of service won't injure them. There's nothing to wear off or wear out... a Monel Metal sink will last a lifetime.

The new one-piece Monel Metal sinks have no seams, crevices or joints to harbor dirt. There's no place for moisture to settle. You can't injure their lustrous services with scouring powders or cleaning compounds. Their rich, mellow, silvery color harmonizes with any color scheme... present or future.

See the new one-piece Monel Metal sinks at your plumber's. Compare them with other sinks. Note their beauty, convenience, durability. Then consider their reasonable price made possible by standardization and large scale production. Mail the coupon now for illustrated booklets.

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

Monel Metal is a registered trade mark applied to a technically controlled nickel-copper alloy of high nickel content. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.

A HIGH NICKEL ALLOY
MONEL METAL
MODERN AS TOMORROW



The International Nickel Company, Inc.
73 Wall Street, New York, N. Y.

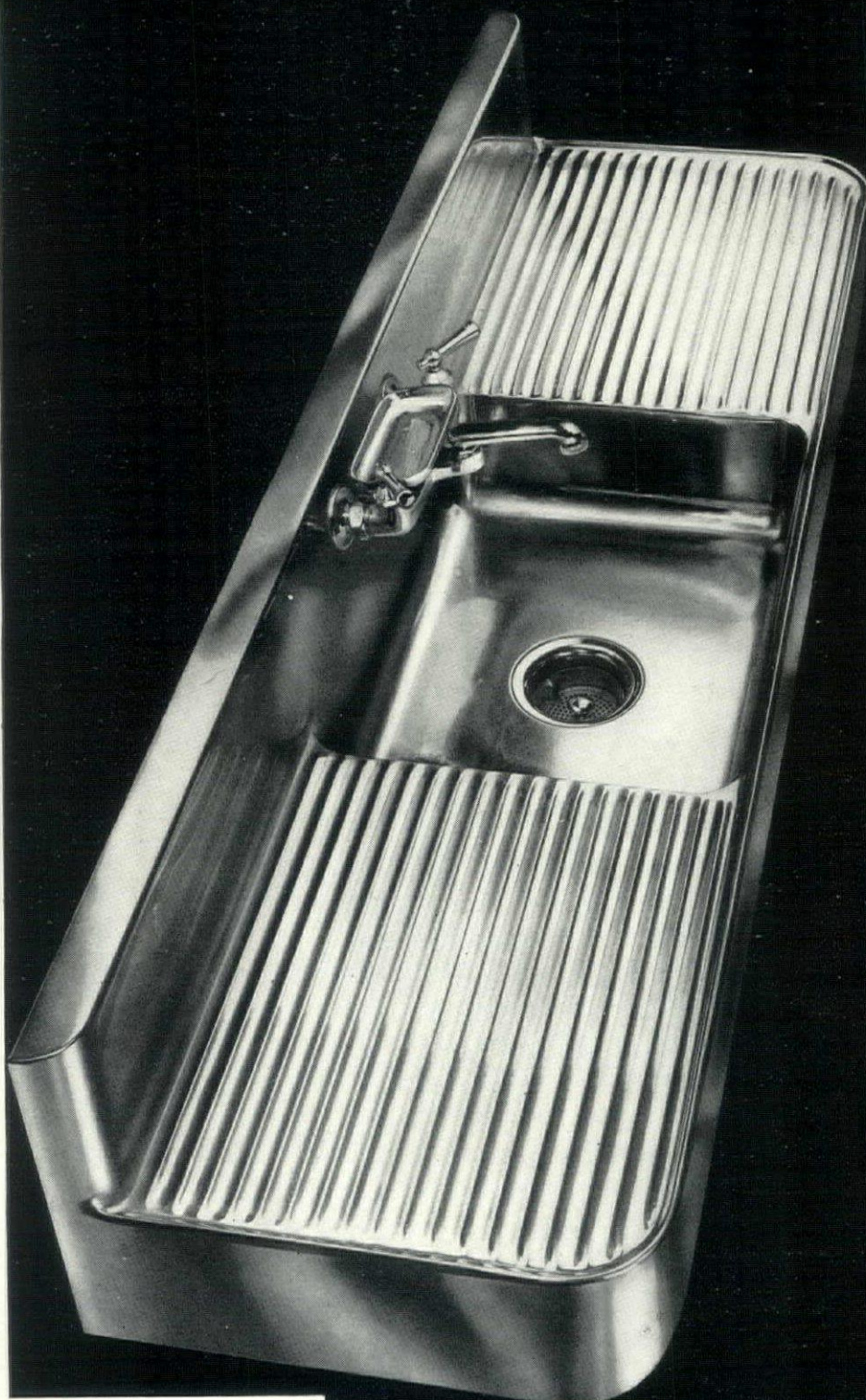
Gentlemen: Please send me booklets checked below:
☐ Illustrated booklet describing new Monel Metal sinks.
☐ "Nickel's Worth"—a booklet on Nickel by Floyd Gibbons.

Name _____

Address _____

Occupation _____

H. & G. 7-31





Bruce Plank Floors

So much of the beauty of a home depends on its floors—a background of fine wood, rich in grain, interesting in pattern—characterizes the finest in modern floor construction today. Bruce Plank Floors of varying widths with their interesting dowels and random lengths, give an old world flavor—quiet—rich—unobtrusive. The utmost in style a century ago—the utmost in style today.

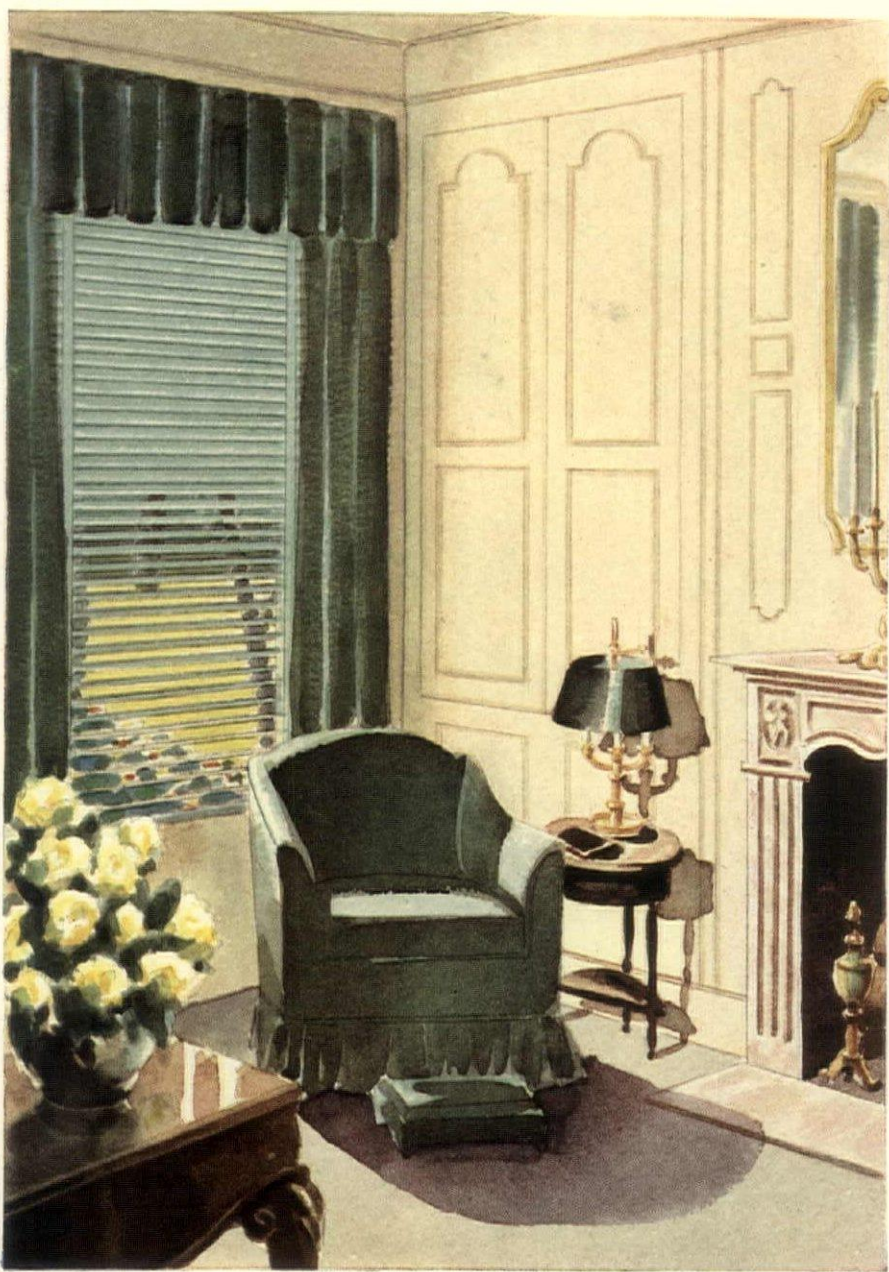


16-page booklet in colors — a treatise on flooring — sent on request



Bruce Plank Floors are available in oak, walnut and Philippine hardwoods, in three grades, Mansion, Fireside and Tavern; five widths, 4, 5, 6, 7 and 8 inches. *CELLized (chemically treated to resist moisture) or untreated; beveled or square edged. Sold through retail lumber dealers everywhere.

E. L. Bruce Co.
MEMPHIS • TENNESSEE
Largest Manufacturers of Hardwood Flooring in the World



NEW *Beauty* AT THE WINDOW

Western Venetian Blinds in Color also give perfect control of sunlight and ventilation. Send for booklet.

HERE we illustrate the modern Venetian Blinds that are rapidly replacing awnings and shades in the finer American homes.

They change bright sunlight into soft daylight tones—give an even diffusion of light all over the room, eliminate glare, and thus bring out the true beauty of draperies, furniture and decorations.

In winter they retain

warmth and in summer shut out heat—yet at every season they keep ventilation under perfect control by deflecting air to the ceiling. They eliminate drafts.

Operated from the inside they are *easy to adjust*. They insure complete privacy without darkness. Yet they do not obstruct your view of garden or surroundings.

WESTERN Venetian Blinds are practical for large or small homes. They are designed to fit any size and shape of window—are easily installed—and are fully guaranteed.

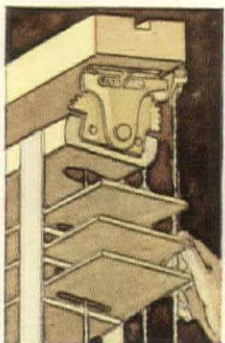
They are now available in seventy charming color tones to



fit *any* scheme of interior decoration.

Send For Free Booklet

A complete booklet can be secured by writing or telephoning WESTERN Venetian Blind Sales Company at any of the following cities: Atlanta, Augusta, Austin, Baltimore, Boise, Boston, Boulder, Charleston, Charlotte, Chicago, Cleveland, Dallas, Detroit, Fort Wayne, Fresno, Honolulu, Houston, Indianapolis, Kansas City, Long Island City, Los Angeles, Memphis, Miami, Milwaukee, Minneapolis, New Orleans, New York, Philadelphia, Phoenix, Pittsburgh, Portland, Raleigh, Roanoke, Rochester, St. Petersburg, Sacramento, Salt Lake City, San Antonio, San Diego, San Francisco, Seattle, Spokane, or Stamford. Or mail the coupon below.



This worm gear tilt is an exclusive patented feature of WESTERN Venetian Blinds. It locks slats in any desired position. So be sure to specify WESTERN Venetian Blinds if you order direct from your architect, interior decorator or contractor.

WESTERN VENETIAN BLINDS

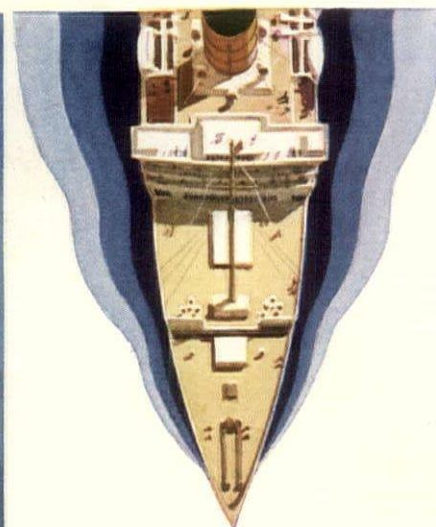
Mail this Coupon to
WESTERN VENETIAN BLIND CO.
2700 Long Beach Blvd., Los Angeles
or 111 West Jackson Blvd., Chicago
or 101 Park Avenue, New York, or
to Western Venetian Blind Sales Co.
at nearest city mentioned above.

Send me your FREE BOOKLET telling more about WESTERN Venetian Blinds.

Name _____

Street _____

City _____ State _____



THE CRUISE TRIUMPHANT to . . .

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GIBRALTAR
ALGIERS
MONTE CARLO
NAPLES
ATHENS
JERUSALEM
BETHLEHEM
CAIRO
BOMBAY
DELHI
COLOMBO
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BATAVIA

A ROYAL PROGRESS

● NO USUAL world cruise this . . . but the royal progress of 1931's new royal ship from port to port. A perpetual gala of gaieties, receptions, welcomes. To arrive in port aboard the Empress of Britain will be to receive the accolade of the travel world. For the Empress of Britain is the first liner of such great tonnage to make a world cruise. An opportunity for round-the-world passengers to see the East *en fête*, on a cruise-ship that sets a new pace in the luxury of cruise-travel.

● ROYAL LIVING, too, aboard the Empress. Apartments, not cabins . . . 70% with private bath . . . all served in the manner of the smart world. Five-room royal suites like palace apartments . . . two-room apartments in same scale . . . 27-foot single apartments. Sun, air, controllable heat and ventilation, all the little electric gadgets, smart town-house furnishings. All apartments arranged for gracious entertaining, and complete own-home privacy. Ship to shore telephones.

● ROYALSPORT aboard, too. Whole Sports Deck, with full-size tennis court . . . squash-racquets court, racing swimming pool, poolside and court-side gallery cafés . . . a layout like a smart country club. Whole Lounge Deck of magnificent amusement rooms like a good metropolitan club . . . ballroom, stage, screen, lounge-bar. Smart dance orchestra. Fares begin at \$2,000; apartments with bath at new low rates. See the deck plans. Study the itinerary. Your own agent, or Canadian Pacific.

● Canadian Pacific offices: New York, Boston, Philadelphia, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, Los Angeles, San Francisco, Montreal, Toronto, 24 other cities in U. S. and Canada

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Empress^{OF} Britain

WORLD CRUISE

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MANILA
HONG KONG
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and 55 other world high-spots



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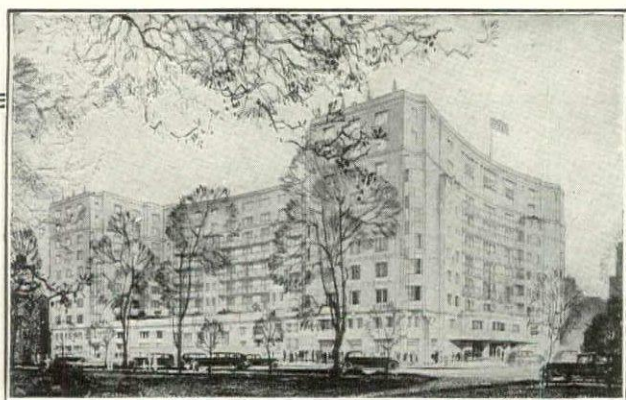
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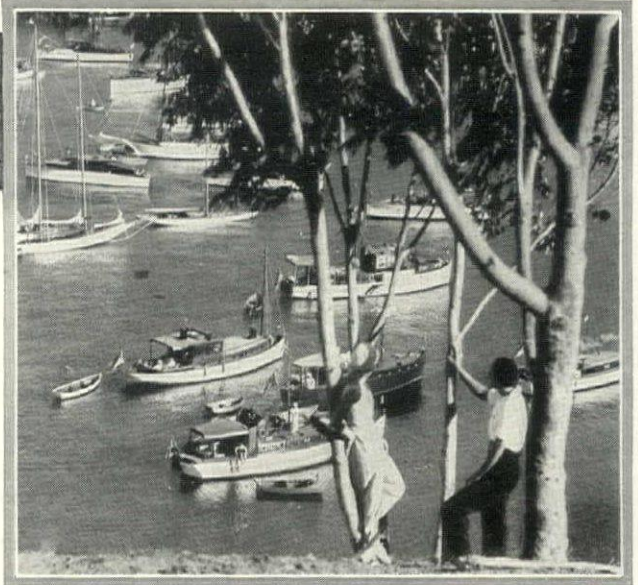
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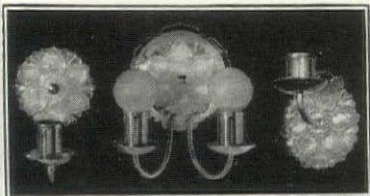
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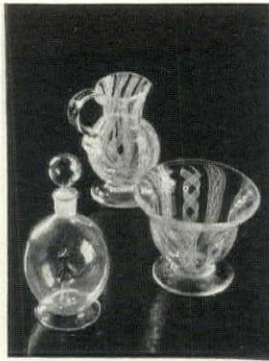
Display Rooms at 65 Beacon Street at Charles
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SINCE the question of liquid refreshment is of vital importance at this season, we were fortunate in finding two pitchers for summer drinks. In the first, of glass, the feature is a device to keep warm weather beverages cool without the disadvantage of dilution from melting ice.

A cylinder of glass, fitted with a stopper, is suspended in the center of the pitcher and into this ice is packed. The cylinder has a glass collar fastening securely into the neck of the pitcher and serving as a lid. In two sizes: 3 pints, \$13.50; 4 pints, \$16.50. Alice Marks, 19 East 52nd Street, N. Y. C.

THE other pitcher, made of silver in a graceful shape, cleverly conceals a prosaic orange squeezer. In the bottom is fastened a mechanical arrangement which supports a grooved orange squeezer made of china that is removable for cleaning. Upon this the half of an orange is placed, and as one presses downward with the flat of the hand, the juice of the fruit is extracted directly into the pitcher. This silver pitcher costs \$12.50 at A. G. Spalding & Bros., 518 Fifth Avenue, New York City.

ILLUSTRATED at the top of the page are some of the new decorative glass accessories imported by Pitt Petri. The bubble-like perfume bottle that stands at the left is 5 inches tall. And its appearance is greatly enhanced by

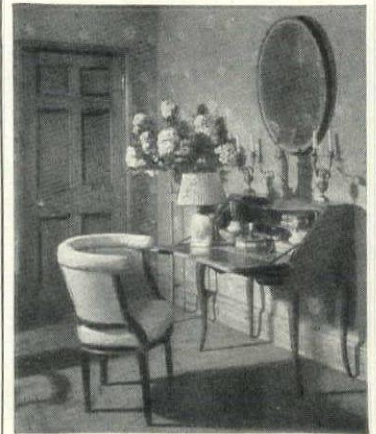


a miniature black Scotty sitting jauntily in the center. A pair of these would be gay notes on any country house dressing table. \$4 each. For summer breakfast the set of tiny cream pitcher and sugar bowl would be unusual and charming. These were copied from pieces of old

Worcestershire glass, and the delicate effect of the white lace pattern combines well with flowered china and softly tinted linen. \$3 a set. Pitt Petri, 378 Delaware Ave., Buffalo, N. Y.

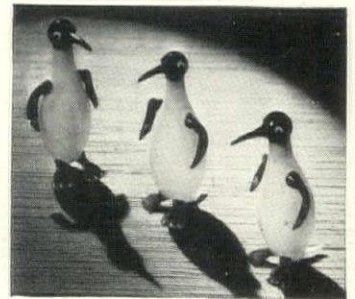
THE coverlet, of which a portion is shown below, is a copy of a typical example of Early American weaving made of wool. It possesses a comfortable warmth, though its weight is negligible. The pattern is the familiar

Lovers' Knot design, one of the most popular and effective of those used by the Colonists. A very great part of the quaint charm of this bed covering is due to the Pine Tree border which is likewise a characteristically Early American pattern; the use of such features of their surroundings was a favorite device of these craftsmen. In a setting of 18th Century American bedroom furniture this coverlet would be an interesting note. In four color combinations: indigo blue or delft blue and white; indigo blue and red, and delft blue and rose. Measuring 7 x 8 1/4 feet it costs \$25.80. From Mrs. Bascom Copenhaver, Rosemont, Marion, Va.



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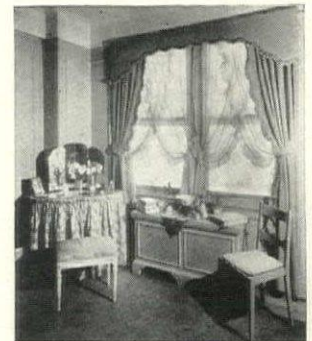
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AMONG the new Summer furnishings is a comfortable chaise longue covered in a delightful, crisp, cool chintz. The fresh sprigs of Lilies of the Valley which pattern the fabric and the daintily ruffled valance make it appropriate for a morning room in a country house or a young girl's bedroom. The cushion is well tufted and the bindings contrast with the color of the chintz. The legs are of the Louis XVI reeded type and may have either a mahogany or walnut finish, or can be painted green, yellow, peach, pink, white, orchid or blue to match the upholstery used. \$82. From the Heinrich Shops, 508-514 Varick Street, Utica, N. Y.

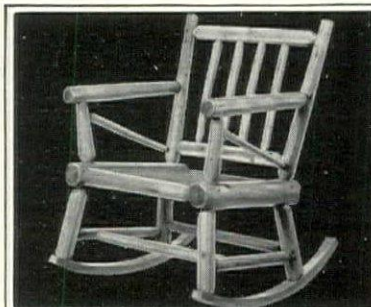


THE illustration above has about it a distinct flavor of the early days of the 20th Century, when Nature enthusiasts never thought of ventur-

ing out-of-doors without a cushion in hand. The two cushions that are shown on this page, however, are quite modern in respect to their covering which is entirely moisture proof. They are from the Bath and Boudoir Shop, 696 Madison Ave., N. Y. C., and are priced at \$3.75 each. The golfer, smartly dressed in red and yellow, is teeing off in a field of white. The binding and attached handle on this cushion are black. Yellow anchor and white life saver decorate the other cushion, which is a deep, powder blue, with yellow binding. This one is especially good in view of the present vogue for nautical accessories.

DECORATIVE fabrics, wall papers and incidental pieces now are going to sea for inspiration. An entire regatta of trim sailing ships tacks about the curves of a new flower bowl. Most effective for a yacht or house by the sea, it will bring a salty tang to any table on which it is the center piece. The glass is soft, shadowy blue and the boats are in marine blue. This bowl, 7½ inches tall and 6½ inches in diameter, is priced at \$18. The Cappelin Glass Co., 16 East 52nd Street, New York City.

DECORATION for children's rooms makes delightful use of sea subjects. For a summer playroom an atmosphere of ocean coolness could be created with floor in black and



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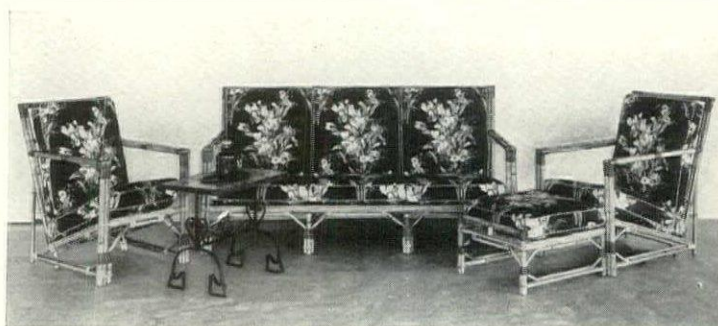
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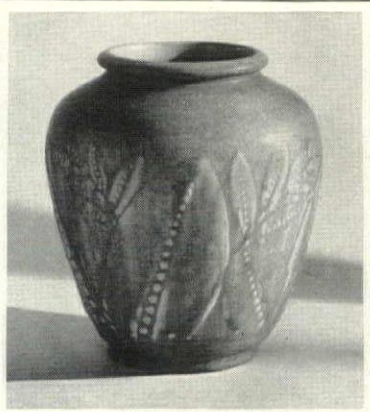
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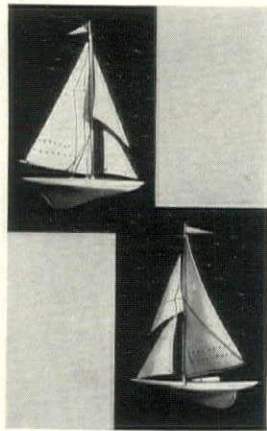
THE ERKINS STUDIOS

253 Lexington Avenue at 35th Street
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green tiled linoleum, pale green walls and curtains of linen in two shades of a murky, gray-green. A pattern of small anchors, sea-horses and sextants is printed on the linen which was seen at Childhood, Inc. Perfect, too, for a boy's room is the pair of plaques illustrated at the right. They are made of wood, with sails painted white and keels of red and green respectively. They measure 7 x 5 inches and each costs \$1.50. These are also from Childhood, Inc., 32 E. 65th Street, New York.

THE "fishy" fabrics and wall papers featured by Alice Starr offer endless inspiration for planning unusual decorative schemes. A very pale, green chintz is patterned with tiny fish, striped in blue and yellow, placidly afloat among small white bubbles and curly red and white waves. A smart woven fabric is pure white with a very simple design of wavy lines in marine blue. Perhaps the most attractive of the wall papers from this shop is a delightful, chalky blue, figured with schools of large, white Angel Fish, striped in darker blue and green.

AS the keynote for a living room in an informal seaside house, nothing could be more effective than a lamp with a ship's wheel for a base and a shade decorated with a border of steer-



ing wheels and ropes knotted in a seamanly fashion. This lamp, illustrated below, is mounted on a small base of seasoned oak, the wheel being of brass. The shade is of a light orange, moisture-proof parchment paper. Height, 24 inches. \$35. W. & J. Sloane, 47th Street and 5th Ave., N. Y. C.

A COLLECTION of block-prints designed and executed by Gilbert Fletcher and exhibited recently by Cauman, Inc., was composed of silk wall hangings, decorated with ship motifs. An unreal storybook quality and the dramatic arrangement of each composition suggested their decorative possibilities. Few colors were used and these were a sombre, rich tone that closely resembled those of the pieces of tooled leather which deck the walls of Spanish houses.

This similarity was especially marked in a representation of a sea battle between a Spanish galleon and a British man-o'-war in which blue-green and black were the only colors. This was ingeniously bordered with a lettered account of the affray, done in a rich, burnt orange. Another, which possessed the rich quality of the art of the Italian Renaissance, was done in a scroll effect that made a broad band in a dull rust color about a ship in deep blues and greens on interestingly patterned black waves.

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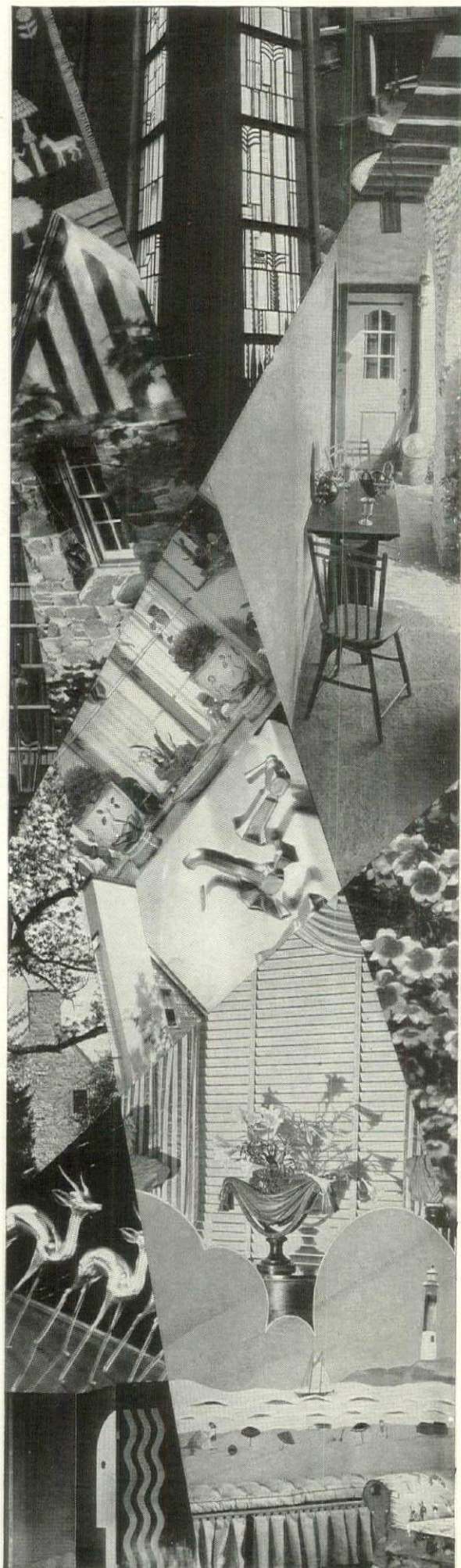
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Robert S. Lemmon

IT IS ever the privilege of experts to disagree, but unless they have something tangible on which to base their respective opinions the argument is likely to be a rather pointless one. Perhaps that is why I can never get very excited about the specific origin of the Dalmatian or "Coach Dog", for nobody seems really to know quite how he began or why. About the only substantiated points are that his breed is an old one and that his name derives from the country of Dalmatia. You don't need to be an expert to guess the latter fact, anyway.

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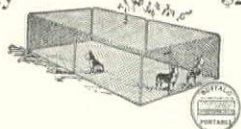


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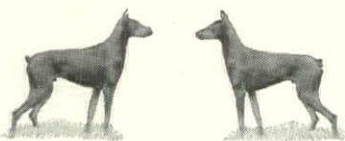
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it was to go tearing up the street ahead of the three plunging horses with their polished, smoke belching engine and queue of small boys on bicycles, roller skates and plain feet. The dogs were of no help in putting out the fire, of course, but they did add a lot of color and excitement to the scene. Excited couriers of the oncoming rubber coated heroes, theirs was the leading rôle in a picturesque and moving cast. One can only regret their passing as local characters whom the whole town knew and honored.

Yet the Dalmatian as a breed is by no means extinct. Ever since his first introduction into this country years ago when the four-in-hand was the last word in fashionable turnouts, there have been enthusiasts who kept the breed going, even during the period of its comparative obscurity while motor cars came to supplant the horse in so many instances. Today, with the returning popularity of horseback riding, he comes to the fore again. For somehow, dogs and horses seem to go together, and no breed goes quite so well in this connection as the Dalmatian.

Actually, the "Coach Dog" has a marked instinct for and love of equine companionship. Many generations of accompanying horses on the road have doubtless developed this tendency, and practice has made it perfect. Your typical Dalmatian likes nothing better than being around the stable, unless it be following at the horses' heels when they go out. He is equally at home with saddle horses and drivers, and he can stay with them for miles and miles. Perhaps because he is thus inclined to friendliness, he rarely develops the annoying habit of running out and barking at any conveyance which chances to pass his master's door.



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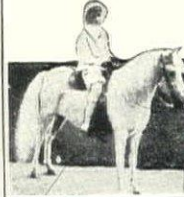


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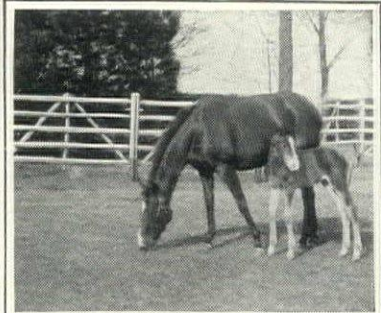
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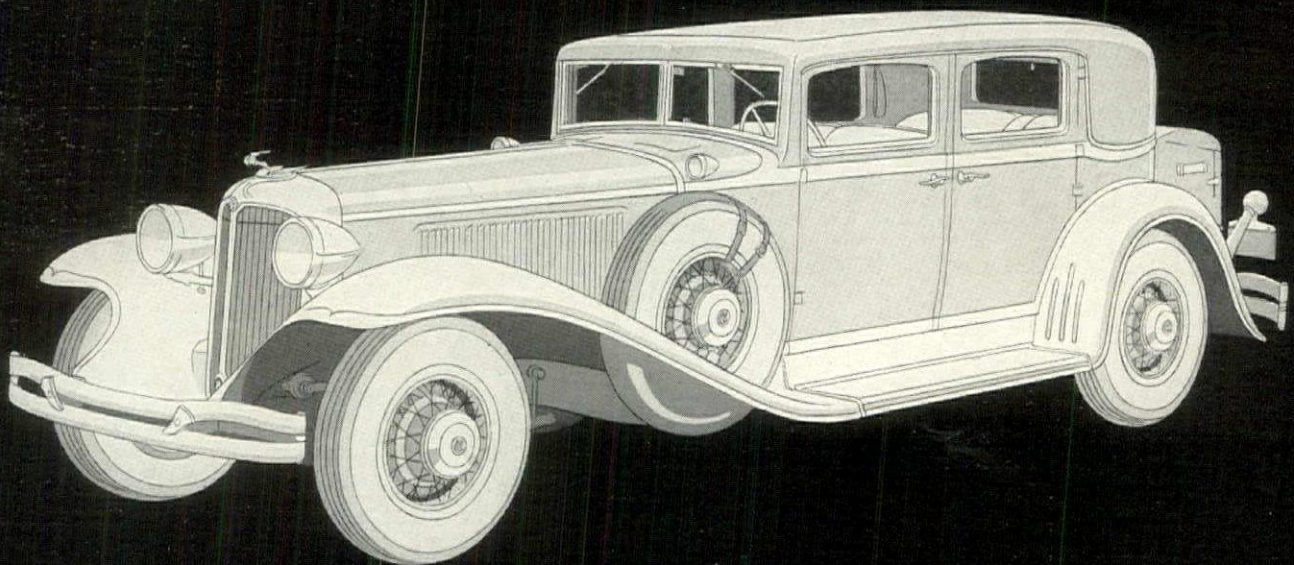
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JULY 1931

IN SOME ways the small house is the severest test of good architectural design. It offers wide latitude in style, of course, but its very lack of size lays a great deal of extra importance upon the perfection of mass and detail. Like the miniature painting or piece of sculpture, it needs the most skilful conception and execution.

It is a matter for national self-congratulation that the small house in America is growing better as time goes on. Some of the best architectural minds in the country are being focussed upon it. The day of standardized mediocrity is fast passing, the era of over-emphasized individuality has already lost much ground. In architecture America is learning to recognize its real money's worth and to demand genuine value in the outward look as well as the practical livability of the house that it dwells in.

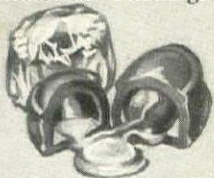
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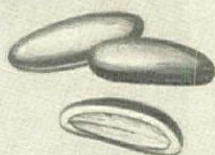
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CHOCOLATES

THE BULLETIN BOARD

KEEP THE GARDENER. An authentic report that an unusual number of skilled professional gardeners are without positions this season brings to light a particularly regrettable condition. The great majority of these horticultural workers are good men and merit steady employment. Further than this, laying them off means grave danger to the investment of years in plants, nursery stock and the love of beauty. In any home program of retrenchment the proper and necessary care of garden and grounds should be one of the last things to curtail. It is better to close a few rooms and dispense with a maid or two than to discharge the man who insures the welfare of those plantings which have cost so much in time and money to attain.

HANDED SUPPER. In traveling around the country you have to be careful how you use the words supper and dinner. To some dinner means a mid-day meal, and others take it to mean the evening meal. And each section, too, has its own variants of these. The older areas still have dinner at noon and supper at night, but down South—in Virginia especially—Sunday completely changed the schedule. Having enjoyed a large mid-day dinner, the family, at about seven o'clock, had what was called a "handed supper". This usually consisted of chicken salad and minced ham with bread and butter sandwiches. The dishes were placed on small tables and handed around; hence the name. Before bed-time—about ten o'clock—came a sitting-down supper which, in summer, was usually just a dish of ice cream, but you sat at the table to eat it.

A PROGRAM FOR JULY. Since July is the month in which good gardeners divide, plant and buy Iris, the garden club should be considering Irises this month. Perhaps members who have visited Iris nurseries and gardens famous for their Iris plantings can report on new varieties observed.

For the gardening personalities this month we suggest three great figures: Francis Parkman, 1823-1893, who is best remembered as an historian but who was also a great horticulturist, having been a professor of horticulture at the Bussey Institute and author of a famous book on Roses; Nicholas Longworth, 1782-1863, grandfather of the late Speaker of the House, who in his time was one of our greatest authorities on Grape vines; and David Douglas, 1798-1834, that famous plant collector who ranged through California and the Northwest in the early years of the last century, for whom the Douglas Spruce is named, and who finally met a tragic death in Hawaii.

ORANGES AND SLUGS. Orange and Grapefruit rinds—the despair of the country dweller because the chickens stoutly refuse to eat them—can be turned to a good purpose as traps for slugs. Lay them around a plant that slugs enjoy and the varmints will collect in numbers on the rind and can then easily be dispatched.

AL FRESCO STEAK. In our gastronomic meanderings we recently encountered what is said to be the perfect way to cook a steak out-of-doors. Having made a good fire of embers, you lay over the grill a piece of heavy cooking parchment. On this spread half an inch of wet salt. Then lay the steak on the salt. In an instant the salt will seal the juices into the meat on that side; reverse the cut and it is sealed on the other. We recommend this to all Boy Scouts who have never grown up.

TORY CHIMNEYS. It is said (and we repeat the legend for what it is worth) that during the Revolutionary War Tories indicated their sympathy with the Mother Country by painting a black band around the tops of their chimneys. This black collar promised safe harbor and hospitality to wayfaring Loyalists. In Virginia it is still a custom to paint this band.

THE HOUSE THAT GROWS. In June we showed the exterior scheme of "The House That Grows," as it was designed for House & Garden by Leigh French, Jr., a well-known New York architect, and pictured by Pierre Brissaud, a famous French artist. In this issue the furnishing and decoration of the original house is undertaken. Next month, the August number, will consider the development of the garden, and in the Fall Furnishing issue of September the rooms of the completed house will be decorated. Each of these features is presented in full color. Allan Saalburg is the artist who drew the interiors this month. Robert McQuinn will picture the planting schemes and details of the garden in August. In addition to his pages, two others will suggest peasant and period kitchen schemes in which the cheerful colors are fully indicated.

Incidentally, this "House That Grows" has fired popular imagination. It is being accorded excellent support by newspapers and civic and commercial interests, which agree with House & Garden that a revival in the building industry would help to their feet many industries that have lain prone during this period of depression.

MORE COUNTRY HOUSE NAMES. To the list of names for country places suggested in the May Bulletin Board, we would add the following: Milend, Millbank, Brantford End, Grasmere Water, Willowbridge Wells, Borrowdale, Deepdene, Constant Spring, Hopewell. The homes of the Maryland cavaliers, so delightfully described in a recent book by Katherine Scarborough, offer other ideas: Long Lane Farm, Rose Hill Manor, Tulip Hill and Chanceford. The plantation houses along the James have most melodious and memorable names—Westover, Brandon, Upper Brandon, Claremont Manor, Shirley, Shoal Bay. Because it lies along the top of a ridge, the home of the Managing Editor of this magazine is called *Skyline*, but the poor old Editor, having suggested names for dozens of country places, has never found a name that completely fitted his own.

BOOKS FOR COLLECTORS OF PEWTER AND SILVER. These two wares are quite distant and usually attract quite separate types of collectors; consequently we list some of their literature on different shelves below.

Pewter: *American Pewter* by J. B. Kerfoot. *New Pewter Marks and Old Pewter Ware* by C. A. Markham. *Old Pewter, Brass, Copper and Sheffield* by N. Hudson Moore. *Pewter And The Amateur Collector* by Edward J. Gale. *Pewter Plate* by J. L. J. Masse.

Silver: *American Silver* by R. T. Haines Halsey. *American Silver Of The XVII And XVIII Centuries* by C. L. Avery. *Historic Silver of the Colonies and Its Makers* by F. H. Bigelow. *Old English Silver* by W. W. Watts. *Old Silver of Europe and America* by E. A. Jones. *Old Silver and Sheffield Plate* by F. W. Burgess.

These few volumes, of course, merely give the beginning collector a hint of the store of literature which is available on each of these subjects. Scholarly and patient research is constantly producing monographs on smaller phases or on separate artists. Start with such general works as those above; then pass on to the more highly specialized studies. By following this course, the collector becomes comfortably at home in his field before he realizes it.

THE HERBACEOUS BORDER. Among English gardeners there appears to be some grumbling against the perennial border. They are beginning to realize that, even when most carefully planned, the long bed of mixed perennials has its drawbacks. It is bound to be spotty at some seasons, small things get crowded out and, despite meticulous care, the color combinations rarely come up to our dreams of them. The solution seems to be found in placing the small plants in the rockery or beds by themselves, where they can have a fair chance; and by growing the larger plants in wilder areas of the garden or in separate beds.

THE NEW DRESS. With this issue House & Garden dons a new dress. It has been gradually disrobing for some months past, and now we step into a fresher gown. New type, new styles of layout and pages in color all make the magazine more cheerful and interesting. In depressing times it is best to stick a nosegay in your lapel and step out boldly. House & Garden has its nosegay and a shining face as well.

DECORATION IN MOURNING? In February we ventured to suggest, by way of an article on the subject, that darker tones would be used in walls. This prophecy has already found its fulfillment in rooms now being created by decorators who do only the latest type of work. A Moonlight Room, for example, has indigo walls, Venetian blinds and moire curtains of indigo blue. The curtains have a deep white cotton fringe. The floor is black, highly-polished rubber inlaid with a spatter of pewter stars. The furniture is covered in dull black satin and black and white leather, and two Empire chairs have black frames with white sphinx heads and upholstery of zebra skin plush in black and white. Mirrors in this room are black glass. The lamp bases are either black glass or pewter, with white shades. A white goatskin rug lies in front of the fireplace. This room is in the pent house of an apartment house alongside the East River. For contrast, its neighbor, the living room, is decorated in shades of white.

HONORS FOR BRISSAUD. Pierre Brissaud, the French artist, whose covers have appeared from time to time on House & Garden and who executed the color sketches of "The House That Grows" in the last issue, was recently awarded the first prize for his black and white drawings and honorable mention for his color compositions in the Art Directors' Club Exhibition.



Peter A. Juley & Son

Picket fence and shingle cottage

FOR cottage architecture, such as one finds throughout New England, no type fence is more in keeping than the white picket. It is used successfully with this cottage in Old Lyme, Conn.—the white trim of the weathered-shingle house repeating the white lines of the fence. Thomas Raymond Ball, architect

HOUSE & GARDEN

In the simple cottages of old Connecticut

the small wooden house finds its ancestor

AMERICANS pick and choose their architecture where they will, and this habit applies as well to the small house as the large. We have French farmhouses of cottage dimensions, English stucco and half-timbered structures scaled down to the proportion of vest-pocket homes, Italian palazzos reduced to small family size and Spanish houses of minute proportions galore. But when we come to wooden cottages, we instinctively turn to New England. There most of the small wooden houses scattered up and down the streets of our suburbs find their ancestors. The story of these ancestors is worth remembering.

The early New England house was characterized by a simplicity in design that reflected the simplicity of the life of the people who lived within the walls. It was made of the products of the local environment—wood from the forests—wood framing, shingle or clapboard walls, shingled roof. It attempted very little decorative detail.

The problems of these people were not complex—and consequently their architecture was simple. They were a home-loving folk, and their houses were intimate.

IN TIME some of these small houses grew to large houses. Additions were made as the family increased. It was not unusual for these wings to extend one after the other until the main body of the house was linked, by a series of additions, to the barn. Thus in the most natural way these New England cottages and barns were evolved into an architectural composition, endowed with native beauty and not a little rustic dignity.

Whether it be in Maine or Connecticut, the early New England cottage had its common sectional characteristics. The first floor was close to or level with the ground itself. Cellar excavations were not usual at first. If the modern reproduction of one of these cottages is on high, well-drained ground, this same custom can be followed: one need excavate only a few feet under the floor timbers to assure dryness, and dig only the cellar space necessary for the heating unit and storage. Since most of the heating in these early New England cottages came from the fireplaces, the chimney stacks were large. It also followed that, to conserve heat, the rooms were small and the ceilings low.

Today we do not require such immense chimney stacks, nor, in the reproductions of these cottages, need we have stiflingly low

ceilings or cramped rooms. In fact our approach to this architectural type is through the outside design and the interior fittings, furnishings and decoration.

An example of modern cottages that follow the traditional primitive lines can be found in the two small houses shown on the opposite and the four subsequent pages. They are the work of the architect, Thomas Raymond Ball, and are located at Old Lyme, Connecticut.

OLD LYME, known to all who tour New England, is famous both for its historic associations and splendid Colonial and Federal architecture. The home of an art community, its beauties have been preserved on many a canvas. Consequently, it is pleasant to find the New England Colonial tradition being carried on in that picturesque town.

It is also interesting to note how readily modern household equipment has made such types of old residences suitable for easy contemporary living without compromising the primitive atmosphere of the architecture. The originals of these cottages were simple because the life that produced them was simple; the actual cottages today contain the same simplicity of life because ingenious manufacturers have made it possible.

The architecture and the principles of living in such houses continue on when more fleeting affairs are forgotten. That is the philosophy of the New England cottage and unless it is understood, people who fail to accept it might find themselves quite unhappy in such houses. For those who do aspire to a simple, quiet existence no type of house is better fitted.

THE FIRST of these cottages, known as the house on Appleby Lane, is an interesting example of a very small house that outgrew itself. As originally constructed it consisted of a living room, a tiny kitchen, a double bedroom, a single bedroom and a bath.

First, the size of the smaller bedroom was doubled. Next the vest-pocket kitchen was replaced by an old cottage that stood some distance away. It measured about eighteen feet square and was no bother at all to lift and haul from its original site and tack it

on. A shed found on the property was expanded to the stature of a full-fledged and serviceable garage. Between this and the original structure a new dining room was built for a connecting link. In the course of these various changes and migrations, the old kitchen became the front hall.

In short, this is a fabricated cottage, made up from various previously unrelated units. A remodeling job, as the builder would say. Which leads us to observe that it is the type of house on which remodeling is not too expensive an investment.

During the last few years there has been great talk of remodeling old houses, and many an owner who undertook this sort of building now figures up the costs—to his amazement. The simple type of house is usually the least expensive to remodel. When we have to disguise bad architecture and completely change over the style of an elaborate old-fashioned house, then remodeling is a questionable investment.

THE WISNER house, the other of these cottages, was planned as the week-end home of a New York business man. It has many little things that make it comfortable both summer and winter. The exterior walls and the roof are insulated, the oil-burning steam boiler heats the hot water as well, and the Wisners turn down the thermostat when they go away, confident that the pipes won't freeze and that the chill will be kept off the house.

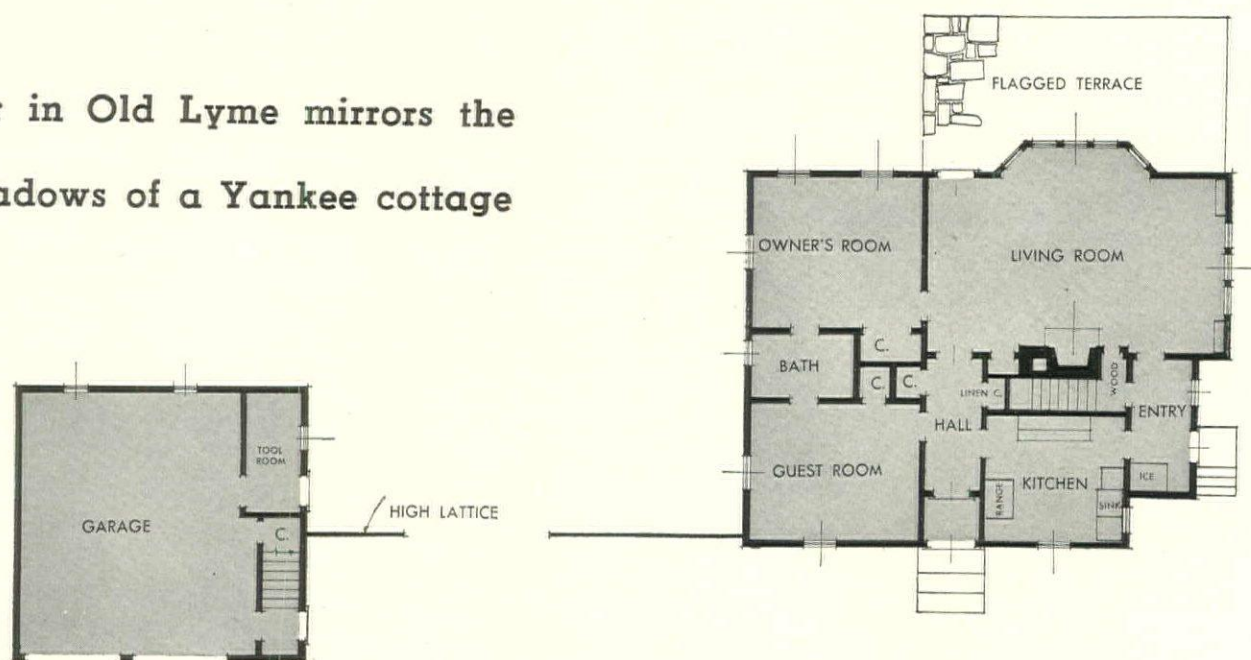
The kitchen is very compact and has an electric range and a wonderful kitchen cabinet that holds everything under the sun including a broom closet and ironing board. The back entry where the ice machine is located also is used as a serving pantry, for meals are served in the living room.

One rather "trick" stunt employed was to have a disappearing stairway to the attic. This comes down directly over the cellar stairs so that the same landing goes down or up as the case may be.

The terrace at the back commands a lovely view down Duck River, with the mouth of the Connecticut River in the distance. That view of the house can be appreciated by turning the page.

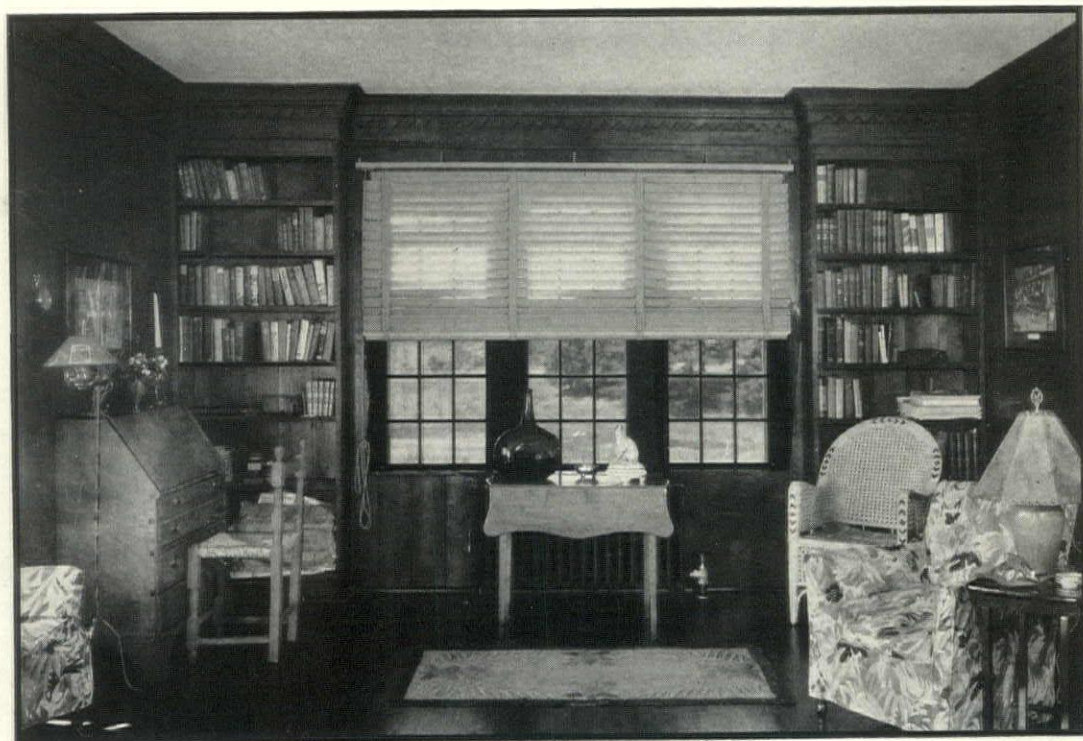


Duck River in Old Lyme mirrors the ancient shadows of a Yankee cottage



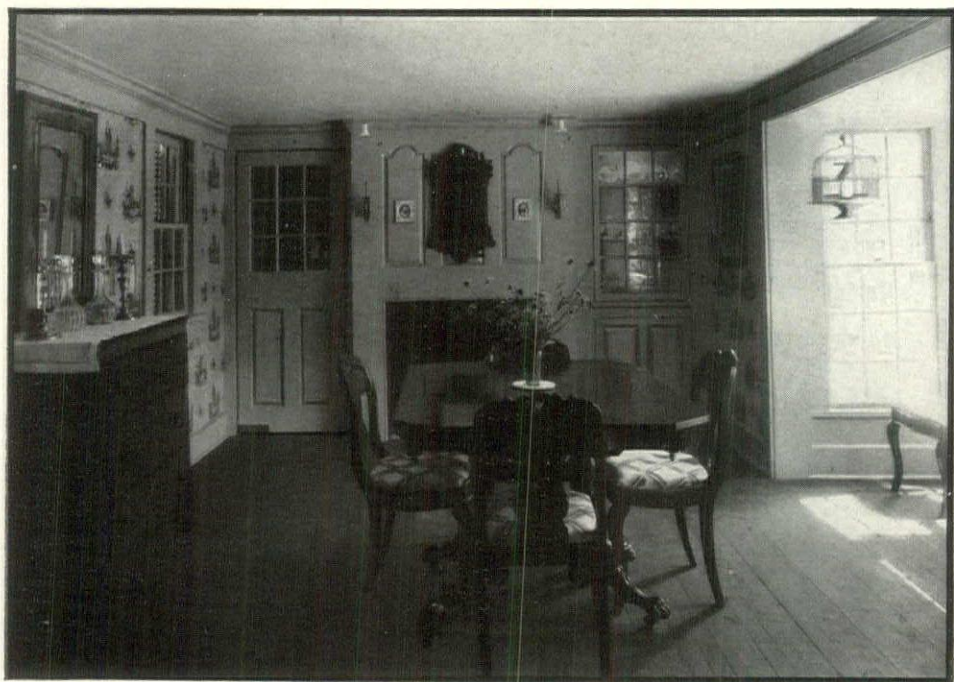
THE cottage of Eugene D. Wisner is situated on Duck River in Old Lyme, Connecticut. It was located with great care, so that the living room windows would command a view down stream and the three great Elms would shelter the dooryard. Planned as the year-round week-end home of a New York business man and his wife, it is so equipped with automatic devices that housekeeping has been made simple and easy. The riverside view and a plan of the house are shown opposite

THE front door is approached by way of a winding, flagstone path which, in time to come, will be shaded by the Dogwood trees. Although its design is reminiscent of all the New England cottages, there is something particularly suggestive of Cape Cod in the extreme simplicity of this little house. It lacks decorative detail, the only apparent bit of design being the double door with a transom above. The walls are shingled and painted white, and the blinds and chimney cap are black



THOUGH flooded with sunlight through the greater part of the day, the living room is a cool spot, since the dark tone of the pine interior walls absorbs much of the glare. The interesting cornice of this room was inspired by a 17th Century court cupboard, though its simplicity makes it appear almost modern. The room is rich in color. A gay chintz used for the slip covers repeats the pale green of the Venetian blinds, and the bindings of the books add their varied color notes

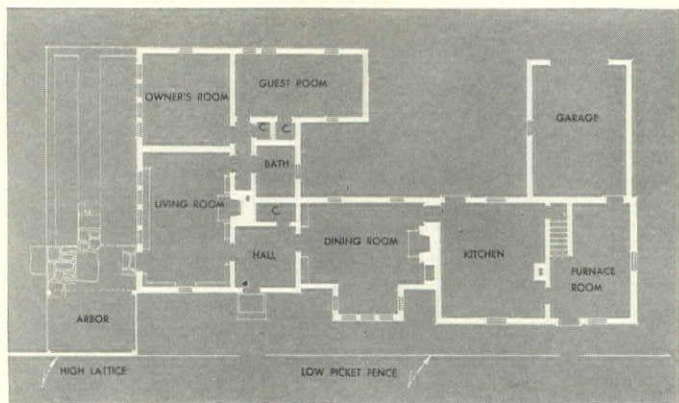
SINCE this is really a servantless cottage, the living room is also used as dining room and the rear entry for pantry. One sits beside the triple window for meals, and looks down along the stretches of Duck River (a quaint and sensible name) to the mouth of the Connecticut in the far distance. Since the window is flanked by shelves, one literally dines amid his books, an environment which is calculated to give happiness and interest to any meal however simple the fare may be



THE dining room color scheme in the house on Appleby Lane is taken from the shellacked wall paper, which has a deep cream ground and a pattern in two tones of French gray, the little men and women providing accents of sage green and burnt orange. The ceiling has been painted the cream, the woodwork the French gray. In this room the electric lights are hidden in the china closets, two of which flank the door at the other end of the room from the fireplace. The candles on the sideboard and in brackets give the only direct illumination



The little cottage on Appleby Lane



How entrancing are these local names in old sleepy New England towns—Duck River, and Appleby Lane. Go down the latter and you will soon come to this cottage, a hybrid affair. The wing that houses the kitchen and furnace room was once a tiny house that stood half a mile away. It takes its place happily in the composition of the new place. Shingled, with trim painted white and a white picket fence, it is certainly all that such a cottage should be

THE living room, which barely measures twelve by eighteen feet, is sheathed with pine barn boards in the traditional manner. Bookshelves occupy two of the walls. The rich dark brown of the woodwork makes a highly satisfactory background for the light bindings and the golden tone of the old maple furniture pieces. Oriental rugs, gay print lampshades and the reflected light of the brass andirons further help lighten the darkness of this cool interior

As we discard worthless machinery why not junk the obsolete house?

EVEN in financial depressions, history has a way of repeating itself.

No less than twenty years ago bankers wagged their heads and uttered gloomy forebodings for the motor car industry, declaring that the market was already glutted and that the country could not possibly absorb the prospective output of the year ahead. They decided it would be unwise at that time to come to the support of the manufacturers of motor cars. The idea that the public didn't want any more cars was closely allied to that amusing quip of reasoning—"Why buy another book? You've got one."

In this year of grace and depression many bankers are repeating the same formula about the vast industry of Building. For in this generation, it is the Building Industry that is flat on its back. A great number of people, in all sections of the country, hold, with *House & Garden*, that should this industry be brought to its feet and stimulated anew, better times would soon return. To this suggestion comes the old reply: "We are already over-built. We have plenty of houses now. Why build more?"

Despite the grudging attitude of bankers, the automobile industry went into mass production on a scale so gigantic as to startle the world with its enterprise and daring. It not only made vastly more cars, but better cars—thus enormously widening the market. These better, smarter cars immediately made the old ones obsolete. And when the factor of obsolescence entered the automobile industry, its future was assured. The sign of its progress was an increasing junk heap of old and abandoned cars.

IF AMERICA had contributed nothing else to the progress of the world, it could well rest on its reputation for introducing into the scheme of economics the factor of obsolescence. We have made progress by deliberately junking the old-fashioned and time-worn machinery of our civilization. Each major improvement in a factory building, in an office building, in a piece of machinery, in a motor car tends automatically to put into the obsolete class all buildings, offices, machines and cars that lack these improvements. And instead of leaving them around to clutter up the progress of business and manufacturing and transportation, we, cold-heartedly, tear down those obsolete factories and erect better ones, we wreck old office buildings and build the newest possible kinds in their places, we discard old-fashioned machinery, we junk old motors.

This tearing down and building afresh is the metabolism of American civilization. It is a visible counterpart of the metabolism—the constant discarding and refreshing—that keeps life in the human body. Health in the body is evidenced by what it throws off as useless; health in a civilization by what it junks. The sign of progress is an increasing junk pile.

This fact is commonly accepted by all forward-looking men and women in business. It is being applied to more and more industries. But, for some unaccountable reason, it has not yet been applied to the home. Here and now *House & Garden* states that the industry of Building can never be brought back to health until people have learned to junk obsolete homes.

Our civilization cannot advance with the speed that it should until those obsolete homes are torn down and better homes are built in their place.

How did the slums of cities come about? Walk through any city slum and you are constantly struck by the remnants of former glory abounding there. Houses that once were the epitome of good architecture, good plumbing, heating and lighting, houses that satisfied the simple needs of generations long since dead, are now bee-hives of humanity.

IT HAS been estimated that 50,000,000 people in this country are living in obsolete homes. There may be either obsolete tenements or houses jerry-built and incapable of affording the amenities of decent and comfortable living. They lack good air circulation and light, much of their kitchen equipment is inadequate, they are not insulated and consequently are hot in summer and wasteful of heating in winter. Thousands of them comprise fire menaces. Living in them—whether they be in the slums of a city or the tag-end of a rural town—lowers the standards of their occupants. The slum is the most obsolete thing we have in America.

While thoughtful realtors and architects have managed to create hundreds of beautiful suburbs in America by insisting on architectural and building restrictions that make their homes the most modern products possible, the leaders in our communities have failed to face the fact that practically all of those same towns have their obsolete sections fast becoming slums. So soon as houses become obsolete, we move away from them. But it never occurs to us to destroy those homes. That is what America today is sadly lacking—a junk heap of the homes that are no longer worth living in.

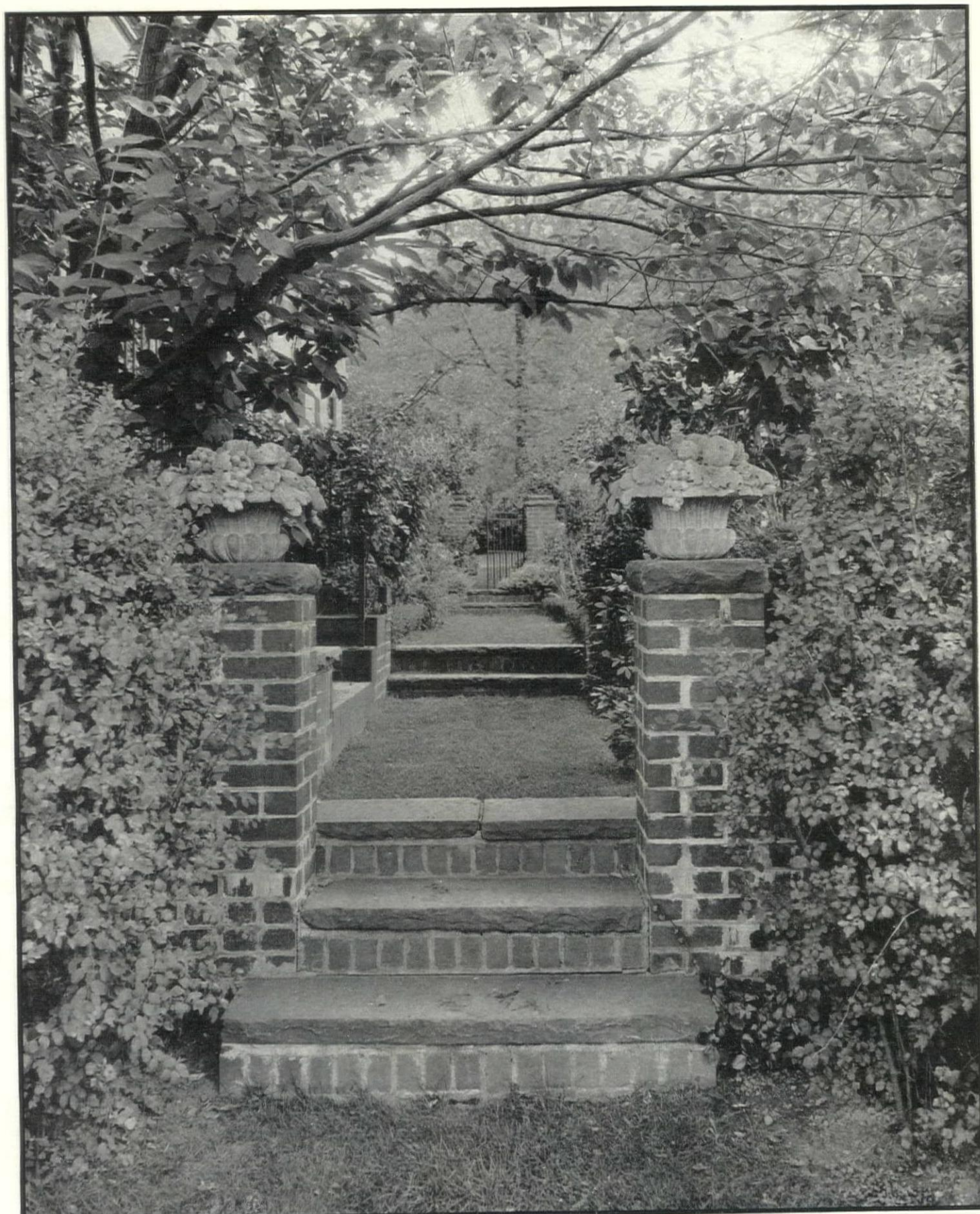
Of course the restoration of an old house that has historic significance or has fine architectural lines is quite a different matter. If properly done, it usually requires a major operation comparable to building a new house. Usually all that remains of the old house is a shell of antiquity, but inside it is completely modern in respect to sanitation, equipment and conveniences. But how seldom do we find in the musty old sections of our cities houses that are really worth restoring!

BY JUNKING our city slums, we could make room not alone for better apartments but for public park space as well. By junking the jerry-built and time-worn houses in small towns, we could raise the standard of living. Here is a philanthropy ready to the hand of any idealist. Here is a cudgel that *House & Garden* takes up today.

For the answer to those who say that we are already over-built is the same answer we give to those who say we have enough motor cars and enough machinery and enough factories and enough office buildings. We haven't enough good ones. We haven't enough of the best class. We haven't enough homes built and equipped for comfortable, modern living. We have a few of them—and the rest is junk.

Let's find some sane, practical way to junk our old musty, worthless houses—and build anew!

—RICHARDSON WRIGHT



Samuel H. Gottscho

THE GARDEN that is situated on different levels, especially if it makes good use of shrubs to strengthen the effect of demarcation, is rich with opportunities. Sets of low, easy steps may connect the respective sections and open such inviting glimpses as this one through the garden of Miss M. Holbrook at Norfolk, Connecticut. Rosalind Spring La Fontaine was the landscape architect

This way lies the garden gate on a pleasant place among the northern Connecticut hills

The rooms of the house that grows

Four interiors of the middle structure

show a wide price range in furnishing

HOUSE & GARDEN'S HOUSE THAT GROWS, designed by Leigh French and pictured in the June issue, now reaches the stage where we can consider furnishing the original unit. This unit, it will be remembered, is the middle section, to which, at some later time, as the purse and family grow, the owner may add the wings which complete the building project.

In the middle section the rooms are as follows: living room, dining room, kitchen and stair hall downstairs; two master bedrooms and bath and a maid's room and bath together with a hall upstairs. The rooms are so placed that the living of the family will be mainly in the rear of the house facing upon the garden.

Since the architecture of this house savors strongly of the *petit manoir* of France, the furnishings should reflect that style. Yet no slavish attempt need be made to create a strictly French Provincial atmosphere; in fact, as we shall show later, it might be furnished in simple modern pieces. However, we visualized the bottom floors as echoing the French note occasionally, together with English interpretations. Thus the living room furniture, as suggested by R. H. Macy & Co., is mainly from 18th Century England, the master bedroom, designed by Lord & Taylor, is French, the dining room, outlined by B. Altman & Co., and the kitchen by Lewis & Conger, are both French Provincial. The color schemes and furniture lists of these rooms are tabu-

lated on the following pages, together with illustrations of them in full color.

As it is House & Garden's principle in presenting editorial ideas to its readers always to suggest an ideal toward which they may aim, so these rooms by no means represent the least expensive lines of furniture that can be assembled. In every instance more reasonably priced merchandise is available. The living room, as pictured, would cost about \$1,500 to furnish. Several of the pieces have counterparts which would bring this figure down to around \$1,000, and if we were to consider using a contemporary type of furniture, it could be reduced to \$350, not considering rug and incidentals. The department stores and furniture shops offer endless opportunities to create the atmosphere of this living room in good taste and at a reasonable price. But it should be the aim of those who build a house of this architectural merit to maintain the interiors in a manner which is worthy of the exterior.

This one English room is a balance to the others, which are French in spirit. You pass from the living room into the dining room, and the atmosphere is France of the provinces. The price for this idealized

dining room is approximately \$980. Here again a woman with a gift for shopping can bring down the figure an appreciable amount. Excellent lines of French Provincial furniture reproductions are now on the market and at very reasonable prices, indeed. A lower-priced selection will reduce the cost of the dining room furniture to \$550.

Nor need any of these rooms be completely furnished at one time. It adds to the continuity of interest in home life if a room acquires its pieces by gradual accretion. In this way the cost is spread over a number of months and years, and the owner has always before him a suitable suggestion for a gift. But it is quite essential that there be before his mind the ideal type of room toward which he can aim. Hit or miss buying of furniture, without a definite decorative scheme in mind, invariably results in a hodge-podge room. Acquire the essential pieces first, and let the others follow on as opportunities present themselves.

There are two rooms, however, that should be completely furnished in the beginning—the bedroom and the kitchen. We may do without that extra chair or that couch in the living room, we may forego that Provincial sideboard in the dining room for the time being, but it is essential that the kitchen be equipped and the bedroom adequately furnished for complete comfort.

The master's bedroom, as described and shown in subsequent pages, would cost about \$1,300 completely furnished. Its counterpart in reasonably priced reproductions of Early American designs would total \$425. The kitchen lists idealized total \$650; the careful shopper could equip this same kitchen for \$165.

Thrifty furnishing can be applied to every room of this House That Grows. Whereas the wider-width linens for draperies may run up to what seem astounding figures, the market (*Continued on page 84*)



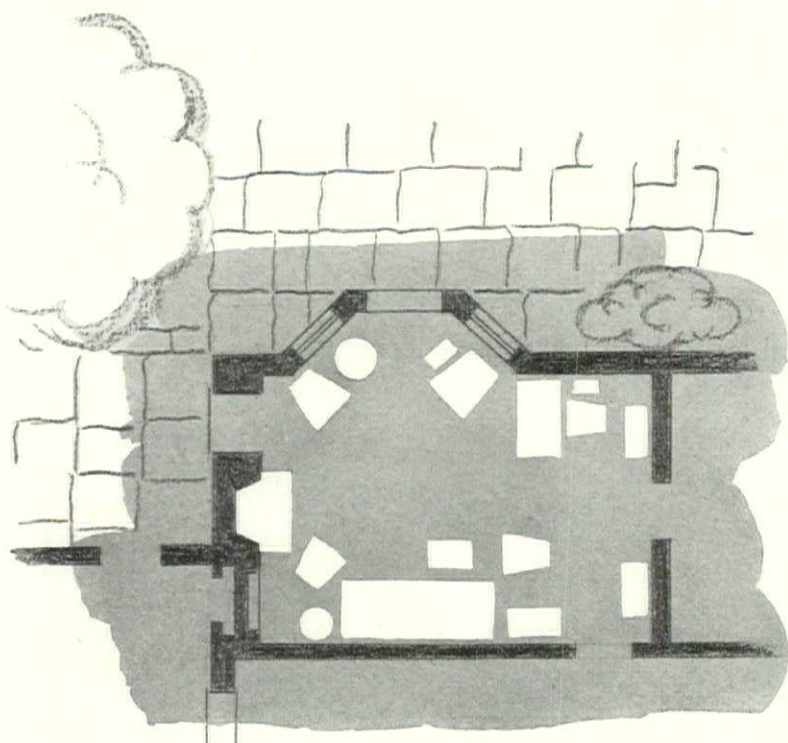
THE HOUSE THAT GROWS has now reached the model stage and can be visualized as the picturesque and livable home it is designed to be. The middle section is planned to be built first, the wings following at a later date when finances permit



Van Anda

A REAR view, taken in the bird's-eye manner, shows the bay windows of the dining and living rooms and the paved terrace that stretches behind the house. In the upper corner is the drying yard and the main garden is seen in the foreground

**A scale model of the house that grows
reveals an enchanting home and garden**



Living room

COLOR SCHEME: The general scheme of this room is red, white and blue—a combination much in favor at present. The reds are carefully distributed, giving brilliant color accents against the white walls.

WALLS: Painted oyster white.

WOODWORK: White, with moldings accented in beige.

CURTAINS: Beige chintz with design of figurines, flowers and butterflies picked out in red, white, pink and blue. White Venetian blinds.

FURNITURE: Small wing chair covered in red antique velvet. Mahogany and satinwood Sheraton desk. American Empire desk chair upholstered in cerise satin. Canterbury. Pair of Duncan Phyfe console tables in mahogany. Drum table of richly grained mahogany. Tuxedo sofa covered in same chintz as hangings. Chippendale arm chair beside the sofa covered in wide striped crimson satin. Slipper chair covered in antique cerise satin. Queen Anne wing chair covered in French blue damask. Two-tiered mahogany dumbwaiter. At one end of the sofa is a radio enclosed in a small Sheraton chest of drawers. Coffee table.

FLOOR: Carpeted to baseboard in taupe chenille.

LIGHTS: Small crystal chandelier. Blue ceramic lamp with white taffeta shade on dumbwaiter. White glass lamp with pale yellow book linen shade.

ACCESSORIES: Pair of ruby glass candlesticks for mantel—with painting above. Pair of urns in center of mantel. Coaching print in bright colors. Victorian china basket bordered in gold stands filled with flowers. Duncan Phyfe mirrors over the two Duncan Phyfe console tables.

This room was decorated and furnished by R. H. Macy & Co.

Decoration and furniture

schemes

Dining room

COLOR SCHEME: Blue, which continues to dominate decoration, is the main note in the dining room. The shade used forms a charming contrast to the reds of curtains and accessories.

WALLS: French blue wall paper.

WOODWORK: French blue to match paper.

CURTAINS: Glazed chintz with French blue background and design of flowers in red, green and white. Venetian blinds painted same blue as walls.

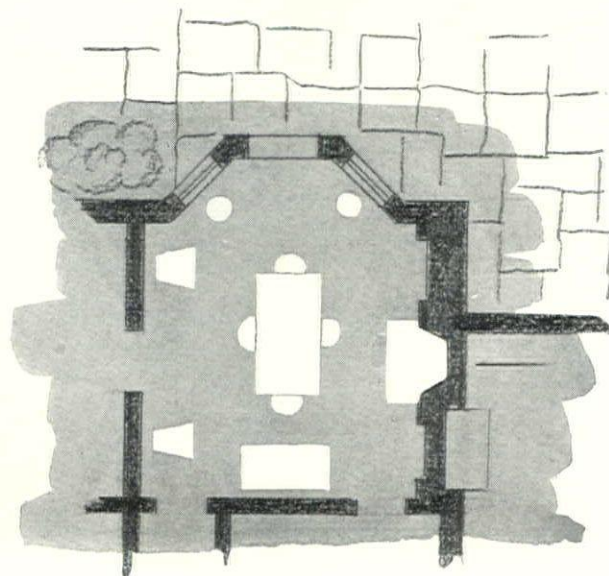
FURNITURE: French provincial table (Louis XV) in walnut with carving around edge. French provincial armchair in beech wood with walnut finish and rush seat. French provincial side chairs to match. French commode in walnut. Mirror (provincial) above with gilt finish. Chair seats are covered in Empire printed toile with rose-red ground and medallion design in white. Plant stand in red lacquer holding *tôle* urns (red and gold) with ivy.

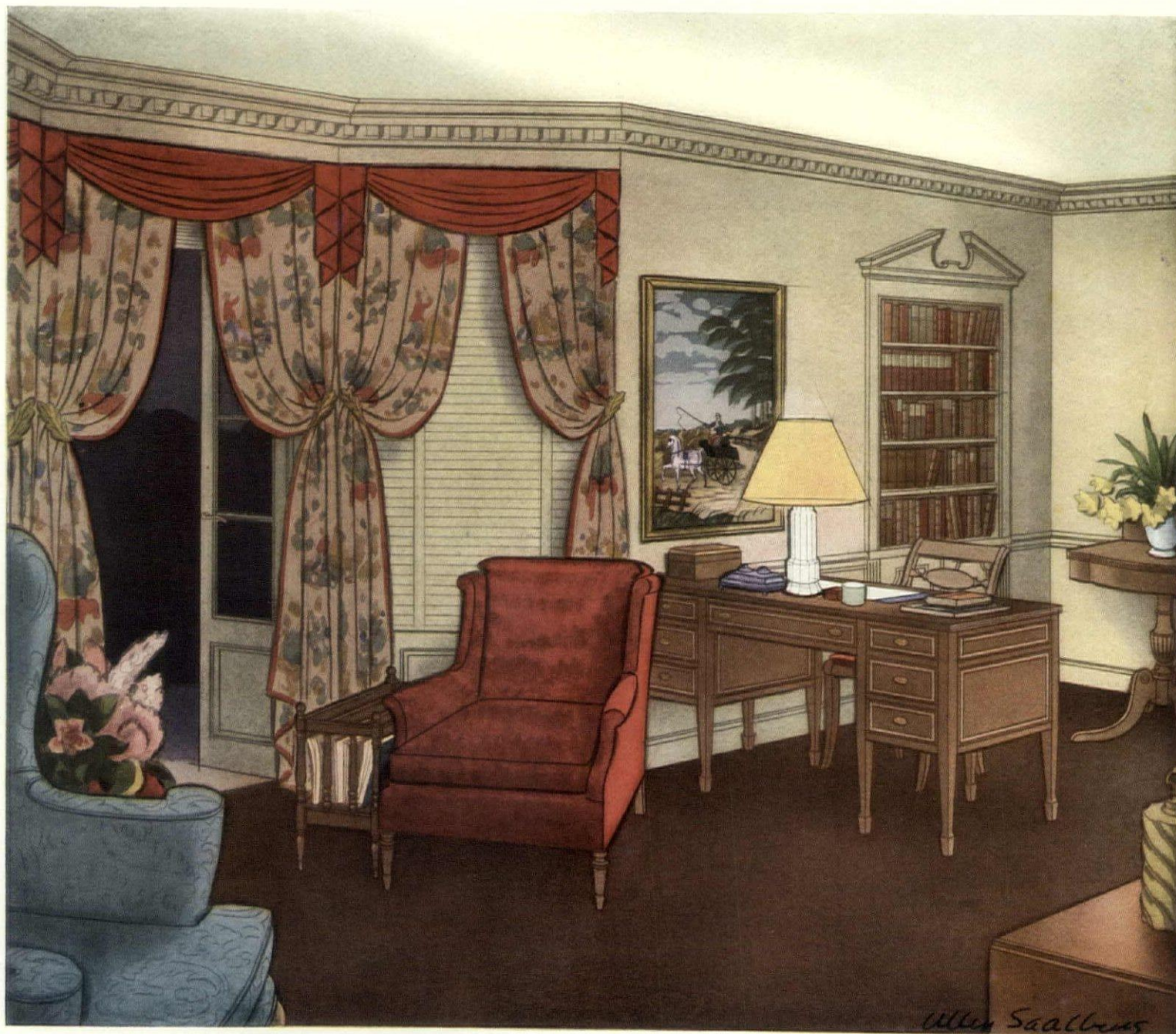
FLOOR: Egg plant Wilton carpeting.

LIGHTS: Provincial lighting fixtures—*tôle* brackets in red and gold with lyre design.

ACCESSORIES: Print of painting by Faistauer over mantel. Painted red *tôle* jardinière on table with swan heads in gold. *Tôle* jardinières on mantel in red and gold. *Tôle* basket in center of commode with yellow and gold urns on either side. Cream pottery china decorated with gay flower design colored in blue, rose and yellow.

This room was decorated and furnished by B. Altman & Co.

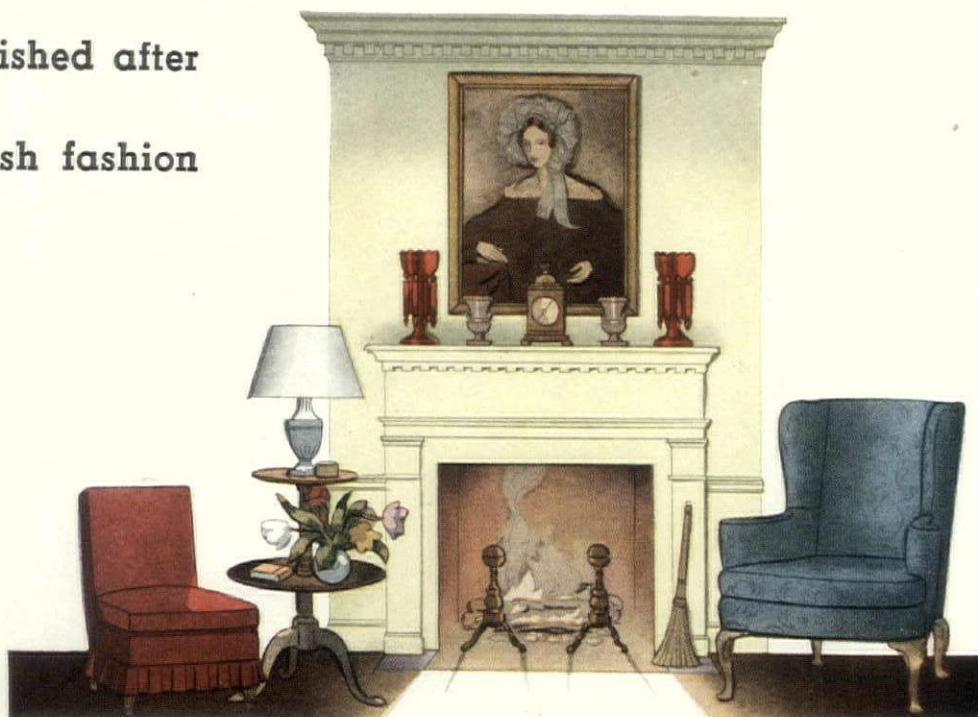


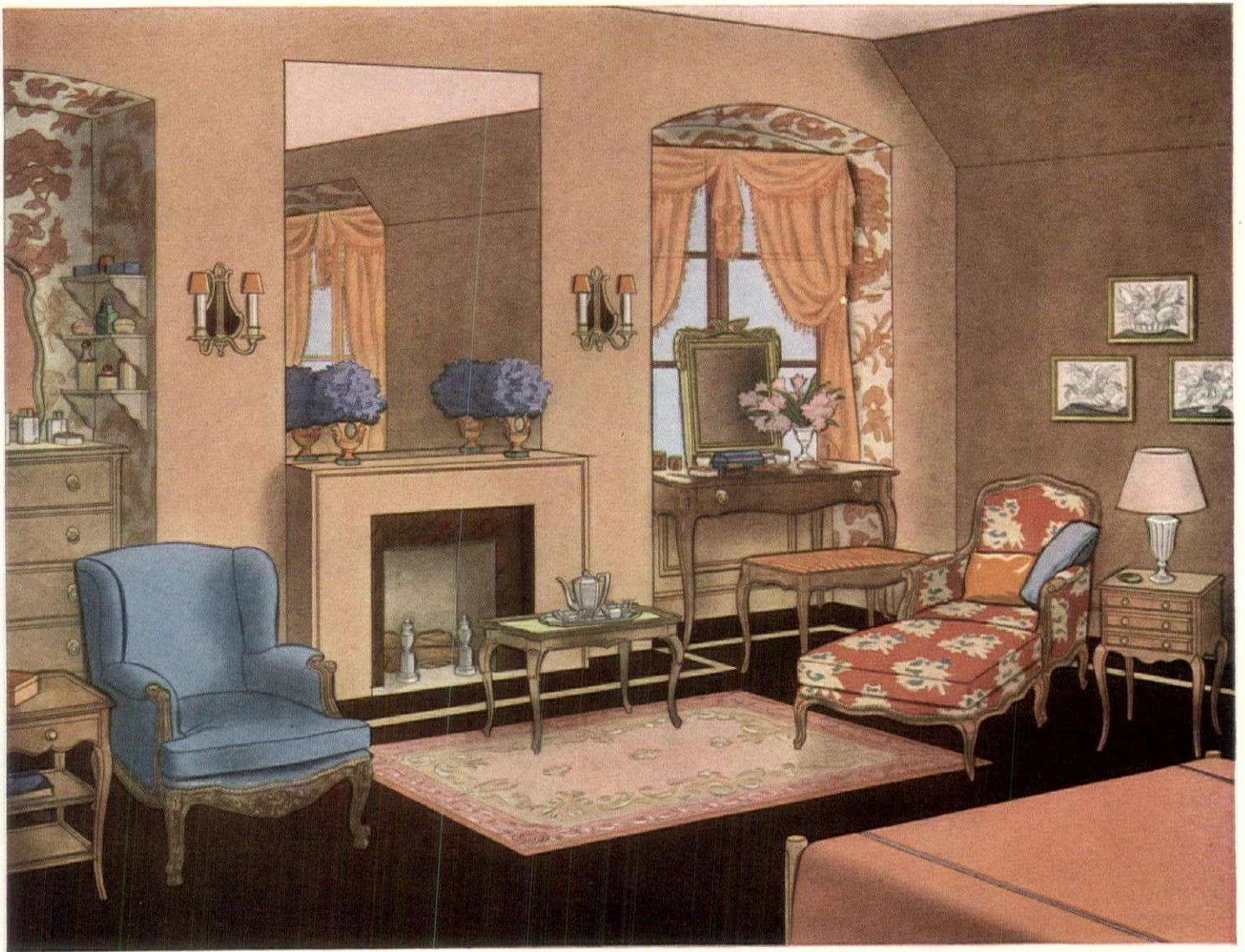


The living room – furnished after the 18th century English fashion

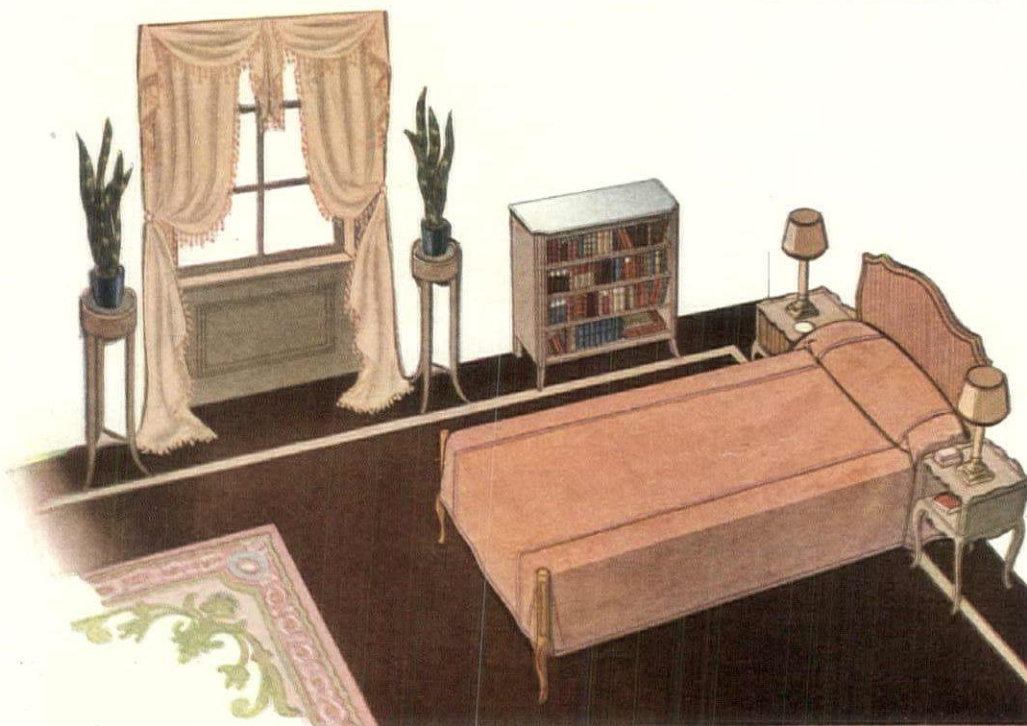
THE decorative manner of Georgian England combines dignity with comfort in a happy blend. While this room is informal, the various pieces have been selected for their distinction and good relationship to each other.

As may be noted from the graceful Sheraton desk, this room provides a convenient spot for the going over of household accounts, or solving office problems that have been brought home for quiet contemplation. It was decorated and furnished by R. H. Macy & Co.





Bedroom and dining room carry inside
the French spirit of the exterior design



GREAT latitude for individual choice may be had in French decoration. Lines of demarcation between the sober and the frivolous, the formal and informal, are not too strict and allow for distinctive combinations. This bedroom is rather formal and sophisticated, yet does not incline too much in these directions

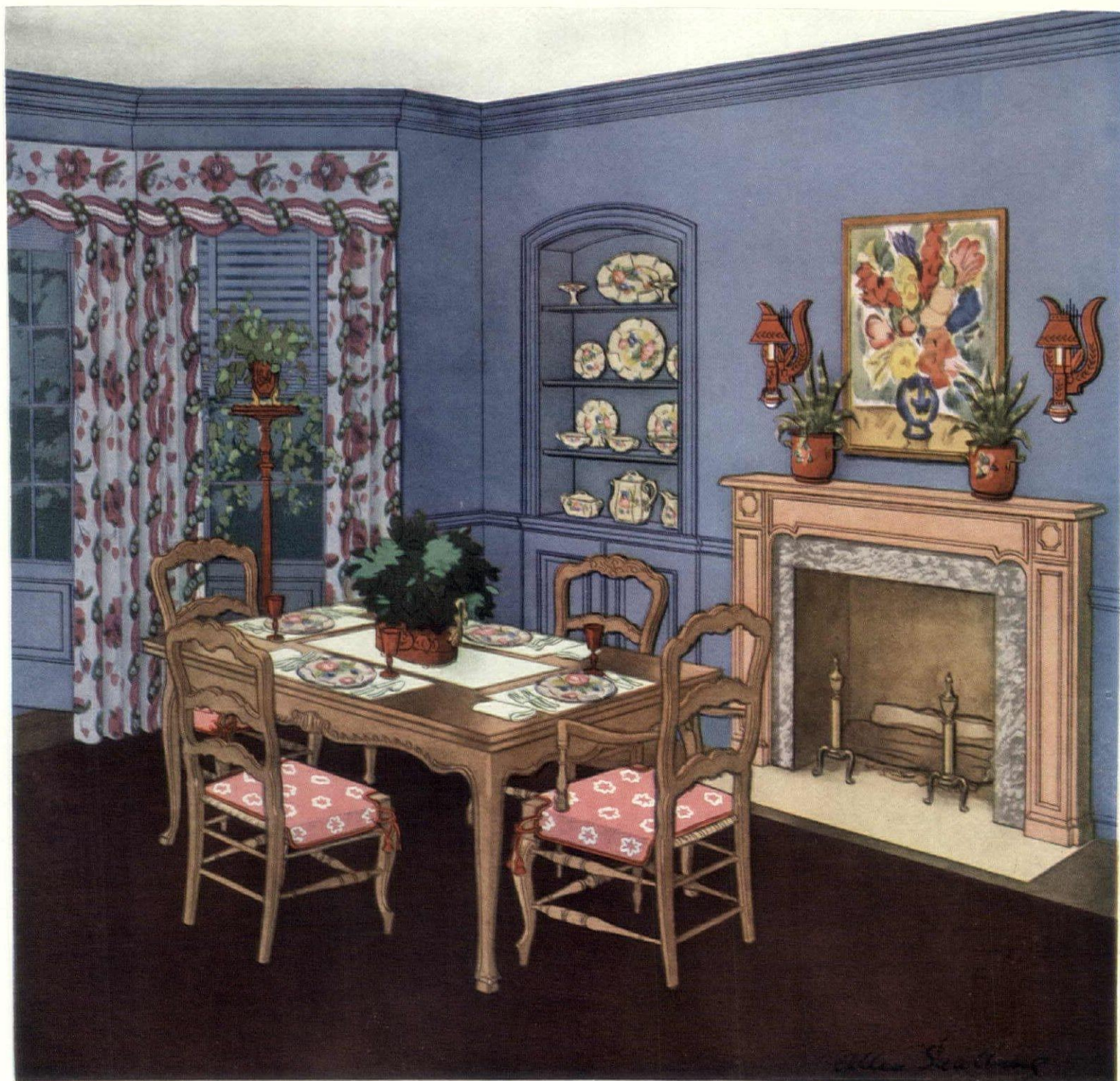
Mellow toned walls provide an interesting background for provincial furniture. The roseate hue of the ceiling gives warmth to the ensemble. Peach silk curtains are trimmed with cotton ball fringe. This room was decorated and furnished by Lord & Taylor

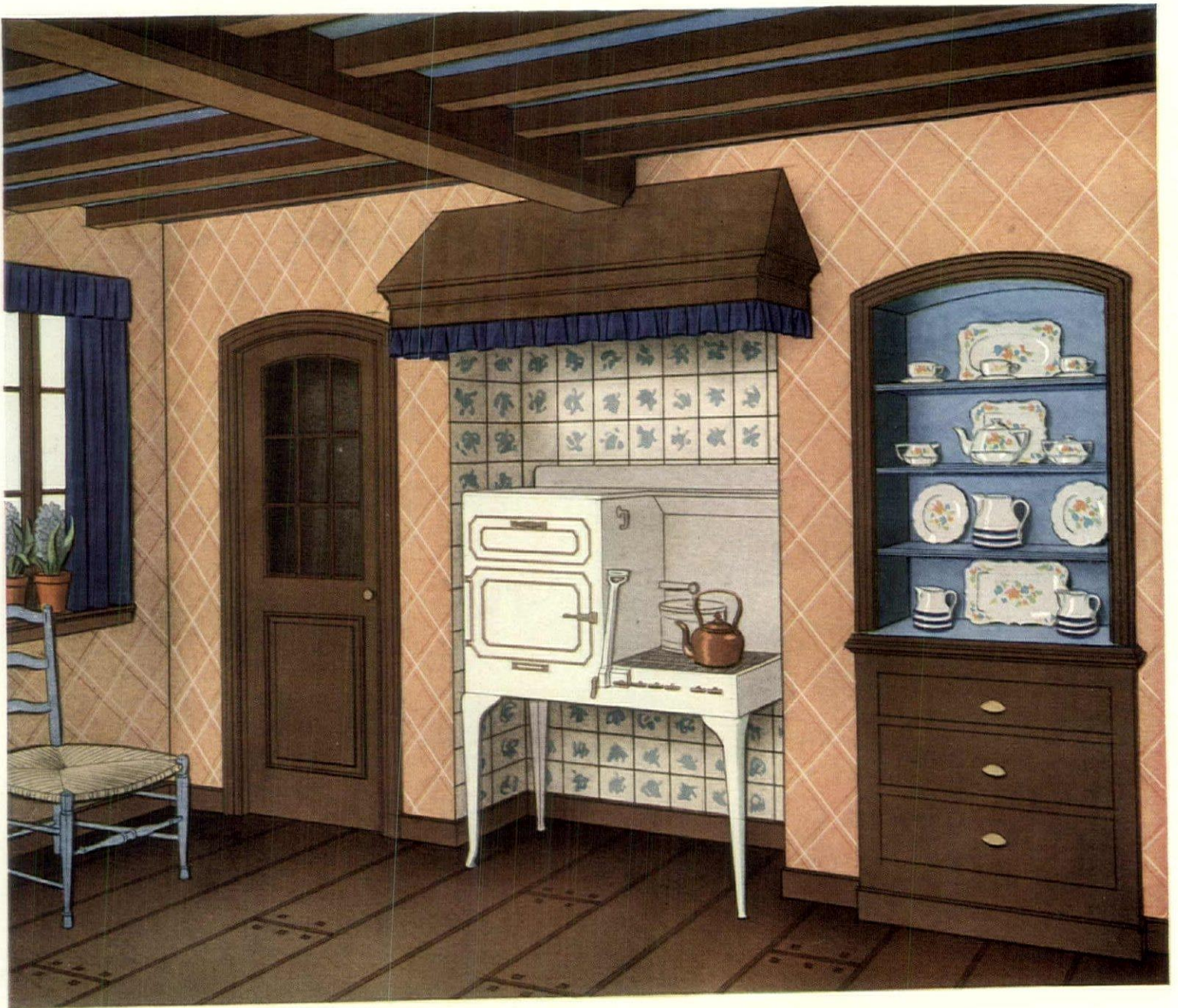
Most formal of the rooms in "The House That Grows" is the dining room. The French provincial fireplace is centered between two curved-head cupboards, closed below and open above the chair rail. In the opposite wall is a central door that opens to the living room.

The end facing on the terrace merges into a windowed bay that takes up almost its entire width. The fourth wall of the room is broken by a door to the pantry and one to the hall. Between these stands the walnut commode shown at the right. Each wall is symmetrically treated

ALL furniture is of the sturdy French provincial character. The walnut table, now set for four people, is of the draw-top type that can be expanded to seat six. Chairs are beech stained walnut. The armchair is rush-seated; side chairs have seats covered in Empire toile.

Wall paper, woodwork, cupboards and Venetian blinds are all in powder blue, a color which is in interesting contrast to the dark-toned furniture. Accents of red are brought in by curtains, chair seats, lighting fixtures and accessories. Furniture and decorations chosen by B. Altman





The French provincial also dominates the decorative scheme of the kitchen

A PLEASANT colorful place to work in that can be kept spotless and at a high point of efficiency with the least amount of effort was the objective in designing this kitchen. There is a maximum of drawer and cupboard space

On the walls is a plaid, washable wall covering in peach. The floor is covered with linoleum in a design of wide-plank, pegged flooring. The recess in back of the stove is tiled in blue and white. Equipment and decoration by Lewis & Conger

THIS room measures 12 by 13 feet—large enough for necessary equipment but not so large as to demand extra steps. Windows in opposite walls give the cross ventilation that keeps cooking odors away from the rest of the house

In addition to the pieces that are illustrated, three rush-seated chairs and a maple drop-leaf table are in the room. Sink, drain-boards and more cupboard space are found ranged about the corner, part of which is shown sketched at the left

Decoration and furniture schemes

Kitchen

COLOR SCHEME: The scheme selected for the kitchen is guaranteed to keep any cook contented—sunny peach walls, vivid notes of Basque blue, and the warm browns of wood tones. The china repeats these gay colors.

WALLS: Plaid washable wall covering in peach color. Tiled recess in back of stove in blue and white tiles.

CEILING: Beamed ceiling—with sections of ceiling between the beams painted Basque blue.

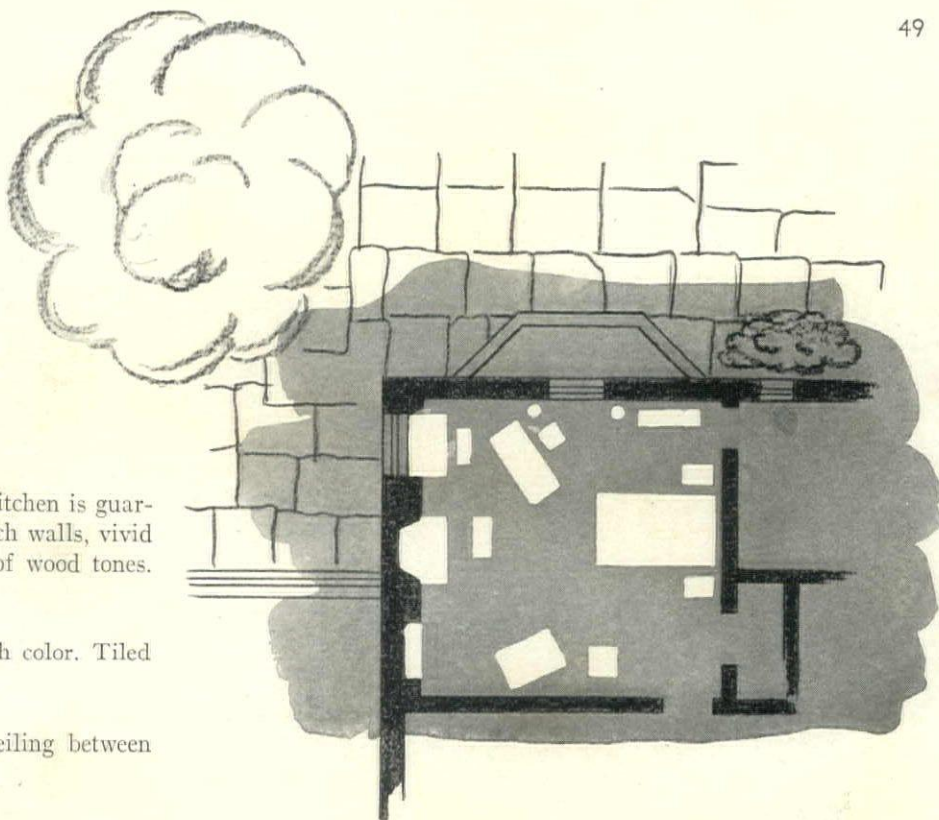
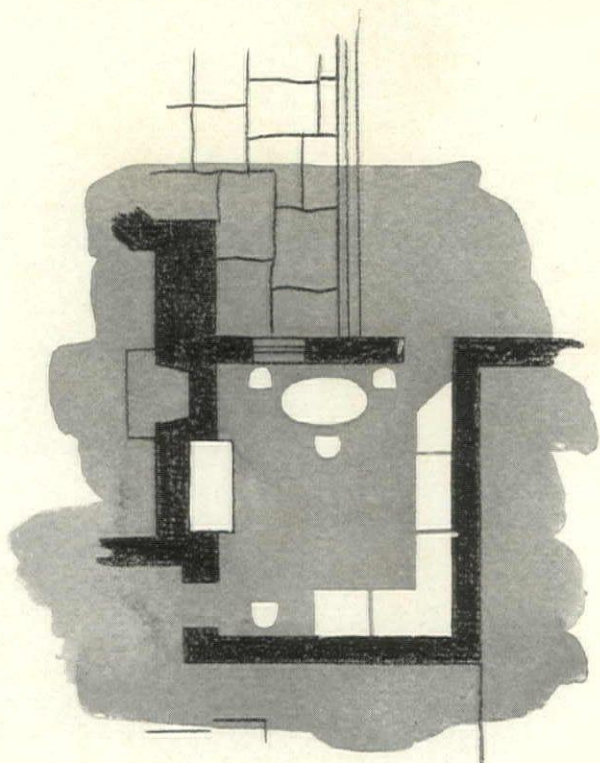
CURTAINS: Basque blue washable material.

FURNITURE: Built in cupboards in stained beech wood. Maple drop leaf table (not shown in picture). Four rush seated chairs in matching maple or painted Basque blue. Hanging shelf of beech wood.

FLOOR: Linoleum with design representing wide plank, pegged flooring.

ACCESSORIES: All cooking utensils of aluminum. White kitchen china having simple flower pattern in blues and orange. Jugs in white with narrow bands in Basque blue. Pottery jars with blue polka dot design.

The room was equipped and decorated by Lewis & Conger.



Bedroom

COLOR SCHEME: In shades of peach, henna, pink and ashes of roses, with occasional notes of French blue for contrast, the scheme of the French bedroom has both delicacy and strength. An interesting feature is the use of figured wall paper in combination with plain painted walls.

WALLS: Ashes of rose.

WOODWORK: Same shade as walls.

CEILING: Soft pinky cream color. Window recesses papered in toile de Jouy paper having a warm gray background and designs in henna pinks.

CURTAINS: Peach colored celanese trimmed with cotton ball fringe to match.

FURNITURE: French provincial furniture in fruit woods. Wing chair covered in French blue strié satin. Chaise longue covered in rose chintz with écriu and blue in design. Dressing table of fruit wood with gold mirror on it. Bench in front of dressing table covered in henna velvet. French bed with back upholstered in striped henna and brown taffeta. This has a bedspread in plain light henna silk rep, banded with tape in blue, cream and henna stripe. Small fruit wood coffee table with pistache green top. Directoire plant stands of fruit wood with marble tops—holding French blue pots filled with Sansevieria. Bookcase of fruit wood. Bedside table of fruit wood.

LIGHTS: Directoire lyre wall brackets. On table near chaise longue, a white alabaster lamp having a pale pink shade.

FLOOR: Small Aubusson rug in rose and peach shades on egg plant linoleum.

ACCESSORIES: On bedside tables small column lamps with soft peach shades. Flower prints.

This room was furnished and decorated by Lord & Taylor.



Samuel H. Gottscho

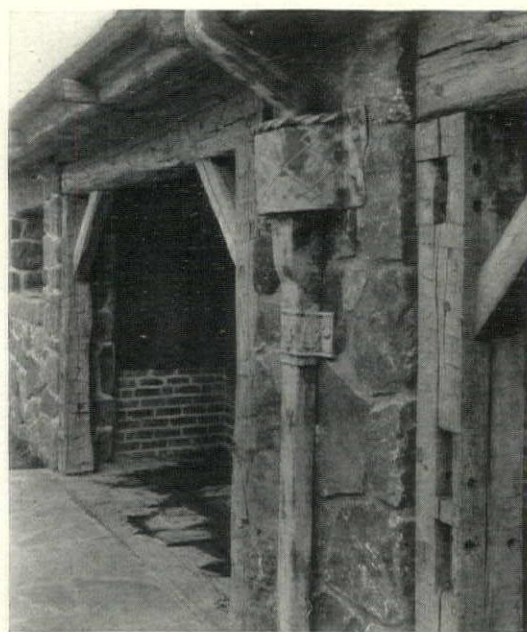
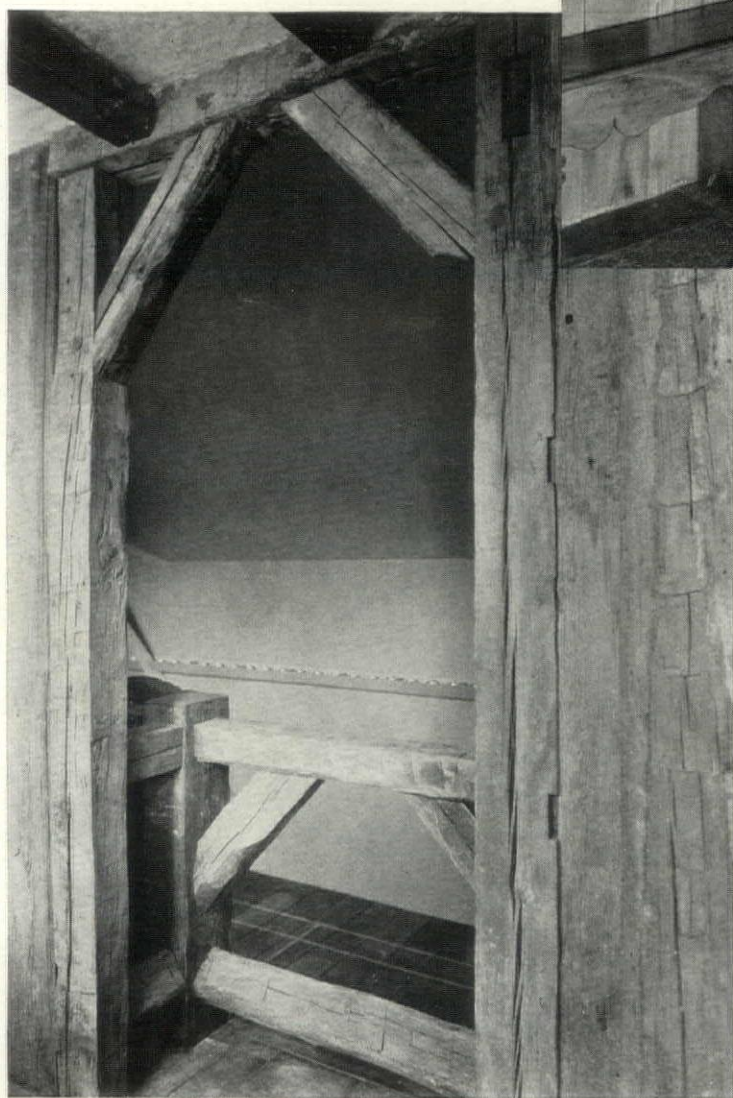
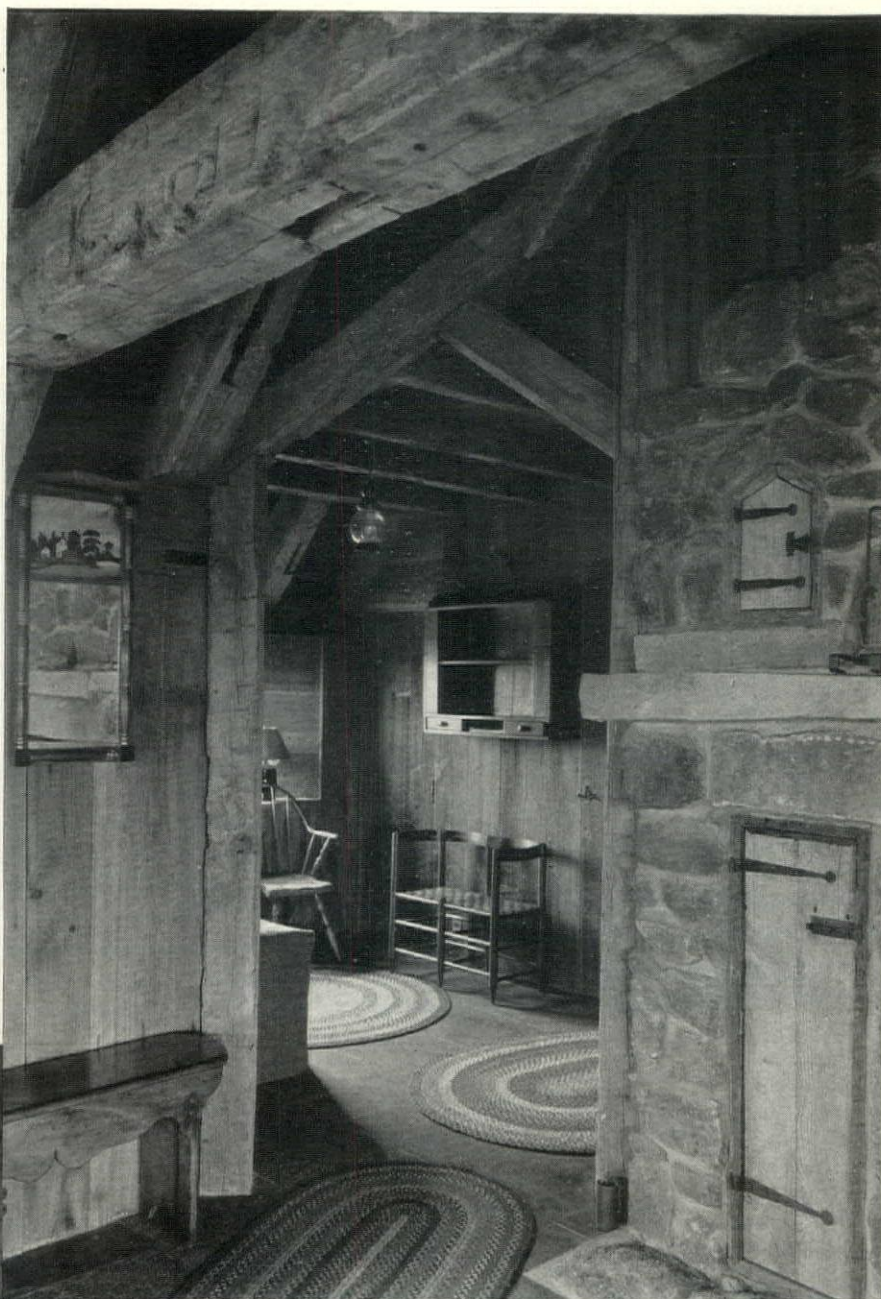
**In the rugged beams of old-time houses
are found historic beauty and romance**

IN THOSE robust Colonial days when the builders of a house included "ryvers of clapboards, shingles and lathes, naylers and massons", great oak beams were a particular pride to the crafts. Hewn from massive trees, lain away to season through the snow of winter, the heat of summer and the rains of successive springs and falls, they were then cut and pegged together to form the noble frame of the home

THERE is an argot of the beam world, each beam, according to its particular use, has a distinctive name. There are posts and girts—which lie between the posts—and rafters which support the roof, chimney girts, summer beams, and sills. To these are added the smaller items of joists, studs and purlins. Many have variations—splayed posts, gable and leanto rafters and end girts

IN THE earliest houses beams were left exposed. This display of house skeleton did not please our forebears, and successive generations of them covered the beams with plaster or paneling. The contemporary taste for things Early American has brought beams once more to light. Owners of ancient houses are careful in remodeling to uncover them if they have interesting character

THE BEAUTY of these fine old beams is to be found in their rugged shape and size, in the crude marks of the adze, in the mortise holes and pegs by which they were held together. And the appreciation of this beauty caused the owner of the house illustrated to use them plentifully. It is the sports house of Starling W. Childs at Norfolk, Conn. Taylor & Levi were the architects



The cleaning equipment of the modern home

A TASK to inspire the inborn executive is the listing of the daily cleaning duties, the weekly tasks and the monthly ceremonies necessary to keep the modern house clean, livable and in good order. For even in this enlightened age, grime, soot and the dust of passing motors are the unsolved problems of generous living, though system and adequate equipment have robbed the combat of much of its hopelessness. Unexpected short cuts will present themselves as the schedule is worked out—a chronicle of necessity as personal and individual as the family it serves. Too much of the work must not fall on any one day. Steps and time can often be saved by installing additional equipment bases at new points in the house and this decision necessitates increasing the stock of cleaning tools.

Perhaps a major purchase is involved—a vacuum cleaner, the backbone of the cleaning system. In place of the former models with attachments will be found the complete family of vacuum cleaners put out by a company of over sixty years of electrical experience, whom we will designate as "A". The heavy duty machine of this fine group

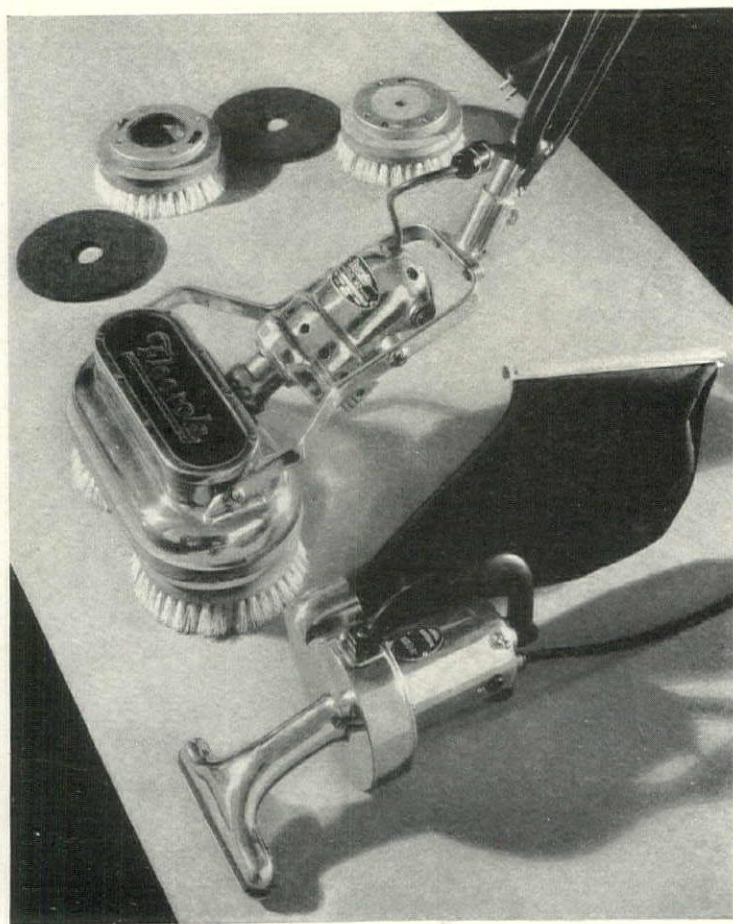
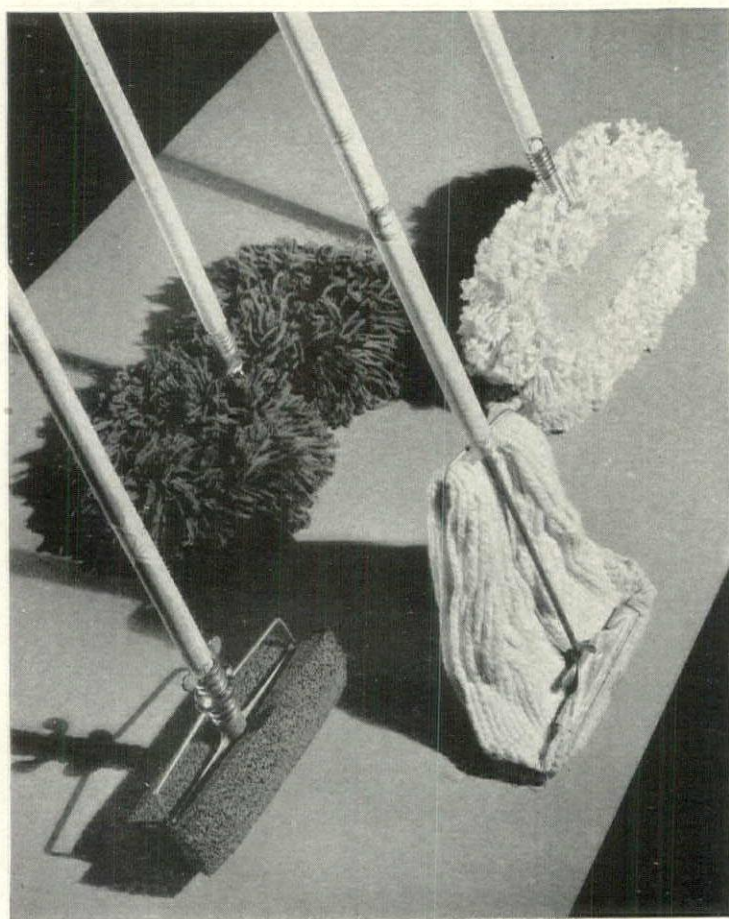
is as decorative as it is powerful, with its chromium plate, polished aluminum and dark blue bag. At the touch of a switch extra speed and power are released for specially difficult cleaning. The motor driven brush picks up threads, hair and embedded dirt without drawing the rug up into the nozzle. This cleaner has adjustments for every need, a special blower to whisk dust out of inaccessible places, a deodorizer to vaporize the crystal salts that give a delightfully fresh odor to attics and closets, and a sprayer for mothproofing clothing.

For the home where small rugs are preferred, this same company makes a two-thirds replica of the larger machine. This too is the motor driven brush type, light and easy to handle, with the same ingenious lowering of the brush as the bristles wear down. And to serve as a trusty lieutenant to the larger cleaner the little hand cleaner completes the "ensemble". It is complete with motor, bag and nozzle, weighs only four pounds and does the work formerly delegated to attachments on the large machines.

Another firm, manufacturer "B", specializing in three splendid "grown up" vacuum

cleaners, of the straight suction type without the revolving brush, also offers a baby cleaner. Right into corners it goes, into the bookcase, down deep into chairs and mattresses, along stair carpets—it snuggles in anywhere as well as effectively cleaning heavy draperies and clothing. Whichever machine is bought, the manufacturer's directions should occupy a place of honor on the door of the cleaning closet. For intelligent care is the price of satisfaction in any mechanical appliance. The dust bag must be emptied as the directions advise, and the machine should be well oiled periodically. In use it has been found that a slow steady motion will give best results when the cleaner is one with the motor driven brush, while a suction machine works along most effectively at a faster tempo.

While the vacuum cleaner carries the heavy burden of house cleaning, the carpet sweeper still has its daily place in the routine. More than fifty years of making carpet sweepers gives manufacturer "C" high prestige in the field. During the past three years, a distinct improvement has been made in this pioneer labor saver. For the new models



Elizabeth Hallam Bohn

reduce to less than half the pressure required to operate them. The sweeper glides along heavy padded rugs or carpets without bearing down on the handle. Then it rolls along to the linoleum covered floor with equal ease and satisfaction. Too much pressure is even detrimental. After each using they should be emptied and threads or hair which have become wound around the bristles should be removed so that the brushes can always function freely.

Should grease or oil stains be discovered while the rug or carpet is being cleaned, the effective carpet cleaning compound made by manufacturer "D" will come to the rescue. Directions for its use are clearly given on the container and it will remove many more serious stains, including ink and iodine, while fabrics, upholstery, walls and floors respond to its magic. For the really serious deep stain on the floor, where actual removal of the surface is necessary, the new scraper of manufacturer "E" will render first aid even in inexperienced hands. For a special flint edge steel sharpener sets the blade and sharpens it at one stroke, and a whole floor or piece of furniture may be scraped without the strenuous effort usually associated with this work.

Choice of tools for the semi-yearly waxing of the floor is difficult with the many excellent waxers and polishers on the market. The combination device of manufacturer "F" spreads the wax through the distributing brushes and afterward polishes the surface. For after care of waxed floors there are the standard weighted polishing pads of manufacturer "G" and a whole army of fine dry mops to choose from, manufacturer "H", always associated with his fine polish, offers a splendid variety of these staple necessities, and manufacturer "I"'s reversible mops, with their soft green handles fairly lure the unwary to make use of them, after the floor has been protected against scratches, wear and carelessness by the famous liquid or paste wax put out by manufacturer "J".

In spite of many new cleaning devices, soap and water still hold a premier place in the cleaning routine. Mild soap suds are beneficial to so many things—leather upholstery, tapestry, paint, china, glass and many other household treasures. The various cleaning compounds of manufacturer "K" do many washing tasks superlatively well. There are thirty years of experience behind them and the famous home cleaner of this famous firm literally lifts off the dirt from many surfaces without a harsh scouring action or chemical reaction. Manufacturer

"L"'s cleaner too, has lightened housecleaning for millions of homes for it may be used on almost any surface where water can be applied.

The washing of tiles and unwaxed linoleum floors is a simple matter through the use of the ingenious self-wringing mop of manufacturer "M". Softly woven strands compose the body of this absorbent mop. By drawing up the wood handle, the cloth is pulled taut over the mop head, giving a firm, straight "nose" to glide along the baseboard and into corners with never a streak. When the mop is dipped in water, the handle grip is turned and pulled upward, automatically wringing the mop. There is no stooping or touching the wet strands. And by a quick change of the cloths, plus a bottle of the polish put out by the same company, this clever device becomes a dry polishing mop. This same cleanliness benefactor offers too a reversible (Continued on page 88)



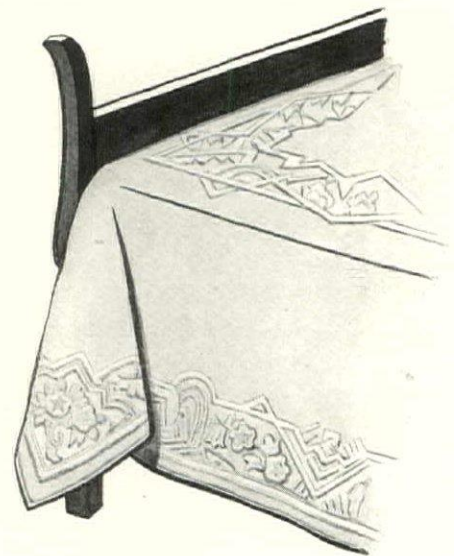
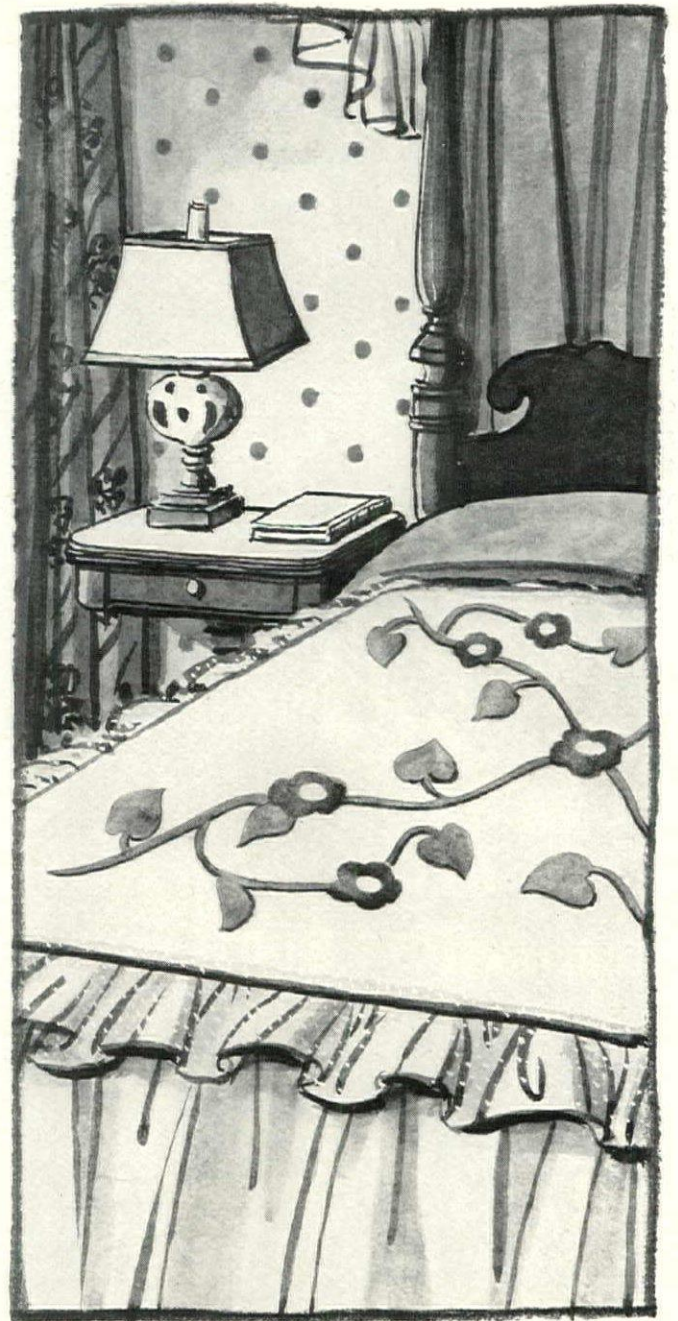
Martinus Andersen

(ABOVE) This family of brushes comprises a stiff brush for furniture; a double-headed one for corners; a pointed bristle brush to make dust fly from tufted chairs; a soft lamp shade brush; radiator brush, and lamb's wool mitt for dusting. Hammacher, Schlemmer

(OPPOSITE) A time saving machine that automatically scrubs, waxes and polishes floors—of aluminum, self lubricating and easy to operate. Lewis & Conger. Below this is a hand vacuum for getting into crevices, cleaning upholstery, curtains, etc. From Macy's

(OPPOSITE page, left) Rubber sponge for walls or windows. Macy's. Next is a self wringing mop that works by turning handle. Macy's. Wall brush of fluffy cotton yarn with center section of bristles, and reversible dust mop with revolving handle. Hammacher, Schlemmer

Gay summer bed spreads
in old and modern rooms





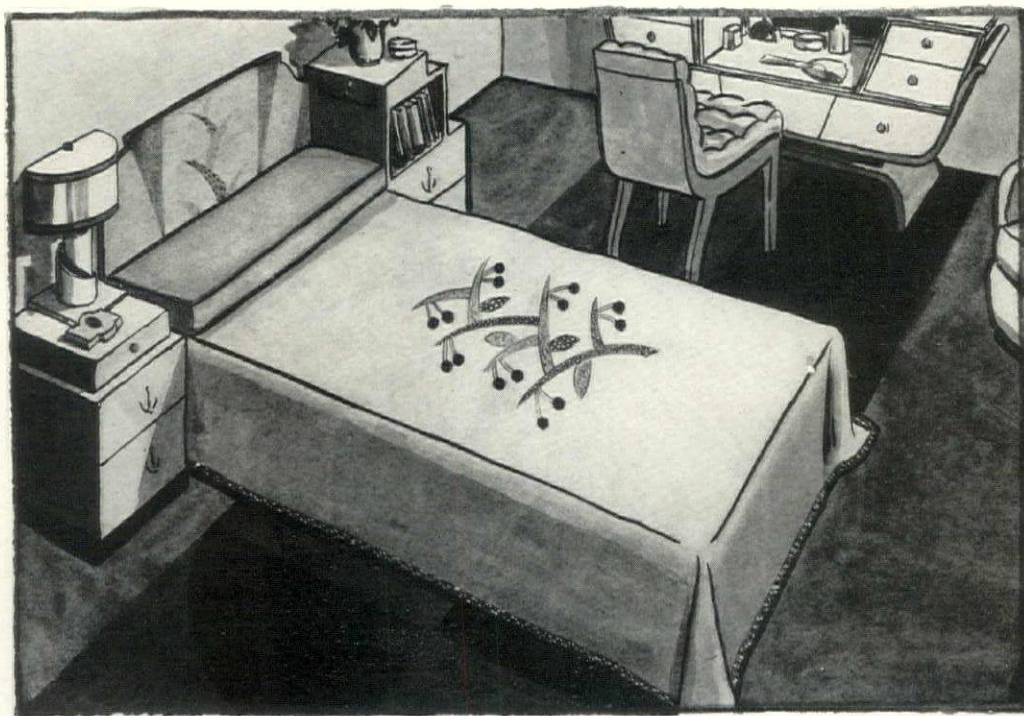
ONE OF the newest spreads for the country bedroom is the one sketched at the lower right-hand corner of the opposite page. Princess Obolensky had the clever idea of outlining the white design in a cream damask table cloth with quilting. This cloth, suitable for a modern or period room, comes in single and double bed sizes and has the soft sheen of silk

LOVELY for a bedroom decorated in the French manner are these peach glow taffeta spreads shown at the left. The border and the medallion on the pillow are hand quilted and hand painted in charming pastel colors, the edges finished with cordings. The softly gathered flounce is scalloped, and picoted on the edge to match the cordings

VERY gay and practical is this sunproof and washable bed cover below. It is good in a modern room, a child's room or with Early American furniture. It is shown below in a modern setting. The background is peach broadcloth with pipings in blue figured chintz and the appliqued center has gay red cherries on blue figured chintz branches

THESE five spreads were designed by Princess Obolensky of the Nancy Lincoln Guild especially for House & Garden readers. (Opposite page, top) Perfect for use in a Colonial bedroom is this dotted Swiss spread with a floral design applique in soft pink and green taffeta. Made like a pillow case, it has the virtue of holding your summer quilt as well

AT THE extreme left of the opposite page is a new spread that would be charming with any type of provincial furniture. It is made of a new material with a nice homespun effect called Fenway crash. The bouquet of flowers in the center is applique in gay green, red, yellow and blue figured chintz, with blue chintz pipings on the edges



The "build now" campaign wins the support of many sections

IN THE May issue, House & Garden outlined its Build Now Campaign. To focus this movement on something tangible it commissioned Leigh French, well-known New York architect, to design a suburban home that could be built in two or more sections—literally a House That Grows. And to feel out the sentiment on this effort to revive the building industry we laid the campaign before those professions and business departments intimately concerned with building—architects, real estate brokers, bankers, building and loan associations, merchant builders, department stores, chambers of commerce, garden and women's clubs. In addition, the newspapers were approached. The response was instant and overwhelming. From all quarters came encouraging replies and offers to further the Build Now Campaign. As we go to press the newspapers requesting the attractive weekly editorial features we offer them free mount up to fifty—small and large papers—scattered over all sections, even one in Hawaii.

WOULD that space could permit these replies to be printed in full. We can only give excerpts to show from how many different angles this support is coming. As a Boston realtor writes, "One person in every four in the United States, directly or indirectly, is supported by the building industry." Certainly the revival of that industry warrants the support of every patriotic American. The vice-president of one of New York's largest department stores highly commends The House That Grows because it has valuable sociological aspects in building up a stable family life around a house that is gradually built over a term of years. Architects from such widely scattered areas as Joplin, Missouri, Williamsport, Pa., and Terre Haute, promise support to the campaign. One of the largest manufacturers of building materials in the East writes, "Anything that can be done to revive building should be a very definite step toward getting things started again in the business world." Another says that the psychological anvil is ready to strike. Very true, for never were material costs at such favorable levels.

From Greenwich, Conn., the Chamber of Commerce reports on its own Build Now endeavors and asks to be sent particulars of House & Garden's campaign so that it can further this scheme too. In Greensboro, N. C., the directors of the Chamber of Commerce ask for more suggestions so that they can help along the good work. (We are picking these letters as they fall into our hands from an overwhelming wave of correspondence. To each one has long since gone a letter of particulars and a set of blue prints of The House That Grows.)

BY VERY virtue of their calling, realtors and real estate brokers have an intimate viewpoint on building. Almost without exception they agree with House & Garden that "a revival of home building in this country will do more toward ending the present depression than anything else." So writes one of the leading realtors of Washington. A realtor in Cincinnati, whose organization has built more than 2,000 homes, says, "The way to resume is to resume. If every one interested in this vast industry . . . will show their faith by going to work

and advertising the reasons why this is the time to build and buy, interest will be created that will cause a return of business in the home ownership field."

Contractors report that "they are willing to sacrifice profit in order to have people start building" (Elyria, Ohio). This fact, together with rock bottom prices on building materials, adds one more inducement to Build Now. From Atlanta we learn that material dealers and bankers are getting together through the influence of a prominent realtor who is interested in building The House That Grows. A New York realtor reports he has been able to stimulate home building in Westchester County and Connecticut because he convinced owners of land that this was the most advantageous time to begin. South Norwalk reports the same; so too Maplewood, N. J. and other widely scattered centers.

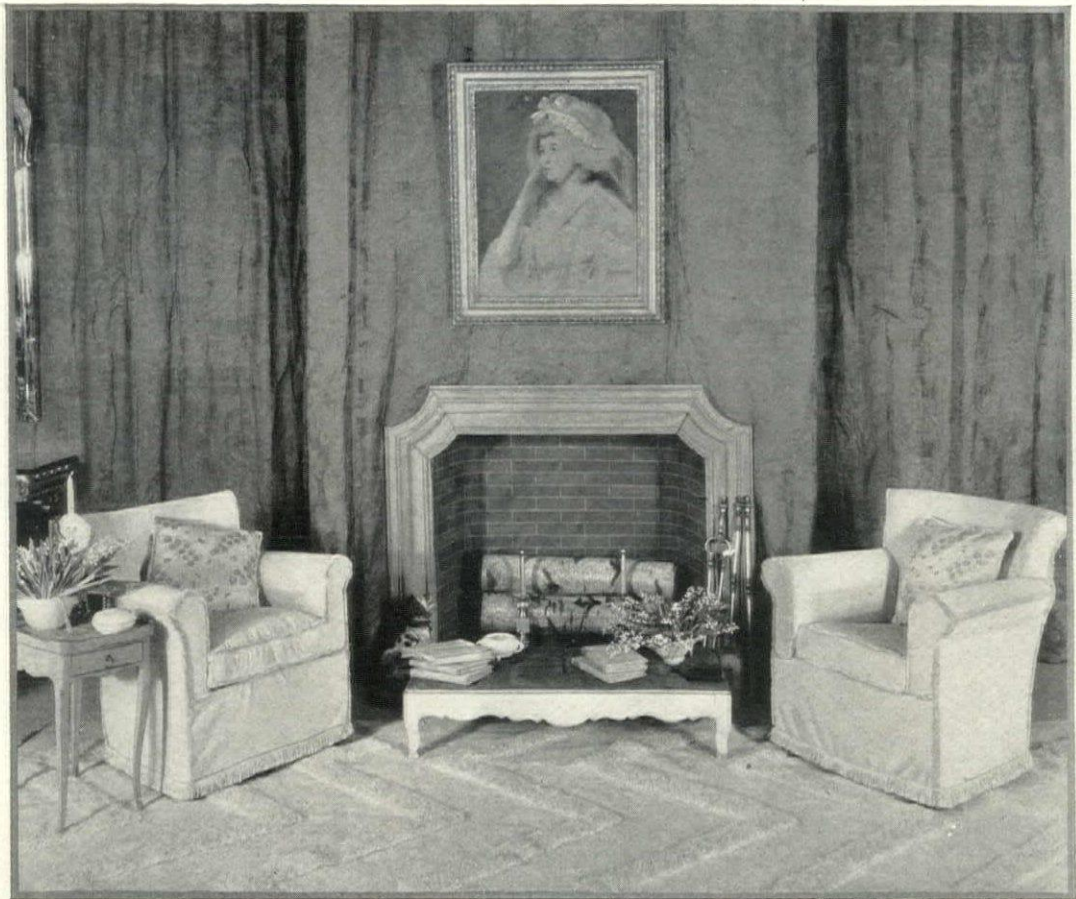
THE SUGGESTION made by House & Garden to all these factors in the home building and furnishing industry was that they get together. No one profession or trade or business working alone can pull this bogged Juggernaut out of the mire into which it has settled. Price concessions and financial support must be given all along the line. Intelligent cooperation must be shown in all steps of the movement to resuscitate the industry of building. For that reason we appealed to department stores and even to women's and garden clubs. A live store in Lowell, Mass., wants plans of The House That Grows. In Fort Wayne a store offers to build and furnish the house. And from a score of clubs the letters are pouring in expressing their sympathy with the movement.

The opinion of banks and loan associations leaves the financial section of the front sorely divided. Three years ago they seemed to be going berserk with loans, now they have become cautious to an amazing degree. And with good reason in many instances. Their past liberality with mortgage loans may have caused such embarrassment to them that, as the president of an Indiana national bank remarked, "We have not allowed our public spirit to run away with our good judgment." However, he was able to state that "at the present low point of deflation of real estate values our present defaulted interest on loans is less than one per cent of the gross amount of loans made. Up to the present time we have not lost a dollar on mortgage loans." Perhaps a great many other banks could report an equal confidence.

IN ANY attack made on an evil situation you will always find the pessimist here and there in the ranks. A pessimist is a man who thinks that everyone else is out of step but him. Fortunately, the optimists today far outnumber the pessimists. There is a definite advance forward and our Build Now Campaign is part of it. Industries, trades and professions alike are standing shoulder to shoulder. We do not expect complete success overnight. But we do report tremendous interest, and real evidence that millions of dollars' worth of new homes are going to result from the Build Now Campaign we have launched. Today our aim must be to keep going forward and to keep going forward together.

THE use of white and crystal has been emphasized in this sitting room, decorated by Syrie Maugham, Inc., and displayed at the Third International Antiques Exposition. The fireplace group shows walls in old green brocatelle, a charming background for the creamy whites of the furniture coverings and the hand-woven modern rug in an off white tone

THE combining of different styles and periods here results in a harmonious and livable interior. The Hepplewhite sofa is covered in a cream-white damask patterned in pink, rose and soft green and the low over-stuffed chairs are upholstered in chalky white, ribbed velour trimmed with ruche fringe. Lovely old Georgian consoles add interest to this room



International Commercial Photo Co.

A sitting room in tones of white, with crystal accents



An attic room goes modern in Mrs. John Held, Jr's home

EAVES do strange things to people. Most of them go romantic. Let them once get their head close to the rafters and they jump back a lifetime in years.

Men especially look to attics as their safe harbors of retreat. Here, apart from the family, they can tinker at their hobbies—at carpentry, at writing and studying. They can surround themselves with the reminders of the prowess of their callow youth—that picture of the winning track team, that diploma, that banquet photograph—things some men put store by and wives rarely. Or if the man has a taste for romantic affairs, this attic sanctuary can be made into a ship room, and the student can make it into a library. Whatever the style, a man should be left pretty well to his own tastes in furnishing this room.

Women, it seems, go infantile in attics. They are such safe places for children to play in! Indeed a cozy attic on a rainy day is ideal for that purpose, and children are too young to complain of the stairs however much the nurse may grouse. It is also



Karl La Roche



possible that mothers of families who have outside interests in charities and clubs may find an attic writing room precisely the retreat these diversions require.

But whether for men or women or children, whether elaborate or simple, the rooms under the eaves should be rooms of perfect freedom. They should express the ingenious taste of their owners. If the space is unfinished, wall board will quickly transform it into a room. After that the decorations can be what they will.

When Mrs. John Held, Jr. came to finish off the attic in her farmhouse at Westport, Conn., the first scheme was naturally Colonial—something old fashioned, for the architecture of the house is Colonial. But you never can tell by the style of the house what style its attics will break into. This one went modern—completely and unashamedly modern.

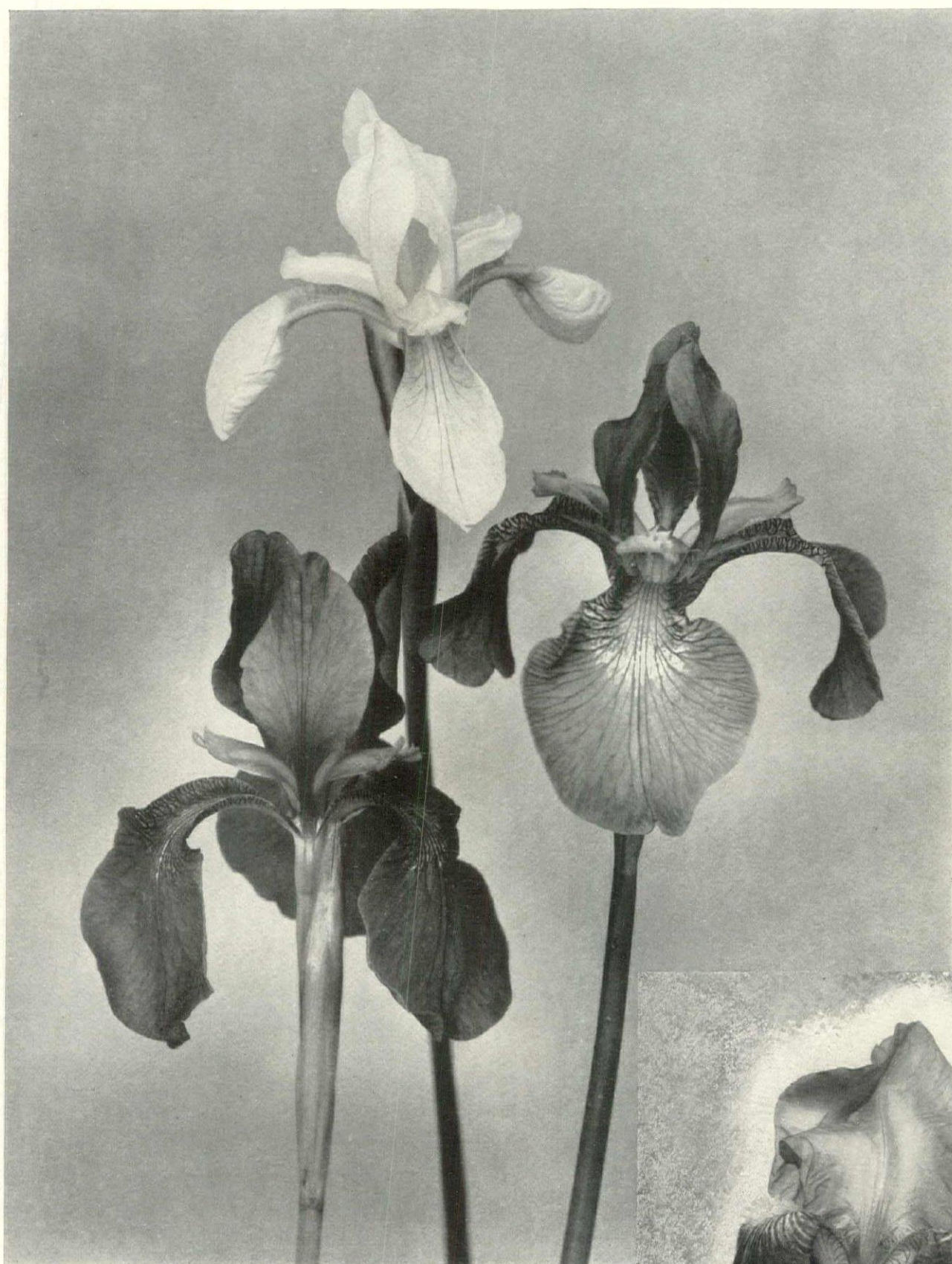
The color scheme is silver, green and black, with accents of deep blue. Walls and ceiling in a soft light green shade are cool in summer and a decorative contrast to the floor which is painted gleaming silver and covered with plain black rugs. Closets occupying one entire end of the room presented something of a problem as the five paneled doors were anything but modern architecturally. To overcome the somewhat Colonial appearance of this feature, reproductions of modern paintings, torn from a book, were framed

into the panels, with the surrounding moldings painted silver.

The modern furniture, much of which is built in, is painted black with silver trimmings and the mattresses on the beds and the spring cushion on the window seat are covered in silver permatex piped in black. More brilliant color is introduced by the window curtains which are made of glazed chintz having a black ground and a design of very up to date spaniels in cream and brilliant blue. These curtains are bound with apple green glazed chintz and hang from an effective valance board made of a series of half-round moldings painted silver and mounted on black wood. One of the cushion seats is covered in the same material as the curtains; another is in silver and black chintz alternated, and the third is plain silver, piped on the edges in black.

The accessories in this room give further life and gleaming color notes as they are mainly of chromium—standing lamp, vases and mirror frame being of this interesting metal. Lamp shades and waste basket carry out the black and silver scheme, while additional accents are found in the dressing table bottles and several other small objects of brilliant blue.

Not the least interesting feature of this gay room is the chimney which is entirely enclosed in mirrored glass spattered with silver stars reflected from the ceiling. Mrs. Held was the decorator.



EMPEROR, SNOW QUEEN, PERRY'S BLUE

Such flowers of the rainbow goddess
bring full store of color to a garden



BRUNO, A BLEND

Outstanding irises · By Howard Weed

A FRIEND recently asked me if I would name the best twenty-five varieties of Iris so that he might purchase a complete and worthwhile collection for his garden. It took me several months to answer his question. When I handed him the list, I cautioned him not to show it to any other Iris growers, as they might disagree with my selection. For picking the outstanding Iris is like selecting an all-star football team. There is a great deal of ground to be covered and many of the varieties differ but little from each other.

The following list is the one I presented to my friend. If you grow Iris, more than likely you will disagree with my selection, for I have been forced to leave out many favorites. And when one speaks of Iris, he includes all the species as well as the more common tall bearded sort.

A few terms should be defined before I commence. The standards of an Iris are the three upright petals, the falls are those which droop down. A bicolor is an Iris with standards of one pure color and falls of a darker shade of the same color or an entirely different color. A self is one which has the same color tone in both the standards and falls. Plicata is a term applied to a white Iris flushed or lined with another color. A blend is a combination of two or

more colors in each individual blossom.

In selecting a football team, the coach must have in mind the positions to be filled—the ends, halfbacks, etc. So in the Iris team, one must make his selection according to colors and species. I shall start my selection from the tall bearded group.

In the yellow classification there is one Iris which stands head and shoulders above his comrades. It is one of the foreign invaders, a French introduction named *Pluie D'Or* but translated into English as *Golden Rain*. This Iris is a self color of pure golden yellow. The many and widely branched, strong, firm stems bear very large flowers of great substance. It is very floriferous. In 1928 it had the honor of being the first French introduction to receive the W. R. Dykes medal which is awarded yearly to the most outstanding Iris.

A yellow Iris which may in time compete with *Pluie D'Or* for popularity is *William R. Dykes*, an English origination. It is a very large clear yellow with only occasional coppery-brown marks at the base of the falls. This variety is of almost perfect shape and of great substance. The tall standards are dome shaped, beautifully frilled, and never flop. The falls are more than average thickness, their crinkled surface giving an appearance of great richness to the flower.



OREGON GIANT

But the great drawback of this Iris is that it is not perfectly hardy in the colder sections and must have special protection.

A few American introductions should be given honorable mention for they are good, but not quite good enough to make the team. *Coronation*, of deep rich golden yellow, has met with wide approval and is similar to *Pluie D'Or*. *Bonita*, *Amber*, *Gold Imperial*, *Nebraska* and *Sunlight* are runners-up.

For many years the hybridizers have been working toward the distant goal when a truly red Iris would be produced. From a few poor dark red-purple blossoms, they have traveled the various color stages and have at last met with some measure of success although a bright red has not yet been originated. *Dauntless* is acclaimed to be the best red yet produced. The height and sturdiness of the well-branched stems coupled with its great size make it an almost perfect flower. The falls appear darker than the standards because of their velvety quality. This variety received the Dykes medal for 1929.

Dreadnaught, a recent introduction, equals if not surpasses *Dauntless*. It is a beautiful red of great size and substance. Other reds which are forced to sit on the substitute's bench are *Firefall*, *Flamingo*, *Grousman Red*, *San Luis Rey*, *Peerless*, *Cardinal* and *Impresario*.

White always has been an emblem of purity and grace. The new white Irises come up to this ideal in every way. For several years, the variety *Purissima* has had little competition in this field. Although its hardness is doubted by some northern growers, its beauty is unquestioned. It is of good form, fairly large, and of fine substance. This variety is tall, well-branched and floriferous—all valuable qualities in any Iris.

A new contender for the championship throne held by (Continued on page 95)



KOKO NO IRO

Annual and perennial sages in variety

THE Sages have a long and honorable garden past. The common Sage, *Salvia officinalis*, that decks the sunny slopes above the Mediterranean with soft gray leaves and a haze of purple flower spikes, has been grown in English gardens since 1597, and it is one of the few herbs, popular in olden times, that are still in general use. "How can a man die who grows Sage in his garden?" was an old saying, and John Evelyn in his *Acetaria* thus sums up a list



GENTIAN SAGE

of its astonishing supposed virtues:

"In short 'tis a Plant endu'd with so many wonderful Properties, as that the assiduous use of it is said to render Men *immortal*: We cannot therefore but allow the tender *Summites* of the young leaves: but principally the *Flowers* in our cold Sallet; yet so as not to domineer."

To-day we should not relish the bitter Sage cheese once so popular, nor are decoctions of Sage leaves regarded as the unfailing cure-alls that they once were, but the interior furnishings of goose and duck are dependent still for their zest upon a bit of this pungent herb—"yet so as not to domineer"—and if any herb at all is grown in modern gardens it is apt to be this one. Often in a sunny corner of a vegetable garden a plant or two of this comely old plant is to be found, and I know of one garden where it is used at the top of a retaining wall with fine effect, holding its own admirably with more new-fangled decorations.

Sage is quite easily raised from seed; anyone wishing to add a bit of quiet but charming color to sunny borders for a small expenditure may do so by purchasing a packet of the seed of common garden Sage; he will find it listed among the Herbs in

the vegetable section of plant seed catalogs.

The botanical name *Salvia* is from "*salvo*," to save or heal, and it was as agents of healing that the *Salvias* first came into gardens. Clary, or Clear-eyes, was an established inhabitant of the herb plot at an even earlier date than the common Sage. An infusion of the soft bitter leaves was a famous eye remedy, and when young and tender they were often chopped in an omelette or used as a garnish for salads. Clary wine was a much liked beverage. Today Clary has no uses at all other than ornamental, but it is really a beautiful plant, growing four feet tall, with large gray velvety leaves and cloud-like masses of pale or deep mauve bloom in summer. The individual blossoms are lavender but they are set in conspicuous bracts of a pinkish tone which in combination with the gray leaves produce a most beautiful effect. Clary is a biennial, so must be raised from seed frequently though it seeds itself rather freely in most gardens. Among the seedlings will be noted considerable variation in color tone, some being more desirable than others, but by careful selection it is easy enough to establish a good strain in your garden.

Clary blooms at the same time as does the glowing *Lilium hansonii*, and the two are uncommonly handsome grown together. It was so that I first made their acquaintance, a great breadth of them, mingling their blossoms, so well set off by the velvet



THE COMMON SCARLET SAGE

A plant family of azures, scarlets and salmons · By Louise Beebe Wilder

foliage of the Clary, in a famous Tuxedo garden. There is a handsome form of Clary, or perhaps it is a distinct species, but it is much like, called *Salvia turkestanica*, that is pinker in effect than the ordinary Clary, and has the merit of remaining in bloom a very long time. Both of these are easily raised from seed.

The *Salvias* offer a great deal of real beauty and interest to the summer and autumn garden. Among them are annuals, biennials, hardy and half hardy perennials, as well as some tender species of a sub-



BETHELL'S SAGE

shrubby nature for use under glass. They contribute rich color and much diversity of form to the borders and they are easily grown from seed or cuttings and ask no more than commonly good soil and sun.

To begin with the annuals, everyone knows and either adores or loathes (few are indifferent to it) the Scarlet Sage, *S. splendens*, in its several forms. Personally I feel that few gardens are large enough to hold the conflagration of this popular plant; the color is sharp and insistent, and it is not a flash of a moment for which we might be grateful, or at least tolerant of; it goes on the summer through and well into the autumn, unflinching and undimmed. Too much of a good thing altogether.

Much better, though still rather sharp as to quality, is the new form of *Salvia splendens* called Salmon Beauty. I saw it first in the Cambridge (Continued on page 98)



J. Horace McFarland

SOME of the combinations to be made with Sages are: azure *Salvia pitcheri* edged with salmon or pink annual Phlox or lemon African Marigolds; Yellow *Salvia glutinosa* with pale blue *Campanulas*; and, as here, *S. farinacea* and *Petunias*

Walls of pink, white and purple to line the straightly narrow path with summer hues



About the men of the trees

THE Men of the Trees is a society of tree lovers with world aspirations working to keep each country beautiful by tree planting. It can be readily understood why this movement is being so warmly welcomed in the United States of America where much time and thought is being given to forest conservation and tree planting.

The place that trees held in the life and imagination of the early races of men is shown in the art and in the mythology of almost every nation. Primitive man saw the resemblance between his own life and the life of trees. His needs and instincts being what they were, it is not surprising that one of his first cults should have been that of the tree. The mysteries of growth and change in the green world around him and the age-long life of trees led him to regard them as supernatural, or even as symbols of immortality.

Whenever a nation has neglected its trees its civilization has suffered or vanished. There was a time when the Sahara Desert was largely a virgin forest. This was in the days before the height of Egypt's glory. What remained at the time of Mohammed was largely destroyed by an influx of a million Arabs who brought with them vast herds of goats. It would be conceivable that each Arab had about a hundred goats. Now a hundred million goats following in the train of a million Nomadic farmers would not allow of much tree growth. The *bête noire* of the forest would not allow many young saplings to survive. The process of shifting agriculture has continued in Africa down to the present day, with the result that there is a mere fringe of high forest left in the region along either side of the Equator.

To the north of the Gold Coast in the French sphere of influence in Western Africa, there are whole tribes dying out directly as the result of forest destruction. Following the same primitive methods of agriculture as the Arabs did in the time of Mohammed, abandoning worked-out farms, constantly penetrating farther into the virgin forests, they have now at length come down to a V shaped patch of forest bounded by desert on each side, while behind them the drifting sand is forever driving them onwards. They now see the end of the forest in sight and, in consequence, no more land left in which to grow food. So they have settled down to die out. Chiefs have forbidden marriage. Women refuse to bear children; foreseeing no prospect for the future, they are unwilling to raise children for later starvation.

This is a terribly graphic picture demonstrating what may happen directly as the result of forest destruction. These shifting methods of agriculture have been employed by African tribesmen for hundreds of years and are still in vogue today, with the result that the climate is deteriorating and great territories in this vast continent are in consequence drying up.

The very life and prosperity of the tribes of Equatorial Africa are inseparably bound up with the splendid forests which are the ancient heritage of their people. Lofty and dense, these forests afforded shelter, food and fuel to the wandering inhabitants of those vast tracts for countless centuries. The very soul of the forest has entered into their folk legends and deep within their primal hearts is a feeling of awe and

By Richard St. Barbe Baker

devotion for its vast solitudes and the ever-changing tropical beauties which characterize them.

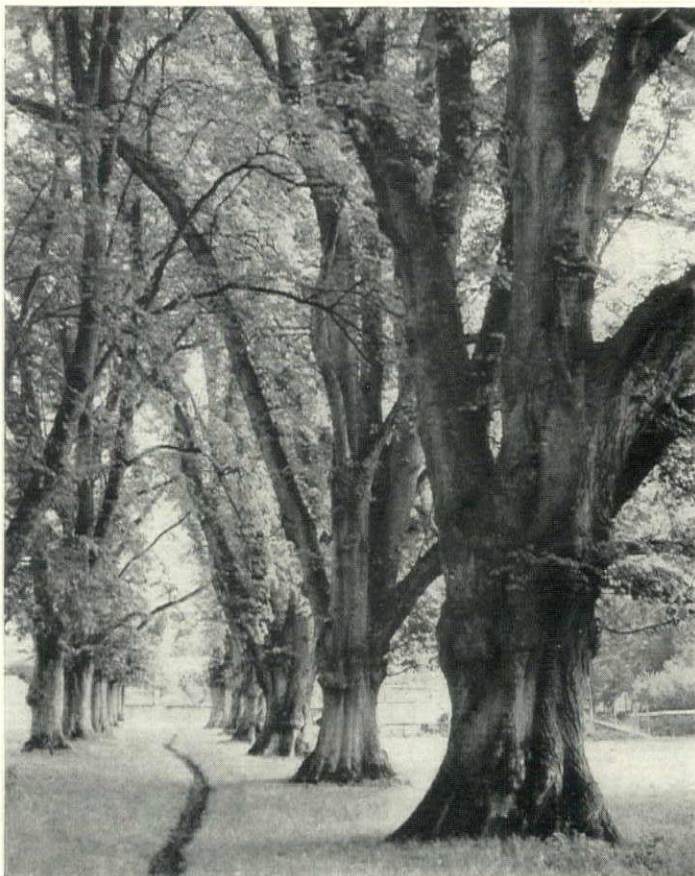
It is not strange, therefore, that in the continent of Africa a voluntary movement should have come into being to stem the tide of forest destruction.

When I first went into the highlands of East Africa, I came across a tribe of Bantu origin who had earned for themselves the name of "Forest Destroyers" because of their shifting methods of agriculture. Their chief occupation was farming, but of an elementary sort. Namely, a clearing of a small patch of forest with hatchet and fire, followed by a short period of cropping and then the abandonment of the area in order to continue the process elsewhere.

Their immediate concern was to make farms. Little did they dream of the value of the timber that they were destroying. These primitive agriculturists had no knowledge of the use of fertilizers, natural or artificial. All they knew was that if they wanted a plot of fresh soil, capable of producing their yams and corn, they would find it in the heart of the virgin forests. Naturally, therefore, whenever the seasons came around for sowing fresh grain and planting their other crops, they would go into the thick forests, cut down and burn the trees and after harvesting one or two crops would abandon their spoilt land, move deeper and deeper into the forest, leaving always behind them a trail of destruction. Hence their name of "Forest Destroyers".

As Forest Officer in these parts, it was my business to protect the forests, but whenever I talked to them about forest protection or the need of tree planting, they would say "that is shauri ya Mungu". (That is God's business.) It did not occur to them that if they cut down Mungu's seed trees He could scarcely be asked or expected to replace a great forest. One could not punish them for they were too many. How could one punish wrongdoers totally unconscious of their crime? "Sufficient unto the day" was their motto. It did not strike these young men that the destruction of their forests had anything to do with the decreasing rainfall, although their fathers told them that in the old days, when their land was covered with high forests, there was rain in plenty and that what few crops they grew in those days were better. Whenever there was a talk about tree planting, everybody agreed that it was a very good thing but the problem was how to persuade them to plant trees without payment or compulsion.

Something had to be done and done quickly to stem the tide of destruction and for some days I gave the matter careful thought. It was then that I realized that every constructive action in that part of Africa started with a ceremonial dance. There was a dance when the beans were planted, there was a dance when the corn was reaped. And when these young warriors sallied forth to take revenge on a man-eating lion, they invariably worked themselves up to action in a preliminary dance. Why should we not have a forest dance—a dance for tree planting? I felt that here was my opportunity for reaching the young men of the tribe. I, therefore, called the captains of the dances and announced that there would be a forest dance in three weeks' time. I (Continued on page 89)



HOUSE & GARDEN readers will enjoy this account of how Mr. Baker began a tree-planting society among African tribesmen, a society that now has members situated in all parts of the world

THE majestic beauty of trees is found in these three illustrations—trees and the home, shown opposite, trees in Wilmington, Delaware, and, directly above, an avenue of old Limes in England

What I like about this house

THE IDEA seems to be prevalent among architects of the so-called modern school, that a house can be considered modern only if it carries no suggestion of the older styles or forms. To their way of thinking, a true modernist must absolutely put aside precedent and tradition and devote all his efforts toward doing "something different". If he permits his work to be colored by the past he is to that extent proving faithless to his trust.

While this sharp clipping of the bonds with the past is sure to make for originality, the more conservative architects feel that real progress in architecture is to be gained by what might be called a modern interpretation of traditional forms, rather than by creating entirely new forms. Such logical changes as are dictated by the opportunities found in the use of new materials and by the utilization of new methods of construction are certainly in order; to refuse their acceptance would be to deny the benefits of progress. Where, however, nothing is to be gained by replacing a traditional manner with a new one that has only originality to commend it, there would seem to be no reason for the substitution.

Through the ages, the history of architecture shows one style merging into another—each preceding one leaving an indelible

imprint on those that follow. Never has a new and lasting style emerged suddenly as a really radical change from what had gone before, as though a magician had waved a wand and muttered a few incantations.

I do not mean the foregoing to disparage originality. Any sincere expression of creative ability is always to be admired and applauded, for only thus can progress be achieved. But I insist that to give a new interpretation to an old idea often requires as much originality as does the creation of a new form. For to my mind, the word interpreting is broad enough to denote the exercising of creative ability.

The direct bearing that these facts have upon the reasons for my liking the house of my design shown on these pages may be found in the statement that, first of all, I like it because to me it peculiarly expresses the character of modern California.

Although structure is the basis of its design, the residence reflects various traditions that are characteristic of its locality. For instance, the low rambling form is the gen-

eral type of the section, but for very practical reasons, it is also the most appropriate one to follow here. It affords cross-ventilation in practically every room—an extremely desirable feature in a part of the country where a semi-tropical climate prevails through the entire year. Then, too, a one-story house has the advantage of allowing direct access to the outdoors from many of the rooms. And it must be borne in mind that Californians live a good part of their lives out-of-doors. This accounts for the introduction on so many California houses of open porches, terraces and patios.

The roof also follows the conventional mode of the locality. Curved tile has been used here because no other roofing offers the advantage of adequate protection while permitting free circulation of air between roofing material and framing. Here, too, do climatic conditions play the largest part in influencing the selection of material.

While the appearance of the exterior walls recalls the old adobe structures of early California settlers, these walls are constructed of concrete block. The blocks cannot in any sense of the word be considered an imitation of adobe bricks; they are purely modern in character, but it so happens that, due to the manner in which they are applied when laid up they create an effect that has very much the quality of an adobe wall.

This house is built of modern structural materials throughout, equipped with the most modern of appliances, and especially planned to meet every requirement of modern living conditions. But while its design, both inside and out, recalls certain characteristics which are associated with the history of early California, there has been no attempt made anywhere to copy old forms merely for their own sake, or to make a thing appear as something that it is not.

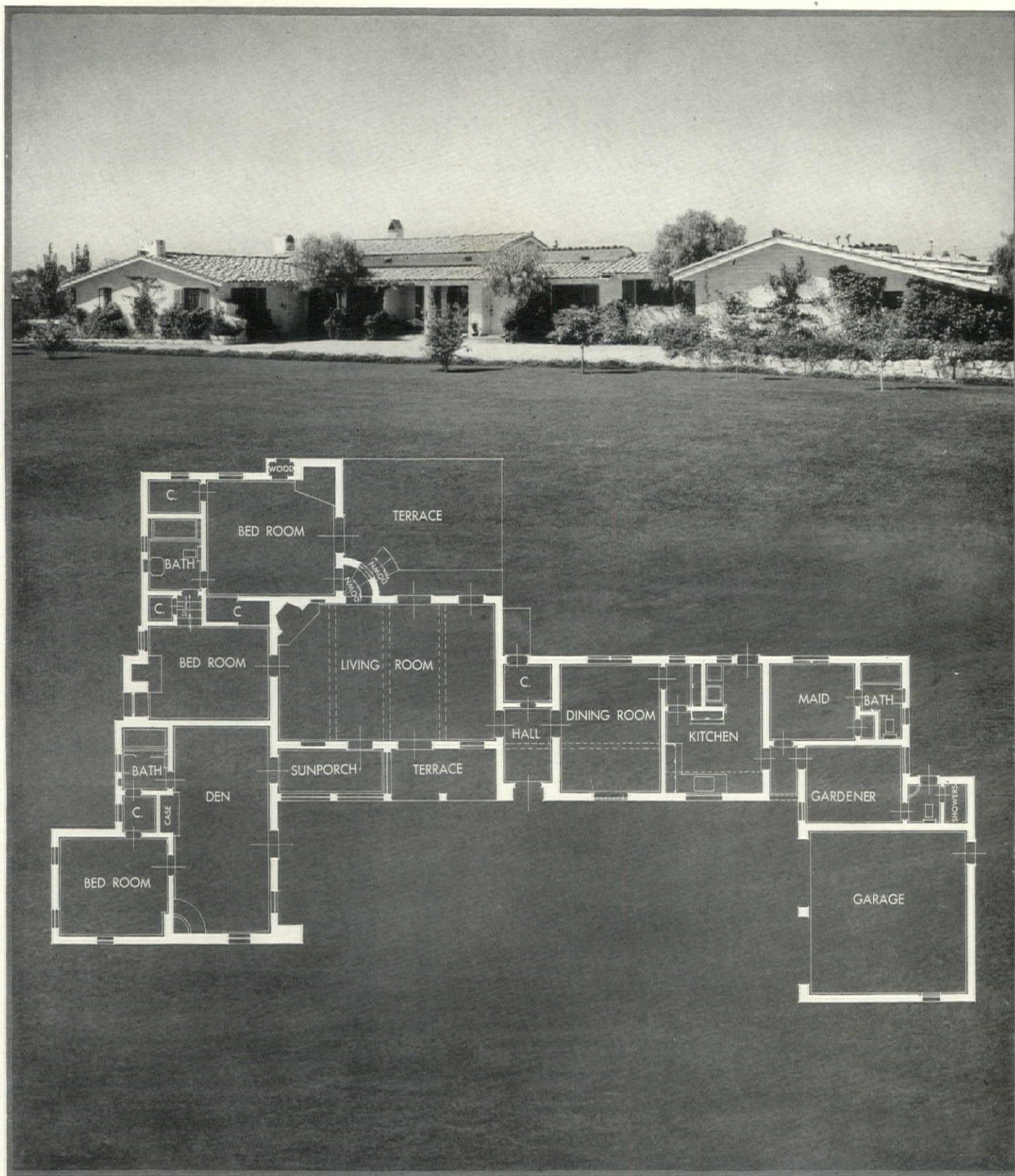
Because the house is planned to serve the needs of modern living, and is built of modern structural products, in my opinion it is worthy to be called a modern house. The fact that here and there modern materials have been so employed that they reflect traditions associated with the locality, is incidental. This but proves that there was good, substantial reason behind these tradi-

An architect tells his reasons for being

pleased with a house · By John Byers



The Mott Studios



ON THE opposite page is shown a corner of the patio behind the Brentwood Park, California residence of Mr. & Mrs. Arthur Rosson. Although the wall here has the appearance of the adobe ones of old California, the material used is really a concrete block. John Byers was the architect of this house

THIS house has the low rambling form that allows for cross-ventilation throughout the rooms—an important consideration in the semi-tropical climate. The plan, however, departs from the customary in that there is no central court—the patio, photographs of which are shown, is located at the rear

A thoroughly modern residence

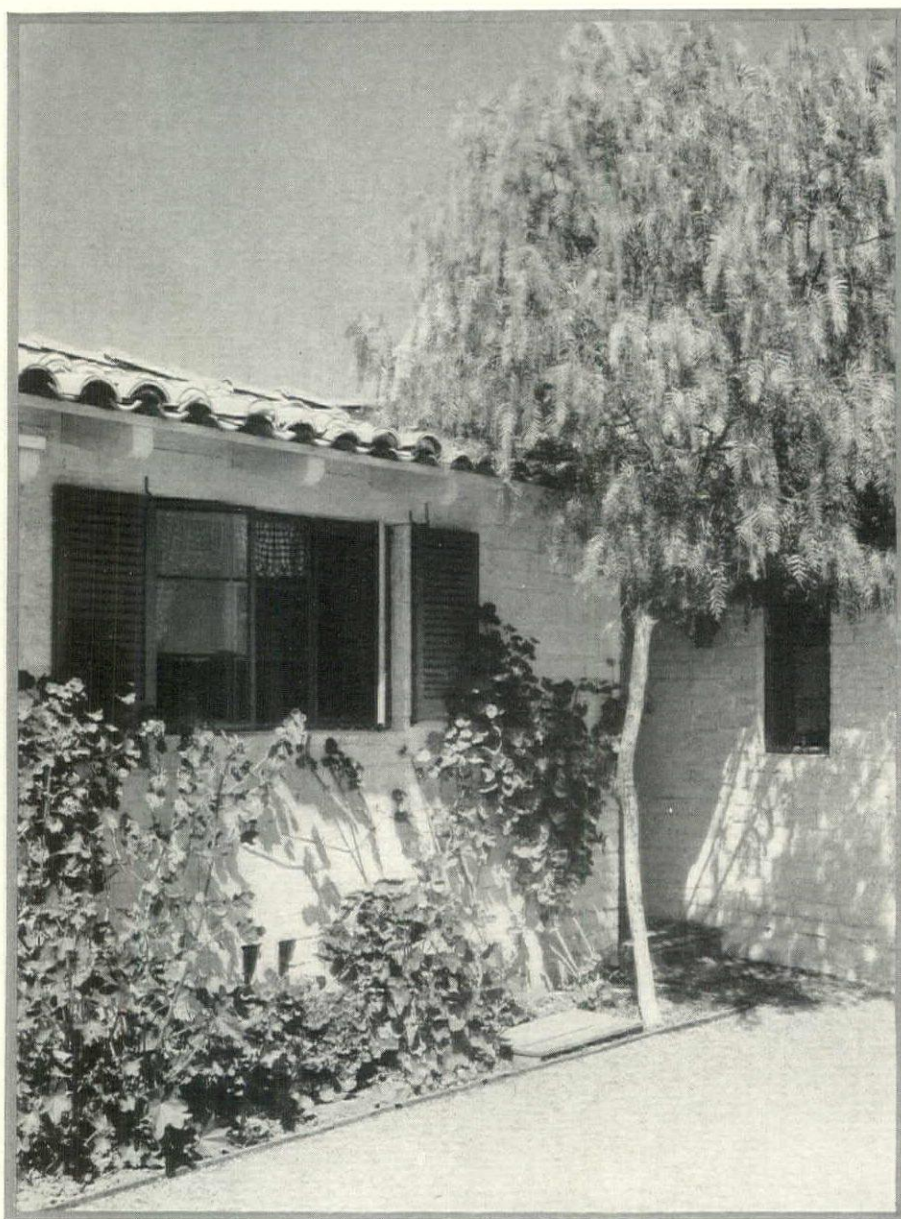
designed for a California site

tions and they are not to be lightly discarded because they do not happen to be of contemporary origin. That without deliberate intention some features do tie the residence to the past is more to be considered as a happy coincidence than otherwise.

In the pictures shown on these pages, the suitability of the house to its site is apparent. The landscape has a gently undulating quality and the lowness of the structure makes it one with its surroundings: no spires or turrets sprouting suddenly into the air to break the line of the countryside's silhouette. There is an abundance of space, therefore the house has spread out, settled itself comfortably into place, with no hint of crowding. The result is a feeling of ease, of generosity—of, in fact, complete naturalness, almost as if it had sprung from the soil and grown of itself.

The plan itself does not follow the lines of the conventional typical California house. There is no central open court, as is so often found, but a patio has been introduced at the rear of the house which affords the owners the opportunity for outdoor living that Californians so greatly enjoy. But here again it is the climate that dictates the lines of the plan, rather than any attempt to affect old Spanish architecture. That the arrangement permits the creation of a garden atmosphere that is really a part of the house is a result the neglect of which would be a serious shortcoming.

So I like this house because it is true to California traditions, because it is appropriate to the prevailing climatic conditions, because it is constructed of modern structural materials, and because its design is developed naturally from the structure.



ABOVE is shown a view taken from the entrance court, looking toward the service entrance which gives access to kitchen, gardener's room and maid's room. The high double window shown at the left is in the kitchen wall. At the right is a small window in the outer wall of the gardener's room. To the right, just beyond the scope of this picture, is the garage, which accommodates two cars



TO THE left is an inviting summer house situated in one corner of the rear patio on the Rosson estate. This summer house is made in pavilion form, closed on three sides. Comfortable wicker furniture pieces well shaded from the hot sun offer comfort. This outdoor shelter is not shown on the plan. Rising from the summer-house roof is a little bird house of clay surmounted with roofing tiles

New features for home building and equipment · By G. T. K. Norton

GAS HEATING CONTROLS. Installation of gas-burning heaters and the conversion of coal and oil-fired plants to gas burners have led to the development of a new type of automatic control.

The basic principle which has been employed in the so-called series 10 circuit is the making of a circuit at the thermostat to open the gas valve, and the breaking of the same circuit to close the valve. Any failure of current, breakage in wiring, poor connections or other trouble will automatically shut off the gas valve through this closed circuit series 10 system.

An eight-day, seven-jeweled clock, operating without attention save weekly winding, moves the indicator on the thermostat to the desired night temperature at any predetermined hour, and then moves it back again to the correct day temperature at any hour in the morning.

Motorized and magnetic gas valves are provided to operate limit controls for the warm air, hot water, steam or vapor system that utilizes a gas burner. A week-end and holiday shutoff, a night switch or low limit control, various safety devices and a furnace fan control are other features that make the system think for itself.

SWITCH AND CIRCUIT PROTECTOR. A prominent firm has recently announced the placing on the market of a combined switch and circuit protector, the use of which eliminates fuses. No longer is it necessary to grope about in the dark to replace blown fuses; nor need one fight off the temptation to bridge a fuse with a coin to avoid the trouble that a blown fuse causes.

This new device, operated as an ordinary switch to control circuits, has built into it a trip mechanism which causes a switch to open if the current exceeds the stipulated maximum. Tripping action is in inverse ratio to the amount of current. An overload of 10 per cent, for example, takes half an hour to trip the breaker, a shorter period than that which would be required for such an overload to dangerously overheat the wiring. As current overload increases, the period of delayed operation decreases. A short circuit will cause the device to open the circuit instantly.

Making "tripping time" inversely proportional to the amount of current passing permits a slight, harmless overload to be carried for a short time. Thus, if several

appliances are connected on one circuit for a few minutes, service will not be interrupted. To restore service after the breaker trips, one or more of the appliances whose use resulted in the overload should first be disconnected, then the breaker is reclosed, a simple operation requiring only two movements of the handle. There is nothing to replace in the protector.

DIESEL-POWERED ELECTRIC PLANT. A hundred-year-old English engineering firm offers an outstanding improvement in home electric plants to those owners whose country houses or camps are located beyond the reach of power lines. This improvement, a small heavy-oil engine, appeals equally to those wishing emergency light and power protection against power stoppage due to storms, accidents and other conditions beyond the control of the central station that ordinarily supplies current.

The special feature of this diesel engine is a patented variable combustion chamber, providing higher compression for cold starting and lower compression for smooth, normal running. The special advantages are safety, by the elimination of the gasoline fire hazard, and the economy in the lower cost of fuel and quantity of fuel used. The engine operates on fuel oil costing about seven cents a gallon, a saving in fuel cost of about 80 per cent.

Operation of these diesel-powered plants, which will supply current for all purposes, is entirely automatic. Up to a predetermined point current is supplied from a storage battery without the engine running. When heavy intermittent loads and peak loads use current in excess of this amount, the engine starts and supplies current direct, while the battery floats, recharging, on the line.

The engine is automatically governed; as the load increases, its speed is increased. When the load is sufficiently reduced, it stops and current is again drawn from the battery. Beside engine and battery, the plant includes a dynamo and the automatic control switchgear.

Current is always available up to the full capacity of the plant. Plants are made in several sizes. Constant, unflickering brilliance of lights at all loads is assured. Filling fuel and oil tanks is the only attention needed. The battery is never subjected to a heavy load for long; it cannot be overcharged. Engine operates with little noise.

MODERNISM IN TERRAZZO. With the newer trends in design featuring modern motifs and calling for a material that lends itself easily and efficiently to the architect's skill and imagination, terrazzo as a construction material is entering into domestic architecture. One not only will encounter more and more terrazzo floors, but will also see wainscoting, stairs, swimming pools and other details developed in it, say its advocates.

Terrazzo, made with Portland cement and colored aggregates, then polished, is unsurpassed for wearing qualities and strength, and is easy to keep clean. Effects both charming and striking can be secured by exercising care in selection of color and size of chips, also in choosing the coloring pigments. By adding alundum aggregate to the mix a floor may be made non-slip.

The use of a white waterproofed Portland cement helps to identify the color of the chips, making the terrazzo brighter and more colorful than when gray cement is used. With the addition of coloring pigments, delicate shades for the background of the marble chips may be secured. Marble granule is obtained from some 11 domestic and 12 imported marbles. The finished terrazzo surface should show 85 per cent marble aggregate.

By means of brass dividing strips an almost unlimited number of designs and interesting color combinations are possible. These dividing strips are available in varying widths up to $\frac{1}{4}$ inch. Zinc or aluminum may be used in place of brass, if desired. Bronze medallions or similar ornamental features can also be incorporated.

In cleaning terrazzo no acids or washing powders containing alkali should be used.

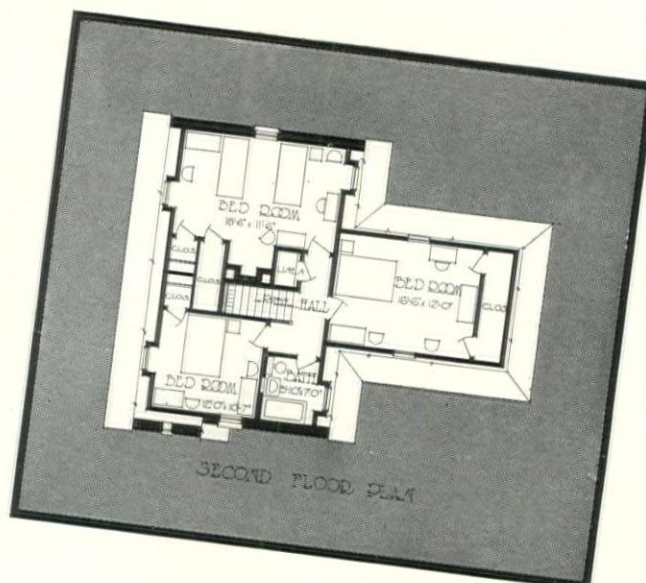
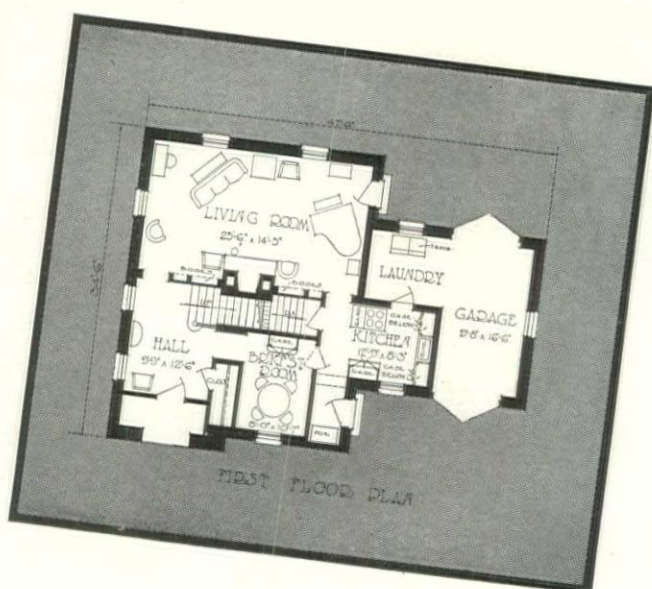
COLORFUL FIBER HAMPERS. While all other bathroom fittings and accessories have been dressed up colorfully, the clothes hamper has been mostly neglected. But now comes a carriage maker with colorfully styled hampers in a fine woven fiber.

Many models, including quarter and half round hampers, some designed to serve as seats as well as containers and upholstered in cretonnes and glazed chintzes, are offered. Each one is satin smooth inside. They are in blue, old rose, green, orchid, yellow and écru. Square and oblong hampers have a drop bottom feature; to empty these it is only necessary to (Continued on page 86)

MONTH by month this page records newly developed building materials and devices of particular interest to those who wish to keep the construction and equipment of their homes up-to-date. Each device or product mentioned is actually available for purchase. Names and addresses of manufacturers or retailers will be furnished by House & Garden's Reader Service.



Repeated gables give character
to a sawed stone house in Ohio



THE RESIDENCE of Boyd G. Martin, at Columbus, Ohio, demonstrates how the familiar façade of the repeated gable motif can be dignified when executed in limestone. This is a central-chimney house, with the stairs built alongside the chimney stack. The breakfast room can also serve for dining and the kitchen is limited in size. The garage is reached through kitchen and laundry. Three master bedrooms and a bath are upstairs. Martin & Martin were the architects

Old houses of particular interest to see in England · By Harold D. Eberlein

MANY of those who are about to build have a perfectly natural desire to see old and good existing examples of about the sort of thing they have in mind for themselves before they actually embark on a definite building program.

England is peculiarly rich in the types of domestic architecture to which we are most accustomed to look for inspiration, and precedents that we may suitably adapt to our own purposes. Certain neighborhoods or counties in England abound in domestic architectural types of one sort while some other sorts may not be found there at all so that it is necessary to look elsewhere for them. It would be futile, for instance, to search for any representative brick building in the Cotswolds, while in some places not twenty miles away from the Cotswolds it would be equally futile to seek any significant vernacular work in stone.

Almost every county has its own strongly marked local peculiarities in the traditional manner of domestic building, and these differences are to be accounted for by the nature of the local building materials most readily available, local methods of craftsmanship, and a variety of social and economic factors that have left their impress on vernacular expression at one time or another during past centuries.

The following "bibliography" or directory of English domestic architectural "documents" has been compiled for the convenience of those who wish to examine the best and most representative examples of types of domestic building in England—to tell just where to find those examples and the best way of reaching them.

To go by motor, of course, is the ideal way to pursue this quest, and some of the most important examples can scarcely be visited by any other means. Next to motor-ing, the many local *chars-à-bancs* and bus services will be found the most flexible and accommodating means of locomotion. Finally, it is quite possible to see a great deal if you travel the major distances by rail and then motor, drive, cycle or walk over all the territory surrounding whatever place you make your headquarters for the time being. The indications of neighborhoods and the best means of approach will be found in the following tables.

Last, but by no means least, comes the question of gaining access to the houses when you reach them. Many of the greater

houses, the so-called "show places", are regarded by their owners more or less in the light of a public trust and are thrown open to visitors on certain days of the week upon payment of a small fee which usually goes towards the maintenance of a hospital or some other local charity.

Visitors arriving at other times can usually gain admittance by applying to the lodge-keeper; sometimes a slight excess fee is charged on non-visiting days. In the case of houses not classed as show places and not commonly open to the public at stated times, a letter of introduction will be the best mode of approach. If there is no one to give you a letter of introduction, then write the owner a note yourself asking permission to see the house and saying why you wish to do so; you will almost invariably get a prompt and cordial response. Should you present yourself previously unannounced, a courteous request to see the house will generally meet with an equally courteous compliance on the part of the owner, who is apt to consider your interest a compliment rather than otherwise. A little tact and politeness will go far in opening doors. Very often, in a village or small town, if you explain to him the object of your visit, the local Rector or Vicar can do a great deal for you.

In starting out to visit notable examples of domestic architecture in England, it is advisable to get Ordnance Survey Maps of the particular territory to be covered. These maps come in convenient-sized sections, cost only a few shillings each and show nearly every house mentioned in the following lists, as well as the nature of the roads thither. With their help there can be no difficulty in finding the exact location of every important house in the district. Failing Ordnance Survey Maps, any good large-scale road map will ordinarily give sufficiently clear indications.

Lacking maps, people living in the several neighborhoods can always be depended upon to give accurate directions. In each case, after the names of the houses listed, the position is given with reference to the nearest town of any size, or else with reference to the nearest main road between two centers. Some of the best houses, however, are in remote places requiring intricate directions unless one has a very good map; in such instances the Ordnance Survey Maps are invaluable.



TIMBER HOUSES IN NORMANDY

MANOIR CARRÉ

Lisieux, Calvados. Manoir at Canapville, Calvados. Manoir at Tourville. Manoir de la Pipardière, Livarot. Manoir de Crèvecœur, Calvados.

MANOIR DE LA COCARDIÈRE

Guerquesalles, Orne. Manoir de la Planche, near Notre Dame d'Estrées, Calvados. Manoir du Bray, Glos, Calvados. Manoir de Caudemonne, Prêtreville, Calvados. Château du Mont de la Vigne, Montaille, Calvados. Manoir de Coupesarte (moated), Calvados. House of Henri IV, St.-Valéry-en-Caux, Seine, Inférieure. Manoir de la Cauvinière, near Notre Dame de Courson, Calvados.

MANOIR DE LA QUAIZE

Villers-sur-Glos, Calvados. Manoir du Bois du Bais, near Cambremer, Calvados. Manoir de la Messcliniée, St. Martin-de-Mailloc, Calvados. Château de Grandchamp, Calvados. Manoir de Corneille, Petit-Couronne, Seine Inférieure. Manoir des Mathurins, Ouilley-le-Vicomte, Calvados. Manoir d'Alezonde, Criquetot-l'Esneval, Seine Inférieure. Manoir de Notre Dame de Courson, Calvados.

FERME DE LA VALETTE

Mesnil-Simon, Calvados. Manoir Formeville, Rue aux Fevres, Lisieux. Maison de la Salamandre, Lisieux. 21, Rue aux Fevres, Lisieux. Houses in Place Victor Hugo, Lisieux. Houses in Place Thiers, Lisieux. Logis des Caradas, Rouen. Cloître St. Maclou, Rouen. House, Rue St. Romain (near north door of Cathedral), Rouen. Houses, Rue St. Martin, Bayeux.

HOUSES ALSO AT CAEN

Évreux, Vimoutiers, Bernay, El-bocuf, Louviers, Grand Andely, Mesnil-Mauger, Blangy-le-Château, Pont Audemer, Marolles, Calvados, Pont-l'Évêque, Caudebec-en-Caux, Orbec, Honfleur, Conches, La Mailleraye-sur-Seine, Pacy-sur-Eure, Jumièges and Bieville-en-Ange.

CHÂTEAU DE ST.-GERMAINE-DE-LIVET

Calvados. Château de Cantepie, Lisieux. Old Manoir, near Bernay, Eure. Manoir de Tordouet, near Lisieux.



**TUDOR AND EARLY STUART
HOUSES OF STONE**

SULGRAVE MANOR

Sulgrave, Northamptonshire; midway bet. Banbury and Towcester. Lilford Hall, c. 1635, Northamptonshire; 3 m. S. from Oundle. Kirby Hall, c. 1570-1575, Northamptonshire; 6 m. S.W. from King's Cliffe; 11 m. from Kettering. Canons Ashby, Ashby St. Legers, Northamptonshire; Nr. Daventry. Wollaton Hall, c. 1588, Wollaton, Nottinghamshire; Nr. Nottingham. The Dolphin Inn, c. 1587, "Bishop Hall's Palace"; Norwich, Norfolk.

AUDLEY END

Essex; Nr. Saffron Walden, 1½ m. S.W. Knole Park, Kent; Nr. Sevenoaks. Penshurst, Kent; Bet. Sevenoaks and Tunbridge Wells. Glynde, Glynde, Sussex; Nr. Lewes. Melbury House, c. 1525, Melbury Osmond, Dorsetshire; Nr. Sherborne and Yeovil. Sanford Orcas Manor House, c. 1540, Dorsetshire; 3 m. N.N.W. from Sherborne.

ATHELHAMPTON HALL

c. 1500, Athelhampton (Admiston), Dorsetshire; 6 m. E.N.E. from Dorchester; Laycock Abbey, c. 1540-1553, Laycock, Wiltshire; 4 m. S. from Chippenham. Stockton House, Stockton, Wiltshire; Nr. Warminster. Montacute House, 1580, Montacute, Somersetshire; Nr. Yeovil. Chelvey Court, c. 1640, Somersetshire; 9 m. W.S.W. from Bristol. Barrington Court, c. 1540, Somersetshire; 4 m. N.E. from Ilminster.

GAYHURST

Gayhurst, Buckinghamshire; Nr. Newport Pagnell. Chastleton Manor, c. 1603, Chastleton, Oxfordshire; Nr. Moreton-in-Marsh. Manor House, Finstock, Oxfordshire; 4 m. N. from Witney. Parsonage House, c. 1555, Northmoor, Oxfordshire; Nr. Oxford and Abingdon. Boughton Castle, Oxfordshire; Nr. Banbury.

OWLPEN MANOR HOUSE

1615, Uley, Gloucestershire; Nr. Dursley and 6 m. S.W. from Stroud. Stanway House, c. 1630, Stanway, Gloucestershire; Nr. Cheltenham, 9 m. Cold Ashton Manor House, Cold

Ashton, Gloucestershire; 6 m. N. from Bath. Chavenage Manor House, c. 1576, Chavenage, Gloucestershire; 2 m. N.W. from Tetbury. Snowhill Manor, Snowhill, Gloucestershire; Nr. Broadway. Icomb Place, c. 1425, Gloucestershire; Nr. Stow-on-the-Wold.

ALMSHOUSES

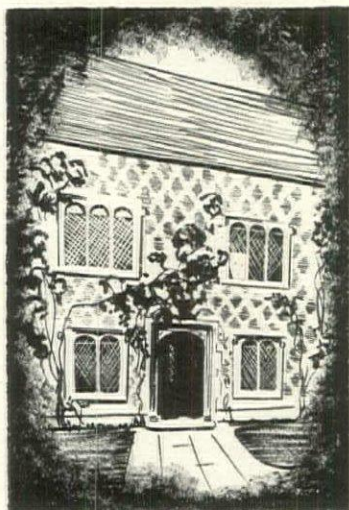
Chipping Campden, Gloucestershire; Nr. main Oxford-Worcester Rd. Warren House, Stanton, Gloucestershire; 3 m. from Broadway and main Oxford-Worcester Rd. Old Manor House, Stanton, Gloucestershire; 3 m. from Broadway and main Oxford-Worcestershire Rd. Manor Farm, Temple Guiting, Gloucestershire; 5 m. E. from Winchcombe. The Rectory (little great hall), Buckland, Gloucestershire; 2 m. from Broadway. Upper Swell Manor, 16th Cent., Upper Swell, Gloucestershire; Nr. Stow-on-the-Wold.

UPPER SLAUGHTER MANOR

16th Cent., Upper Slaughter, Gloucestershire; Nr. Northleach. Sir William Grevil's House, Chipping Campden, Gloucestershire; Nr. main Oxford-Worcester Road. Woolstaplers' Hall, Chipping Campden, Gloucestershire; Nr. main Oxford-Worcester Rd. Abbot's Grange, 14th Cent., Broadway, Worcestershire; Main Oxford-Worcester Rd. Tudor House, c. 1640, Broadway, Worcestershire; Main Oxford-Worcester Rd. Court Farm, Broadway, Worcestershire; Main Oxford-Worcester Rd.

ORCHARD FARM

Broadway, Worcestershire; Main Oxford-Worcester Rd. Woollas Hall, Eckington, Worcestershire; Nr. Breton Hill: (Continued on page 92)



**TUDOR AND EARLY STUART
BRICK HOUSES**

HAMPTON COURT

1515-1530, Hampton, Middlesex. Hatfield House, Hatfield, Hertfordshire; 6 m. S.W. from Hertford. Houghton Hall, Ampthill, Bedfordshire; 8 m. from Bedford. Ragdale Old Hall, Leicestershire; 7 m. from Melton Mowbray. Doddington Hall, 1595, Doddington, Lincolnshire; 7 m. S.W. (Continued on page 92)



**TUDOR AND EARLY STUART
TIMBER HOUSES**

THURSTON HALL

c. 1590, Hawkesden, Suffolk; 6 m. N.E. of Clare. Parham Old Hall, Parham, Suffolk; 2 m. S.E. from Framlingham. Guild Hall, c. 1520, Lavenham, Suffolk; 10 m. S.E. from Bury St. Edmunds. Staple Inn, Holborn, London. Ightham Mote House, Ightham, Kent; 7 m. fr. Sevenoaks. Rumwood Court, 16th Cent., Langley, Kent; Nr. Maidstone.

OLD PLACE

Lindfield, Sussex; 10 m. N. from Lewes. The Star Inn, Alfriston, Sussex; Nr. Lewes. Porch House, c. 1490, Potterne, Wiltshire; Nr. Devizes. Ockwells Manor, 15th Cent.; near Bray, Berkshire. Ford's Hospital, 1529, Coventry, Warwickshire. Grimshaw House, c. 1515, Knowle, Warwickshire; 10 m. S.E. from Birmingham.

THE NEW INN

Gloucester, Gloucestershire. The Bell Inn, Tewkesbury, Gloucestershire. "The Commandery," c. 1490, Worcester, Worcestershire. The Crown Inn, Ombersley, Worcestershire; 5 m. N. from Worcester, on Shrewsbury Rd. Eastington Court, c. 1490; near Upton-on-Severn, Worcestershire. Oak House, 15th Cent. & later, West Bromwich, Staffordshire; 5 m. N.W. from Birmingham.

THE LEY

16th Cent., Weobely, Herefordshire; 10 m. N.W. from Hereford. Lower Brockhampton Hall, Lower Brockhampton, Herefordshire; 2 m. N.E. from Bromyard. Pitchford Hall, c. 1520, Pitchford, Shropshire; 6 m. S.E. of Shrewsbury. Gatehouse, Stokesay Castle, Stokesay, Shropshire; Nr. Craven Arms; main Ludlow-Shrewsbury Rd. Park Hall, near Oswestry, Shropshire. The Feathers Inn, Ludlow, Shropshire. The Reader's House, Ludlow, Shropshire.

LITTLE MORETON HALL

(Morton Old Hall), 1559; near Congleton, Cheshire. Bramhall Hall, Bramhall, Cheshire; Nr. Stockport. Adlington Hall, Adlington, Cheshire; Nr. Macclesfield. Speke Hall, 15th &

16th Cents., Speke, Lancashire; 8 m. S.E. of Liverpool. Agecroft Hall, c. 1485, Pendlebury, Lancashire; 4 m. from Manchester. Lydiate Hall, c. 1485, Lydiate, Lancashire; 9 m. S. from Southport.

SMITHILLS HALL

Bolton, Lancashire; 11 m. N.W. from Manchester. Samlesbury Hall, Samlesbury, Lancashire; Nr. Preston.

TIMBER HOUSES

of the same period can be found at Canterbury and Chidingstone in Kent; Elstow, Bedfordshire; Lavenham and Stoke-by-Nayland, Suffolk; Mayfield and Alfriston, Sussex; Stratford-upon-Avon, Warwickshire.

Also Saffron Walden, Essex; Tewkesbury, Aston Subedge and Gloucester, Gloucestershire; Clifton Hampden, Buckinghamshire; East Hagbourne, Berkshire; Ombersley, Worcester, Broadway, Evesham and Chaddesty Corbett, Worcestershire.

Ludlow, Shrewsbury, Much Wenlock and Church Stretton, Shropshire; Weobley, Ledbury, Eardisland, Wigmore, Pembridge, Ross and Leominster, Herefordshire; Chester, Cheshire.



LATE STUART HOUSES

CROMWELL HOUSE

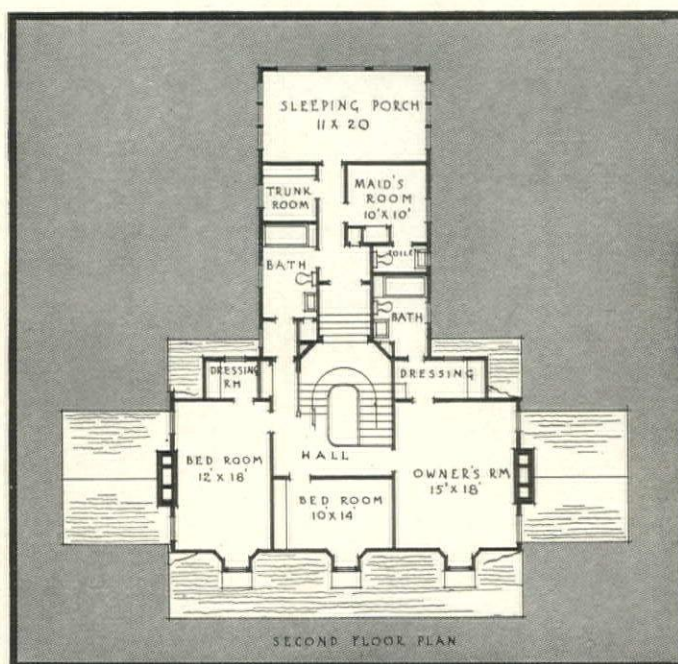
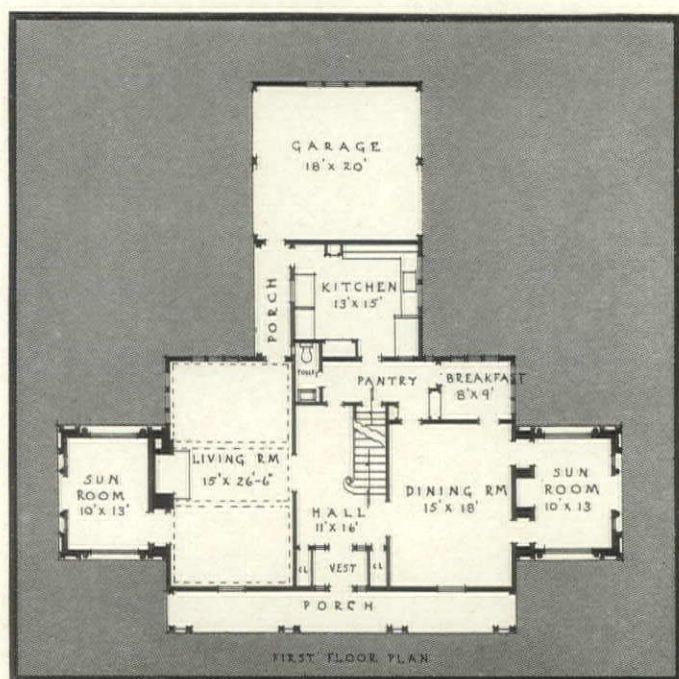
Highgate, London. Tyttenhanger, London Colney, Hertfordshire; Nr. St. Albans. Swakeleys, 1638, Middlesex; Nr. Uxbridge. The Grange, 1690, Northill, Bedfordshire; 4 m. W.N.W. from Biggleswade. The Rectory, 1702, Sandy, Bedfordshire; 3 m. N.W. from Biggleswade. Brogborough Manor, c. 1645, Bedfordshire; 3 m. N.E. from Woburn; 9 m. S.W. from Bedford. Aspley House, c. 1695, Aspley Guise, Bedfordshire; Nr. Woburn; 2 m. No. Attrib. to Wren.

EGGINGTON MANOR

c. 1705, Eggington, Bedfordshire; Nr. Hockliffe; 1 m. S.W.; 3 m. E. from Leighton. Buzzard. Thorpe Hall, 1636, Longthorpe, Northamptonshire; Nr. Peterborough. Attrib. to John Webb. Boughton House, c. 1690, Boughton, Northampton- (Continued on page 92)



**A Colonial house in upper New York
conceals its size from the passerby**



WHAT APPEARS from the road as a delightful little Colonial example grows to much larger proportions when the deep rear wing is considered. The residence of Mrs. Alice Fulmer at Syracuse, N. Y. Umbrecht & Umbrecht, architects

THE CENTER of a trio of houses built for members of the same family, this one registers the key-note of architectural feeling for the group. Decorative grilles of the transitional period are used instead of porch columns

A Bavarian farmhouse in New York State

The tale of a little house built to carry out a delightful illusion · By Mary Sargent Brandt

SITUATED on a high hill overlooking a splendid panorama of verdant foothills rolling peacefully into the distances of the Connecticut-New York borderland is a dwelling perfectly at home in its setting yet surprising indeed to those who come upon it unawares. For it is a place built by one to whom the long stretches of blue-violet hillsides brought back so many delightful memories of days spent in the Bavarian Alps, that he erected the type of house that would complete the picture.

Here we have a Bavarian *landhaus*, complete with overhanging balcony, outside staircase, slanting roof and the other picturesque features characteristic of the type. Natural wood clapboard walls contrast with the vivid green shutters and balcony, further decorated by cut-out patterns. The wide overhanging gable end makes other shelter for the balcony unnecessary.

The interior consists of a large living room, small dining room, small kitchen, a fairly large bedroom overlooking the living room, and two small guest rooms set above the garage.

The large living room, with its high-raftered ceiling and wood paneled walls, is an exact duplicate of a Bavarian farmhouse *gesellschaft zimmer*. A vivid color scheme of tomato-red, primitive blue, and yellow, relieves the grayness of the high wainscoting, walls and huge stone fireplace.

Primitive blue cotton hangings embroidered in nosegays of red, yellow, and green, are characteristic of the quaint designs found in Bavarian peasant embroideries. Crisp white net curtains with a coarse pointed lace on the hems, give the windows a distinct peasant note. The same curtains are hung at the tiny windows that look out upon the balcony.

In most Bavarian farmhouses there are no rugs—merely scrupulously scrubbed floors. The decorator solved the problem of

the large bare floors by having made a large rag rug woven in oblong pieces of orange, tomato-red, yellow, and blue, connected by narrow horizontal brown strips to soften the brilliant colors. This rug, although quite modern in feeling, seems to immediately bring life and color into the room. It is the most distinctive feature.

Because of the living room's size, large furniture pieces were necessary to proper scale. As one enters from the small hall the eye is taken by the warm tomato-red fabric covering a large sofa opposite the door. It is relieved by two embroidered cushions to match the hangings above.

The wall spaces on either side of the sofa are occupied by two large walnut tables. On them stand a pair of large, vivid orange and blue Italian pottery lamps with simple yellowed parchment shades.

Deep window seats with bright blue cushions are built in on either side of the fireplace. Tomato-red cushions and striped ones of red-orange, blue, yellow and tan add a lively note to these seats.

Grouped in front of the large stone fireplace, decorated with pewter and copper

plates, is a low club chair in a rough-textured fabric of green and tan, a low maple drop-leaf table and a quaint French provincial chair in yellow flowered chintz. Opposite this group is a simple small sofa, covered in the same material as the chair, and an Early American maple butterfly table. The tomato-red of the sofa is repeated in the crude pottery base and simple parchment shade of the lamp on the table.

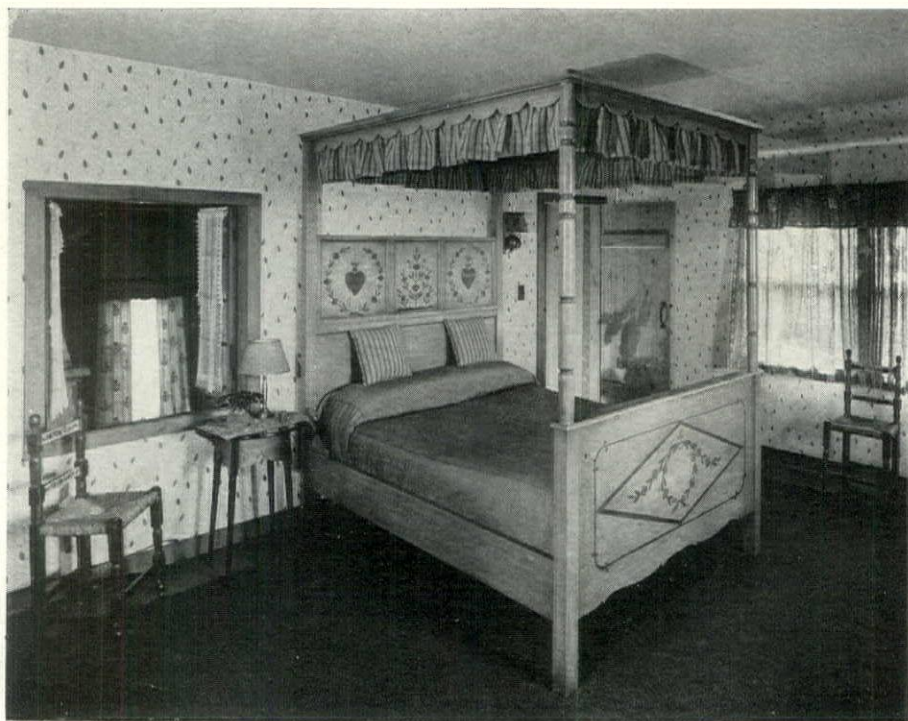
As a background to this grouping is a high painted chest, exact reproduction of an old Bavarian *guarderobe*. It is painted the same blue as the hangings, with deep ivory panels decorated by quaint peasant flowers in henna, tomato-red, blue, yellow and green.

Under the stairs, which lead from the living room to the main bedroom, are built-in bookshelves. A shaped apron at the top of the shelves has the same design as the brown-stained valance boards on the windows. A low club chair, an occasional table and a simple wrought iron bridge lamp make a delightful reading nook of the bookshelf corner.

To the right of the bookshelves is a low pine chest with painted decoration in blue, orange and green. Along the stair-rail above are hung gay pots of flowers in wrought iron holders.

Here and there in the room are small occasional chairs. Near the staircase are two painted Bavarian (Continued on page 90)

THE principal bedroom of the Bavarian farmhouse that Mr. Westbrook Pegler has built at Pound Ridge, New York, is decorated in gay peasant fashion. The bed is an exact replica of one in a Munich museum. To the left of the bed an inside window looks down upon the living room



Drex Duryea

A RECESSED window-seat in the bedroom is treated after the fashion of the built-in beds of Bavarian houses. Walls of this alcove, as well as those of the room, are in a pink and white ground paper which carries notes of blue, lacquer-red and chartreuse. Curtains are lacquered with blue and white figures

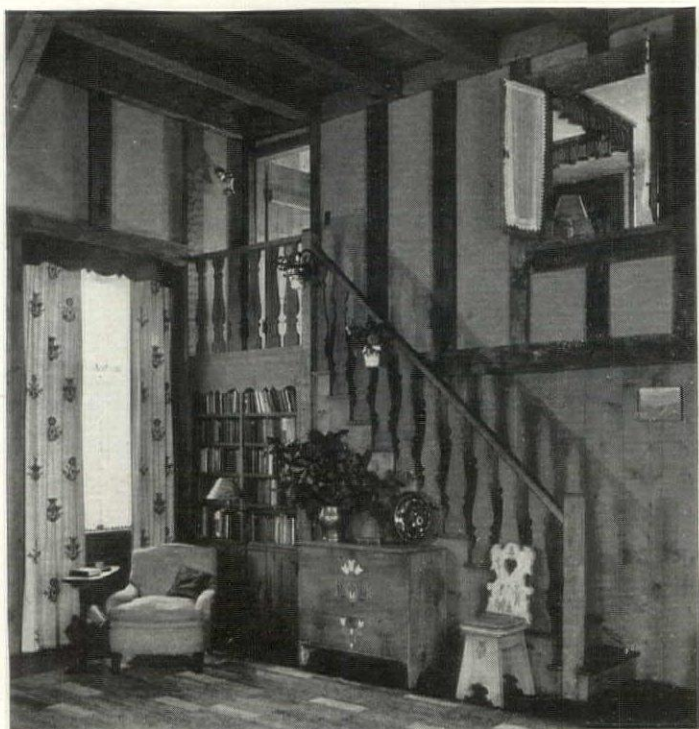
AT THE lower right is an exterior view of the house—a faithful example of the gay little residences to be found throughout the Bavarian Alps. Clap-boarded walls left in natural wood tone are accented by vivid green shutters and balcony. Decorative cut-out work and carving are typical of the type

THE large living room (below) has high-raftered ceiling and wood-paneled walls. Primitive blue cotton curtains are embroidered in red, yellow and green flower patterns. The floor is covered by a rag rug in primitive colors. The stairway shown leads to the principal bedroom, two views of which are given

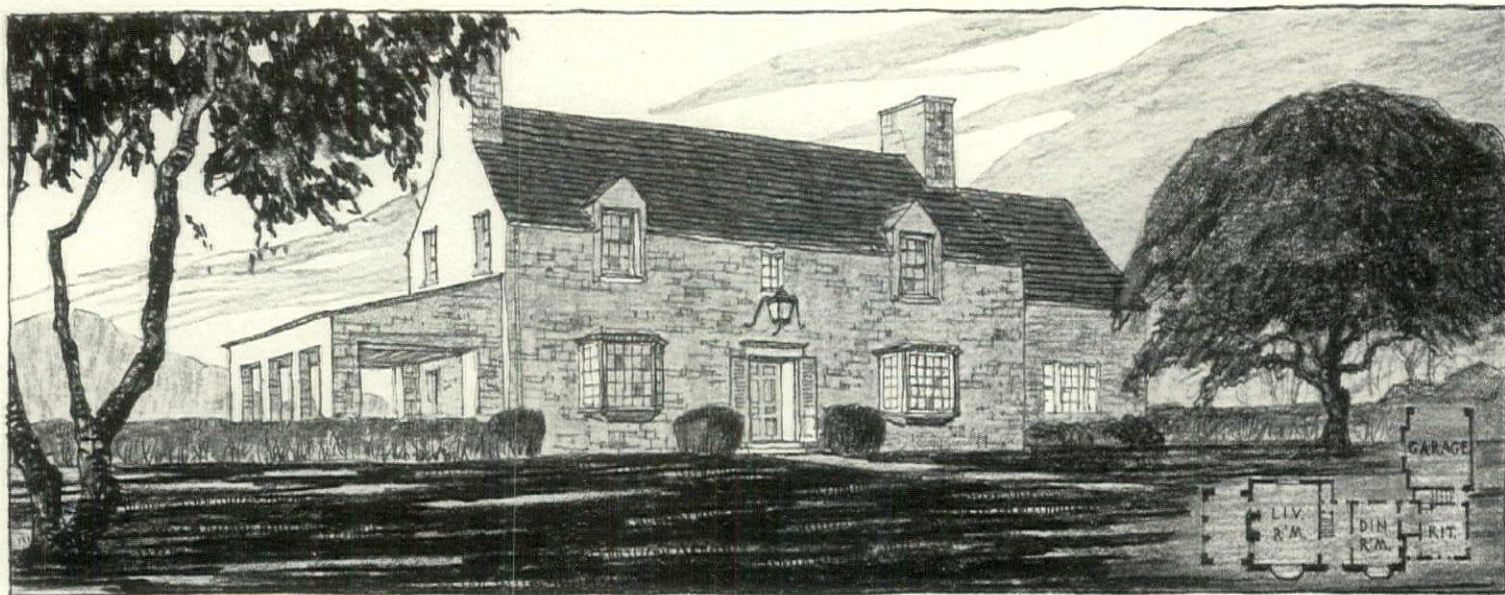


DONALD G. TARPLEY, ARCHITECT

ELIZABETH PEACOCK, DECORATOR



Drix Duryea



What is the early Colonial house?

By G. K. Geerlings

WHILE there is a fair degree of truth in foreign criticism (as well as some domestic) that we are becoming a nation of repetitious beings, the victims of an age when men's jobs are to rivet bolt number 53 or to turn screw number 86, at least it is a little early to surrender to making all our homes conform with a few hackneyed formulæ. Unfortunately, however, that is the very thing which some commercial builders do in erecting their "developments". And especially unfortunate for the Colonial style of architecture, they have debauched and depraved it until among the masses who have never seen the originals, the name signifies nothing more than an oversized piano crate with certain appendages.

Above everything else the houses built during the early Colonial days possessed an elastic quality. There were few if any rigid regulations. The design was controlled by the nature of the materials, the details governed by the limitation of the tools, and the arrangement of the rooms was determined by the requirements of the owners. The ubiquitous problem of wresting a living from the soil while protecting one's community from Indian depredations prevented any frittering away of time in purposeless details or complicated construction. Later, when the Georgian style came into full fruition as a result of greater leisure and resources, this simplicity was frequently obscured. In this article, however, we will deal with those unassuming houses built from about the end of the log cabin period—1660 or thereabouts—to about 1740, or until the Classic cornice, column and pediment was adapted via England.

The present-day house which pretends to

draw inspiration from the Colonial, is usually deficient in the very qualities which under present conditions still make the originals desirable. There is the subject of cost, first of all. The old Colonial houses had no such features as false, shallow gable-ends placarded on façades "for effect". When the second floor needed abundant light, the walls were extended up high enough so that there could be windows under the eaves, instead of a platoon of expensive dormers. Keeping the house close to the ground, making the most of the site, using judicious planting—these were recognized to the full extent of their value, as being worthier than to court charm by so many running feet of ornament.

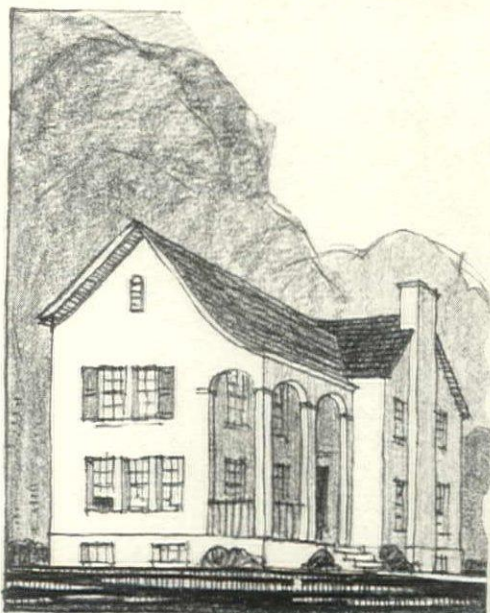
There was also the arrangement of rooms, studied with an economic eye toward the utilization of every available foot. Yet in this endeavor there was sensible recognition that one ample room is better than two small ones. By starting the house on its way with a simple plan, the framing of the construction was correspondingly inexpensive. Furthermore, it made additions appear as though they were a part of the original scheme. Materials, labor and means of construction were such that the house was not lived in for ten years only and then discarded for whatever it would bring.

The external aspect of the early Colonial work along the Atlantic seaboard is readily traceable to the various parts of Europe whence came the colonists. In New England, the houses followed the half-timber con-

struction then common to England. However, instead of leaving the timbers exposed on the outside, siding was added to better resist the rigors of a more severe climate than that of Great Britain. On the western half of Long Island and the lower Hudson River valley, the Dutch settlements did not follow any precise precedent from the Lowlands. But the similarity does exist in the so-called Dutch-Colonial house and the typical farmhouse in Holland, in that the living quarters were practically all on the first floor, with the second serving as a granary or for storage. The stone masonry of Philadelphia and that which emanated from there, reflects the stonework of domestic architecture in Germany. English characteristics again dominate southward through Maryland, Virginia and the Carolinas, except that Charleston, S. C., bears the stamp of the large numbers of French Huguenots.

With this heritage of architecture, built by several peoples under varying conditions, each adapting the traits of his fatherland, there is sufficient material to fit almost any condition. Even some ultra-moderns we know, who prefer to have nothing to do with any artistic forms antedating 1930, find it agreeable to spend their summer vacations in an old Colonial farmhouse. And if they will not grant that the old colonist appreciated the use of many horizontals long before the 1920-'30 vogue got under way, they probably admit inwardly that there is something to be learned from Colonial intimacy and "scale"—that elusive relation

THIS house, built by the architects, Edgar and Verna Cook Salomonsky, for themselves at Scarsdale, N. Y., is an excellent example of the free interpretation which may be given the Colonial. Nothing has been added unnecessarily. Its charm lies largely in directness of design and simplicity in use of materials

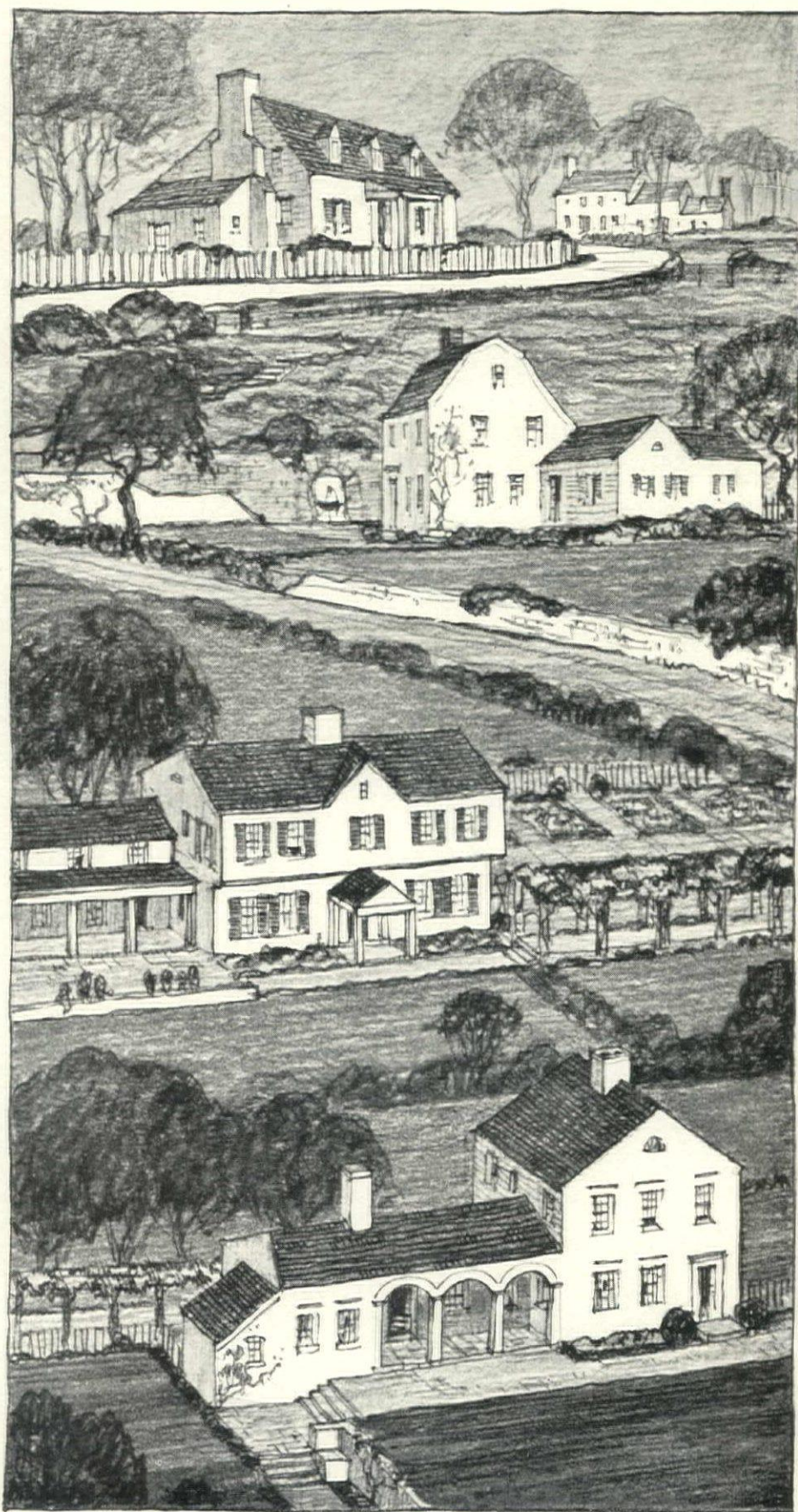


THE modern "Colonial" house, so-called, too often is but a combination of various details which have been unfortunately shuffled together. In the drawing above, for example, the porch running through two stories, as in fine old Southern mansions, here serves merely to block up the second floor windows and provides very little shelter

to be maintained between the size of a human being and his immediate surroundings.

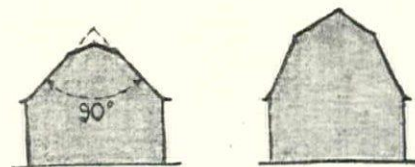
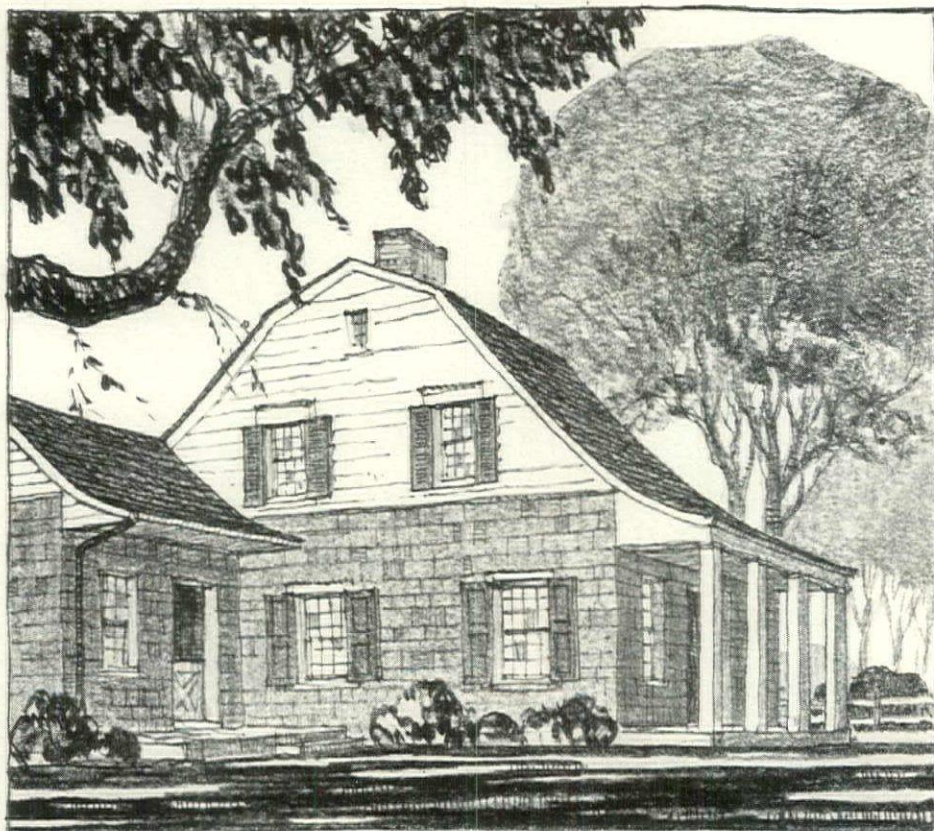
For the conservative-moderns who feel that 1931 should not slavishly imitate any period but let cause determine effect, they may well refer with profit to the Sunnyside group of houses in Queens, New York City, built by the Rockefeller interests. Although on a flat site, these modest brick houses develop variety and interest in a quiet manner, taking advantage of simple forms and good taste at every turn. They may be said to resemble the Colonial style to the same degree as the latter is like its European forebears. And not least among their advantages is that of pointing the way for modern community housing.

So, too, with the house at the top of the opposite page, built by the architects, Edgar and Verna Cook Salomonsky, at Scarsdale, N. Y. The stonework, with the mortar dragged over the joints, is reminiscent of French masonry in the provinces, while the entrance is not unlike some simple doors in the town of Versailles. Yet the dormers and bays may very well have been inspired by English examples. The open porch is an American idea, as is the setting and plan. On the other hand, a protagonist of the Colonial might not unjustly lay claim to the stonework as resembling that of Pennsylvania, and term the ensemble an adaptation of early American architecture. Call it inspired by what-you-will, the fact remains that it is sensible, amiable and bespeaks a genuine welcome. If building materials can



THE above group of houses serves to give some idea of the range of the informal, rambling houses of Colonial America. The modern versions are so uniform that it would be of great value to anyone contemplating building a Colonial house to refer to *The Monograph Series*, recording the architecture of the American Colonies and the Early Republic, edited and published by Russell F. Whitehead

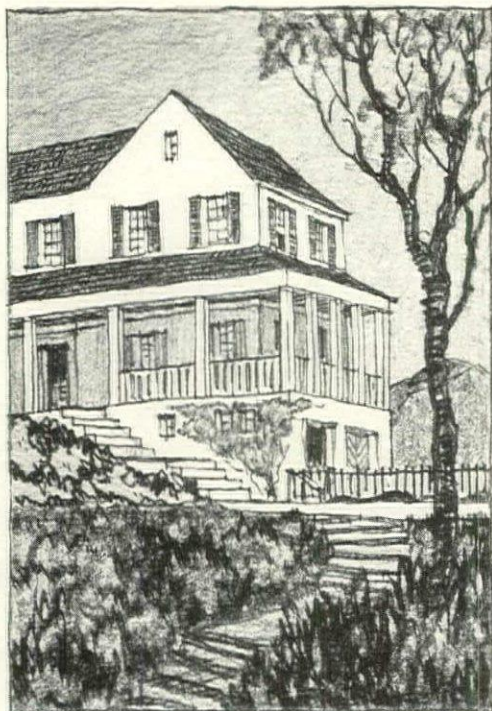
AT THE top right is a house typical of the stone structures in and near Philadelphia. To the left of it is a house from Williamsburg, Va. The next one, with the gambrel roof, hails from Newbury Oldtown, Mass. Below is a house similar in part to one at Edenton, N. C. The mass of the lowest house comes from South Coventry, Conn., with loggia and lean-to supplied by other places nearby



be so combined that no forms hark back to anything seen before and the final result can be equally homelike, more honor to the inspired creator. But if his handiwork looks more like a robot factory endowed with all the forbidding severity of a jail, there seems no particular reason for calling it a house, much less a home.

There have been so many clumsy houses done in the name of "Colonial" that it will be little wonder if the disrepute brought upon the name foments general rebellion against the style. It would be doing ourselves a grave injustice if that should come about, for there is no limit to which the elasticity of the early American houses cannot be extended. Build a house in the simple manner of the originals, or simplify it further if you wish, and when an addition becomes necessary it will grow on as naturally as though originally so planned. But complicate it with architectural titbits because they are merely "sweet", and the jig is up. It is better by far to collect oddities which can be put out for display on the mantel shelf, and then stored away when they begin to pall on our interest, than to build their like onto the house.

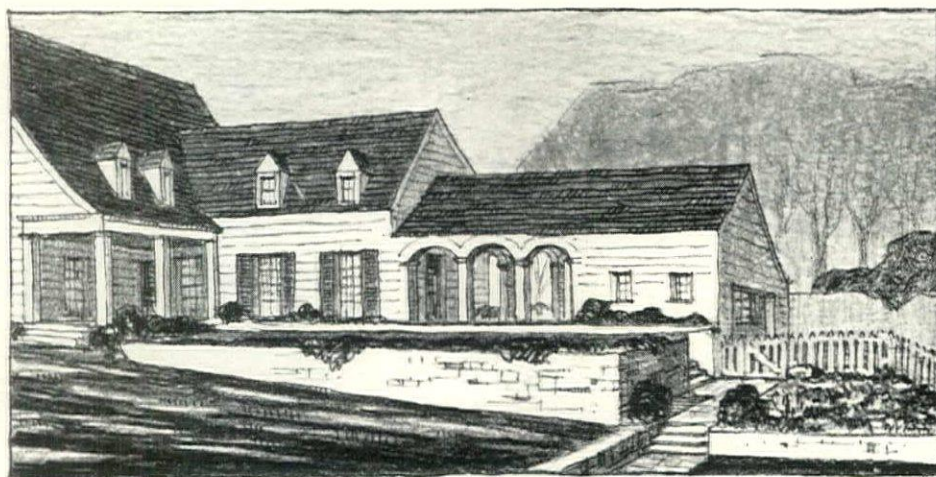
One of the most abused forms of Colonial is the Dutch type, an authoritative example being shown at the upper left. It is always astonishing that persons are sufficiently fond of this style to want it, and yet so alter it that the finished product has cost excessively and looks not in the least like what they started out to build. If the "interpretation" possessed the beauty and repose of the originals no fault could be found with the procedure. But, on the contrary, the roof lacks the graceful curve at the eaves, and instead of being uninterrupted with dormers,

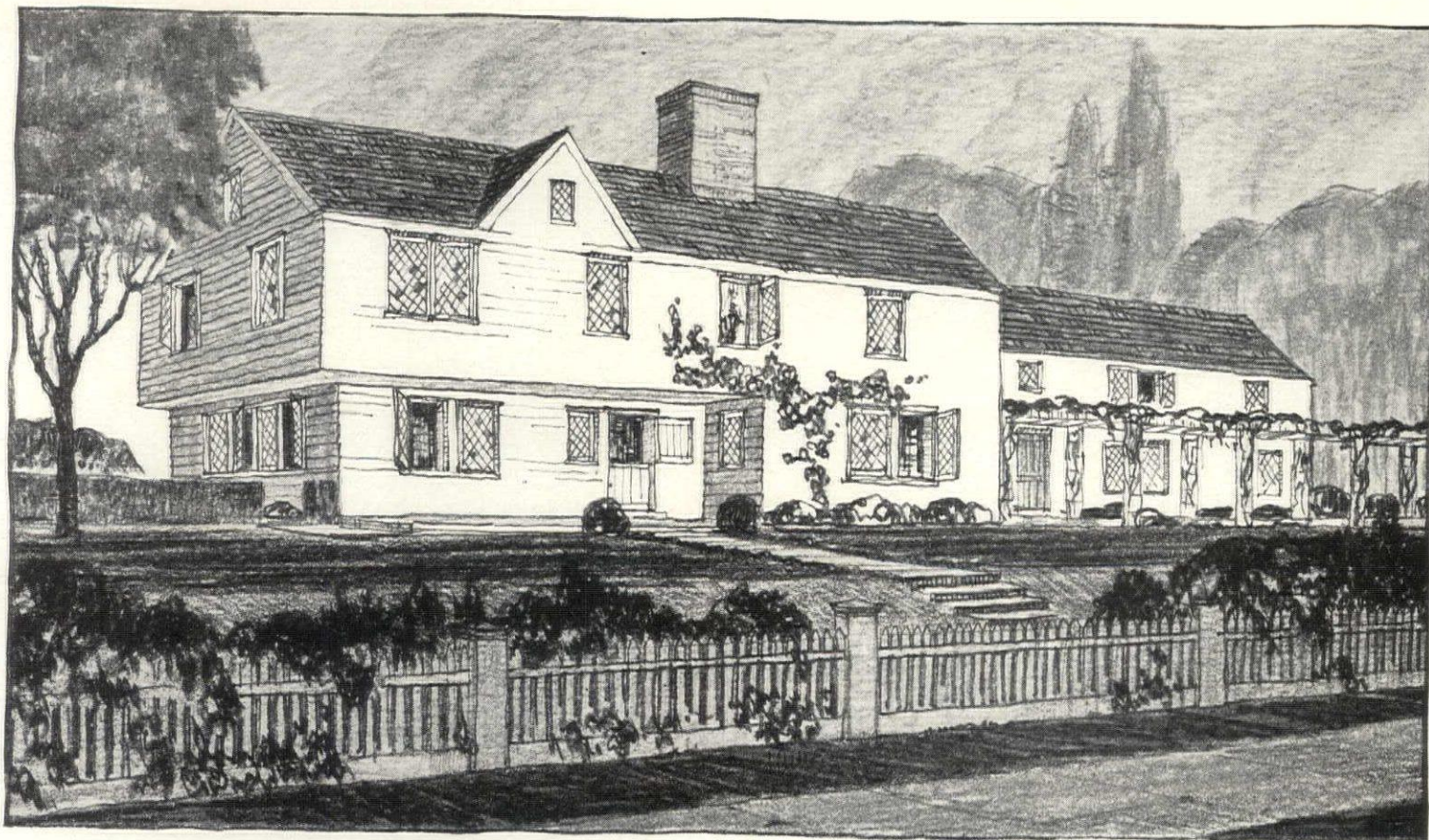


ORIGINAL Dutch Colonial houses seldom varied from having the living rooms on the first floor, while the second was used for storage. Consequently the roofs had a long unbroken sweep which was unblemished by dormers. Often the lower parts of the gable ends were of brown sandstone laid in horizontal courses, with either siding or shingles above

FULL advantage can be taken of a sloping plot by making the lower level a garage, with inside and outside steps leading to the main living floors. The house as drawn is much like the Old Ship Tavern at Essex, Conn. Instead of the sloping porch roof there could be a flat sleeping or play deck with a railing

ANOTHER solution for the garage is at the end of several additions, half a story height below the first floor. Assuming the original house to be at the left, a living room or library could be added, as shown, with the two full-length windows. A sun porch, taking the form of a loggia, could next be annexed; it would finally serve to afford covered shelter from the house to the garage, which will be the last addition





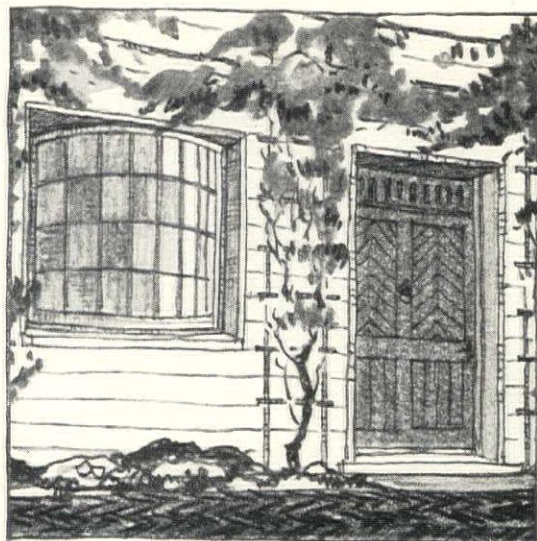
is chock-a-block with them or has become a continuous dormer itself. Instead of appearing grown in the earth it looks uprooted and is dangling footloose. If one is not taking advantage of the elements which make the Dutch Colonial admirable, why not start off with a less stylized type, like any of those in the large drawing on page 77, and not get into second floor and roof difficulties? When one dons full-dress clothes he does not attempt a little innovating by introducing plus-fours or a red tie. He respects certain conventions for what they are, and if he feels the need of plus-fours and a red tie, wears them with a lounging suit.

A common characteristic of gable ends (to the left in the middle drawing on this page) is not to have the eaves project unless the pitch of the roof be 30 degrees or less. It was recognized by Colonial builders that the Greeks and Romans used the pediment (corresponding to eaves on a gable end) with best effect when the pitch of the roof was not more than that. When the roof rises at a greater angle than 30 degrees, the mouldings must make a difficult transition from the horizontal to the incline. An awkward condition results. As a consequence the preferential method was to treat the cornice or eaves as shown in the drawing referred to above, by having them turn the corner and end their careers then and there, while a plain member takes on the burden of traveling up to the ridge of the roof.

The Colonial house can be adjusted to the sloping plot with perhaps even more charm than to the level (*Continued on page 84*)

Above is an adaptation of the Hawthorne House at Salem, Mass., with weathered siding and leaded casements. The overhang provides necessary additional space for the second floor if two bedrooms are to be placed above a single room below. In such an overhang, the second floor joists and beams are simply carried beyond the face of the wall below

At the right is illustrated a gable-end treatment of a roof like one at Sharon, Conn. The cornice and ornamental band of flat swags neatly turn the corner and stop, while plain members rise to the roof ridge. Beyond this another house shows a favorite Louisiana means of building a cornice of ordinary brick. The light and graceful dormer is from New Orleans



The Wyck house at Germantown uses lattice across the entire façade. As vines create sufficient decoration, the doorway is not ornamented. Instead of the usual type door, this is like some in Connecticut and New Orleans; grooved members are set vertically below and at an angle above. The curved bay introduces variety in an otherwise flat façade

The Gardener's Calendar for July

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

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
First Week: Hot, dusty, then a smashing thunderstorm.						
Second Week: Cool and clear, but a hot wave coming.						
Third Week: Real July weather.						
Fourth Week: Warm and muggy, cicadas vibrant in the trees.						
5. Spray the Roses with a good special poison if they are infested with Rose beetles. These pests eat both foliage and petals and weaken the plants. Another method of controlling these troublesome and tenacious beasts is to jar them from the plants into a good sized, open can of kerosene.	6. Cucumbers, Melons, Celery and Tomatoes are susceptible to blight at this time of year. Spray them with Bordeaux mixture every three weeks. For the benefit of any leaf-eating beetles or caterpillars which may also be present, add arsenate of lead to the Bordeaux preparation.	7. Most soils are partially deficient in humus. Cover crops of Clover, Vetch, Cow Peas and Rye are invaluable for restoring this element. The first three of these also have the faculty of "fixing" nitrogen in the soil, so that their benefits are dual in character and very important.	8. A heavy mulch should be applied to the Sweet Peas, using any rough, porous litter. This will help materially in conserving soil moisture and maintaining the cool root conditions which these plants like. Should any aphids appear, spray at once with a nicotine preparation.	9. Take Chrysanthemum cuttings for flowering in pots in the greenhouse next fall, and keep them moving along. Don't neglect the Carnation plants out-of-doors. And if you want annuals for the house this autumn, sow the seed now in well drained flats of sandy soil.	3. Don't fail to protect the Strawberries from the birds, which sometimes do extensive damage to the fruit. An old tennis net properly spread will answer for small beds. For larger areas, the garden supply stores carry specially made netting at about \$2 per 100 square feet.	4. This is a critical time in the garden. The ground bakes, moisture is often deficient, and weeds are bad. The only remedy is frequent and deep cultivation, which will uproot the weeds and, by creating a dry, pulverized surface layer or dust mulch, check evaporation.
12. To insure plenty of fresh vegetables late in the season, you should now sow Lettuce, Beets, Carrots, Beans, Cucumbers, Corn, Radishes and Turnips. By keeping up these successive sowings there is no reason why you should not have a continuous supply until frost.	13. Lettuce runs to seed rapidly at this season, on account of the heat. A board placed over the row, a few inches above the tops, will reduce the loss from this cause. Iceberg and All-seasons are two of the best heat-resisting varieties to choose for summer production.	14. Select three or four of the best shoots on the Tomato plants and support them with stakes or a trellis. Remove all others and reduce the number of lateral shoots by pinching. The net result of these attentions will be larger, finer fruit that ripens evenly and without loss.	15. This is an excellent time to look over all trees for bark scars which should be cut back to live wood and thoroughly painted. Look especially for injuries to the lower parts of the trunks, where the lawnmower may have accidentally struck and carried away some of the bark.	16. There is still time to start a few flowers for the fall. Sow in a frame or sheltered seed bed early Asters, Poppies, Stocks, Larkspur and Candytuft. This bed must be sheltered from beating rains and hot midday sun. Never allow the soil in it to become really dried out.	17. Soaking seed to hasten germination is wrong in principle. Before sowing at this time of year the thing to do is soak the drill, not the seeds, before sowing. This is the ideal natural way and, with good seed, assures a satisfactory percentage of germination.	18. An application of fertilizer worked into the soil will increase the size of the crop and the quality of the late Potatoes. Get it on just before a rain, if possible, so that it will be carried down quickly to the roots where it will do the most good. Keep up cultivation.
19. Sow several rows each of Beets and Carrots for winter use. If the ground has been previously cropped this season, spade under some fertilizer. It is important that the soil be well loosened and free from stones to a good depth, so as to insure full root development.	20. Remember that the natural soil moisture is preferable to artificial. If you must water, soak the ground and, after the surface has dried, cultivate. The presence of plenty of humus in the soil makes it much more retentive of moisture. Peatmoss is ideal material for this.	21. After flowering, the Climbing Roses should be pruned by removing a few of the old canes and training young growth to take their place. Unless this is done conscientiously every year the plants are likely to get out of hand and lose their dense, healthy appearance.	22. Onions can be improved considerably in size by breaking the tops down above the bulbs at this time. Bend the tops over until the stems double, and leave them lying there. In doing this, be particularly careful not to loosen the roots from their position in the soil.	23. Reduce the main stems on the Dahlia plants to three or four of the strongest ones. Keep the lateral shoots pinched off on the flowering stems. Apply some support—preferably heavy individual stakes five or six feet above the ground, to which the plants can be tied.	24. Henry Shaw, founder of the Missouri Botanical Garden, died 1889. Sow Rutabagas now for next winter's use. New ground is preferable for them and the plants must not suffer for want of water. Sow the seed in drills and thin out so that the plants stand about 14" apart.	25. Make preparations now to move evergreens. The bed should be marked and the soil properly prepared beforehand. An abundance of moisture-holding humus should be provided to a depth of two feet or more. Peatmoss enriched with ground bone or tree rood is excellent.
26. It is now safe to sow Peas for fall use. Also other cool crops such as Spinach, Radishes and the large heading types of Lettuce and Endive. The roots of the latter, taken up after frost and stored in soil in the cellar, will yield a supply of salad leaves all through the winter.	27. All new stock should be saturated with water when dry, and a mulch of peatmoss, leaves or rough litter will help to retain the moisture. Before applying subsequent waterings, draw away the mulch lest it absorb too much of the moisture and prevent its reaching the roots.	28. H. H. Hunne-well born, 1810. Do you gather the crops daily, using those you require and putting the balance away in glass for next winter's table? This assures two important things: no over-mature crops, and no waste of what you have worked so hard to produce.	29. It is a good idea to practice summer pruning on the fruit trees. Pinch back the most vigorous shoots and remove all thin, weak, interior branches. All cuts should be made cleanly with sharp tools. Where stubs are left, let them be as short as you can make them.	30. James H. Stark, nurseryman, born 1792. A good method for removing weeds is to have some weed killer or gasoline in an oil can, dropping a little in the center of each weed. Cutting out deep-rooted weeds like Dandelions does little good, unless all the root is removed.	31. Strawberries planted now will fruit abundantly next season. Order both staminate and pistillate plants to assure fertilization. A hundred or so plants, properly cared for, will suffice for a family of three or four. It is well to get early, mid-season and late varieties.	

Old Doc Lemmon Reports on Ed Sniffen's Lightning Arrester

"Wal sir, I just been readin' a piece in the paper 'bout lightnin' an' the things ye'd ought to do if ye don't want to git hit by it, an' most o' the story sounded like purty good hoss sense. Seems it was wrote by some feller thet works in a fact'ry where they make telyphones an' radio sets an' such-like 'lectrical jiggers, an' I calc'late he mostly knows what he's talkin' 'bout. He says as how a man hed ought to put lightnin' rods on his barn an' not hang onto no iron pipes nor stand by the winder when a thunder-storm's goin' on, but there's one thing thet I claim's wrong: He 'lows thet keepin' dry is one o' the best ways o' not gittin' hit, an' yet right here in the Valley we've got Ed Sniffen to prove thet 'tain't true.

"Ed's nigh the same age as me—we fit an' swum an' fished together as boys—an' ever since he got old 'nough to vote he's hed his own partic'lar way o' makin' hisself safe whenever the thunder starts bumblin' away off to the west'ard. He hain't been hit onct in all them years, an' his system's such an easy an' kind o' pleasant one thet a consid'able lot of other folks hereabouts hes took it up, too, as a reg'lar thing. Nor there hain't one o' them ever been clipped by lightnin', neither, though this here is one mighty bad section for thunderstorms.

"Yep, it's a good idee, an' it works. Ed's hed some turrible close calls since he begun usin' it, but he hain't even been singed. Onct the lightnin' split a bucket he was haulin' out'n the well, an' 'nother time it killed a hoss

he was drivin', an' only last summer he was a-standin' under two big ellum trees in the hayfield when the dern stuff come a-sizzlin' down the trunks o' both of 'em, by gol! Thet kind o' jarred him a leetle, but he'd been takin' his treatment all day, knowin' it looked like a storm, an' sure enough he come through safe. As a matter o' fact, he warn't likely to worry none anyhow, 'count o' the way his system works.

"Wal, as I was sayin', Ed allus starts makin' hisself safe as soon as he hears the first thunder, if not afore. 'Kind o' looks like we might git a shower tonight or mebbe tomorrer,' he'll say along in the mornin'. 'How 'bout a leetle preparation—ch?'

"Chances are ye'll say 'sure!', an' then Ed'll fetch the jug an' a couple tumblers an' fill 'em up, sayin' with a wink,

"'Lightnin's plumb scared of applejack, but we hain't, by crickey!' ***** 'Jus' one more, now, 'n we'll never git hit!'

"So ye see, I don't take much stock in this here fact'ry feller's idee o' stayin' dry in a thunderstorm. Mebbe it's all right for the city suckers—they don't deserve to hev no lickin', anyhow, an' I hear as how they're allus takin' baths whether there's lightnin' around or not, so they need the warnin'. But out here in the back country—no sir-ree! Gimme Ed Sniffen's system ev'ry time—the system thet fireproofs ye right an' proper an' shows the lightnin' thet it's met more'n its match at last!"



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Celery in all its delicate, pervasive flavor and all its wholesome, tonic goodness! What a soup it makes, if it is entrusted to the chef who really knows! The French chefs who have made Campbell's famous create a Celery Soup with a finish and a perfection of flavor all its own. So appealing, so nutritious that you decide to have Celery Soup often, and to have it prepared by French chefs—Campbell's. Extra rich when *creamed* according to easy directions on the label.

Your choice

Asparagus	Clam Chowder	Pea
Bean	Consommé	Pepper Pot
Beef	Julienne	Printanier
Bouillon	Mock Turtle	Tomato
Celery	Mulligatawny	Vegetable
Chicken	Mutton	Vegetable=Beef
Chicken=Gumbo	Ox Tail	Vermicelli=Tomato

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What—get excited over a chair?

YES, INDEED, it all started over a chair—wrought in iron by Bradford Perin and decorated in the purest of Regency taste. Decorators and furniture dealers got excited, whereupon the contagion spread to their clients. Now there are Perin creations of decorated wrought iron to meet every need of Solarium and Terrace—side chairs and arm chairs, love-seats, chaise longues, tables, flower racks, backgammon tables, ornaments.

Taking inspiration from the finest of 18th and 19th century wooden pieces, Perin iron furniture is wrought by hand and decorated in warm and pleasing colors. The chair illustrated above, decorated over antique white enamel, may also be obtained in red, green or black with slip seat in fabrikoid. Observe the graceful lines which make these pieces prized both for interior and outdoor use . . . Available through your decorator or furniture dealer.

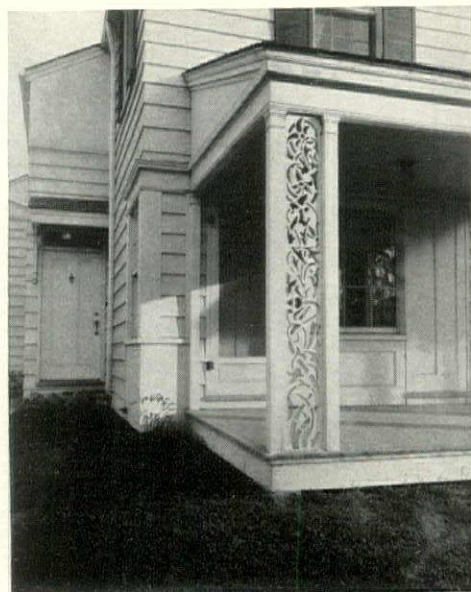
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THE residence of F. Conlin at Syracuse, N. Y., has its porch roof upheld by amusingly fashioned jig-sawn panels. Umbrecht & Umbrecht, architects

The jig-saw returns to architecture

AS A natural reaction from the overembellishment of Victorian architectural ornament, our houses for many years after this period avoided all decoration not of classic inspiration. Slowly, of late, however, we have come back to an appreciation of the value of purely ornamental forms, sparingly and deftly used.

That the appreciation of architectural ornament which harkens back to the Victorian comes at a time when Victorian decoration is having a vogue is surely more than coincidence. We are not returning to the extremes of this mode, but adapting what was best in both exterior and interior features.

Beginning with the wrought- and cast-iron balconies and grilles of the South, interest has been revived in what might be called ornamental detail of regional significance. Those who like to delve into local historic precedents for design details, rather than merely keep to general period characteristics, have found many departures from the original style that give to certain sections a distinct individuality.

Central New York is an especially fertile field for such research. Scattered over a wide territory, in remote towns and villages, are to be found many Colonial and post-Colonial houses in a fair state of preservation, that still captivate the eye by the inclusion of attractive architectural detail characteristic of the locality.

A little pitch-roof cottage, for example, may win recognition by reason of horizontal cast-iron grilles of graceful pattern and fine craftsmanship that screen the low windows close up under the eaves. Or real charm may be found in simple lattice panels that uphold the sagging veranda on an abandoned farmhouse.

Jig-saw grilles between veranda columns have captured one architect's fancy. These intricately patterned features he has used to lighten the appearance of many of his small houses. As a decorative asset for the small house of no particular period, such grilles are of especial value. And when

embodied in the design of a typical Early American or post-Colonial dwelling, whether great or small, they turn even a simple frame house into one of a most appealing personality.

Every architectural design should have relief, but it should always be concentrated, and the architect before spoken of has used his grilles with admirable reserve. Never more than four panels uphold a broad veranda, more often but two.

The great diversification of design, and the wealth of intricate detail employed, puts such panels as the one shown above in a class by themselves. Although many panels of intricate pattern have been designed by one architect, no two sets are alike. Yet in each instance the spirit of the design harmonizes with the Colonial spirit of the house. At times, as an amusing diversion, he will inconspicuously incorporate the initials or some device into the pattern to indicate the ownership of the house, though never to emphasize it.

It is quite a trick to get these veranda grilles made, since there is practically no demand for mill work of this sort today, so the method of their fashioning had to be originated and the actual work done by hand. The panels are usually 7 feet in height. At first, the designs were drawn full size, then pasted on the board and sawn out at the mill. Not only was it difficult to turn the board to accommodate the saw but it was an expensive operation.

Later, the architect conceived the idea of building the panels in three parts, then dovetailing them together. This plan proved much less laborious, and less costly, and it has since been followed. In placing the panels in position, they are either framed in simple square Colonial posts incorporated into the cornice board without ornamentation, or are flanked by broad shafts, finished by a simple Doric molding to correspond with that of the cornice board.

—HARRIET SISSON GILLESPIE.

Once she was
welcome . . .



now she isn't invited

Young Mrs. Jenkins enjoyed the weekly bridge parties in her small suburban town. She looked forward to them. Such a nice lot of girls. So merry. So bright. She was fortunate to be "in" with them. Naturally, when they began meeting without her, she felt deeply hurt. She was certain she hadn't said anything that turned them against her. Over and over again, she sought some explanation. Poor Mrs. Jenkins . . . She didn't realize that she had halitosis (unpleasant breath). And of course, even her best friends would not tell her.



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 3. Instant halting of fermentation.
 4. Swift destruction of germs.
 5. No damaging effect on tooth structure.
 6. Does not attack metal fillings.
 7. Heals and soothes tissue.
 8. Requires no dilution.

Listerine promptly overcomes odors other mouth washes fail to mask in 4 days

It is curious how some women, extremely fastidious about other things, blithely assume their breath to be beyond reproach. What a mistake! Almost anyone is likely to have halitosis (unpleasant breath) at one time or another. Because every day, even in normal mouths, conditions capable of causing it may arise or are already present.

Ninety-five percent of halitosis is caused by fermentation of tiny food particles, which the tooth brush has failed to remove from the mouth. By minor infections. By excesses of eating and drinking.

The one way to be sure that your breath is sweet, wholesome, and therefore inoffensive, is to rinse the mouth with full strength Listerine.

Every morning. Every night. And between times before meeting others.

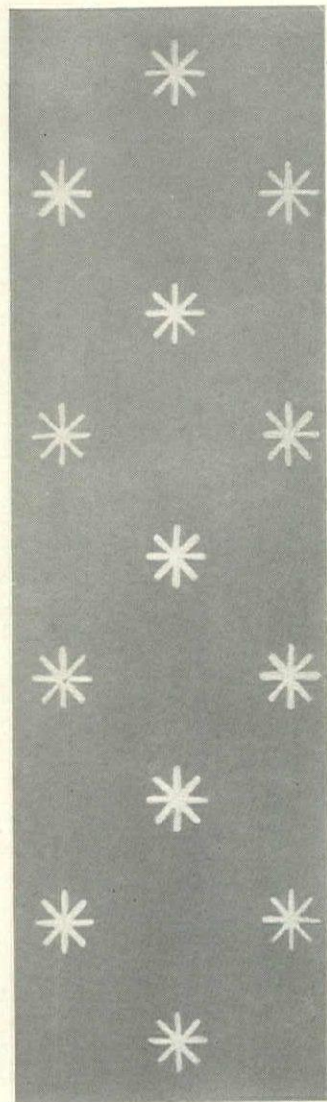
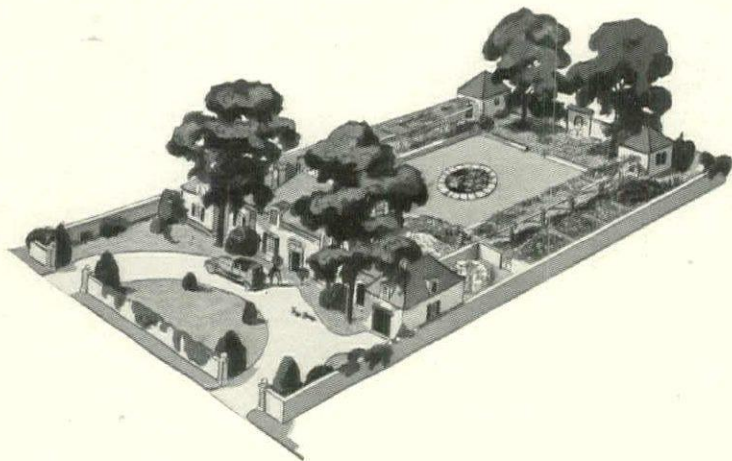
Listerine immediately halts fermentation. (Milk to which Listerine has been added keeps fresh 12 days.) Listerine checks infection—kills germs in the fastest time science has been able to measure accurately. Listerine, having thus struck at the cause of odors, overcomes the odors themselves.

After one of the most exhaustive series of tests to determine the deodorizing power of Listerine and certain other antiseptic mouth washes, a noted chemical engineer said:

"Listerine's deodorizing power is simply amazing. In experiment after experiment, it has shown ability to instantly overcome odors that ordinary mouth washes fail to mask in 4 days, and in some cases 9 days. Clearly, Listerine's power in this direction is more immediate and lasting than that of other antiseptics."

Keep Listerine on your dressing table, or in the bathroom cabinet. Always carry it with you when you travel. It is your precaution against infection. Remember that the medical profession looks upon it as the ideal antiseptic because it is non-poisonous, soothing, healing to tissue, and really delightful to taste. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

* Planning a "House that Grows?" Then decorate with Salubra!



"Build Now" is the slogan of the day—and the whole country, it seems, is thus preparing to speed prosperity. Delightful small houses, cleverly designed so that in later years they may be expanded to keep pace with growing needs and families, are the key feature of this great nation-wide movement. In planning such a house you will find Salubra—the permanent wall decoration—ideal! Salubra is really "paint-by-the-roll"—fine oil colors on waterproof parchment. It offers you hundreds of beautiful patterns in a wall covering which keeps its fresh loveliness throughout the years. Salubra is different—both in appearance and in practical virtues. It is fadeless, waterproof, washable—and has been used in the finest homes here and abroad for 35 years. With Salubra there is no need for periodic re-decoration—an economy of major importance to you in building a permanent home. And, since Salubra's colors never change, you can decorate adjoining rooms with Salubra at any time you wish to enlarge your home,—the old walls will be as fresh as the new! Ask your architect or decorator, or write us for samples, prices and full information. FREDERIC BLANK & CO., 230 Park Avenue, New York, N. Y., or 24 N. Wabash Avenue, Chicago, Ill.



"ASTERISK" (No. 31537), one of a number of Salubra patterns used in houses designed by Leigh French, eminent New York Architect who created "The House that Grows" for House and Garden Magazine. The simplicity of this modern pattern makes it particularly suitable for Colonial or French Provincial houses similar to the charming homes featured in the editorial pages of this issue.

Salubra

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WON'T FADE

WILL WASH

The rooms of the house that grows

(CONTINUED FROM PAGE 42)

offers countless good designs in chintz for \$1 a yard and down to less than seventy-five cents. So it follows with the upholstery and the rugs, the lamps and shades and the accessories.

One thrifty way to furnish this house is to purchase the reasonably-priced pieces and fabrics and rugs in the beginning and gradually replace them as time goes on. The owner who contemplates building The House That Grows will have, in the completed structure, more rooms into which his initial purchases could go. In this way his thrift would be well spread over the years and his investment would constantly bring him returns of use and enjoyment.

As it is not possible to suggest in these pages a great variety of substitute color schemes for those that are pictured, we might suggest that the prospective owner consult *House & Garden's Book of Color Schemes*, in which several hundred color and furniture groupings are outlined. However, in order to give an entirely different aspect to the rooms, we asked Kem Weber, a well-known architect and designer of modern houses and furniture in California, to suggest colors and furniture. He used throughout his plans a new type of furniture made of bent hickory and tanglewood from the Philippines. It is very simple in design and, to use the language of the modern architect, is functional—it serves its purpose and is stripped of unnecessary ornament.

Linoleum or linoleum tile is suggested for floor coverings in most of the rooms. As these come in a great variety of designs and colors, the choice is wide.

Lower hall: Walls and ceiling painted white. Stair rail dark brown. Floor linoleum in two shades of dark brown, checkered or diamond-shaped. The chairs have vermilion covers. Furni-

ture: a console table, mirror and two side chairs—\$64.

Dining Room: Walls covered with two-toned silver paper. Ceiling painted light lemon yellow. Floor linoleum in stripes of black and dark gray with a black border. The furniture, which is finished in silver gray stain, has lemon yellow covers. The draperies are lemon yellow rep. Furniture: an extension table, two armchairs, six side chairs, a serving table and a sideboard—\$267.

Living Room: Wall paper in a flower design of gray on a robin's egg ground. Wood molding above wall paper is painted walnut. Above this the wall and the ceiling are tinted a warm light yellow-gray. The furniture is walnut and black, with smoke brown linen covers. The floor here is hardwood stained gray-brown. The braided rug would be gray-brown, with narrow lines of robin's egg blue and yellow-gray. The curtain material would be the same smoke brown and darker brown patterned linen as was used on the chairs. For this room the furniture consists of a davenport, a low round tea table, two straight chairs, an easy chair, a cabinet, two davenport end tables and a desk and chair, and costs approximately \$354.

Master's Bedroom: Walls covered with a white washable covering with a flower pattern. All furniture is in the natural dark wood. The ceiling is apricot pink and the same apricot tone is found in the hangings which have a darker apricot binding. The same two tones of apricot are used for bed covers. Furniture: two beds, long stand, slipper chair, small table, night mirror with two-unit dressing table, a cabinet and a highboy—\$415.

Next month, in the August number, we will be considering the garden of The House That Grows, and in September the furnishing of the additional rooms.

What is the early Colonial house?

(CONTINUED FROM PAGE 79)

one. The difference in level can be made to count as an economic advantage by utilizing the lower level for a garage, as shown in the middle and lower drawings on page 78. In case of an absolutely level site, the earth from the excavation can be used in the immediate vicinity of the house to form an extended terrace, as shown at the lower house on page 77.

Where, in other styles, a forecourt can be enclosed with a wall or hedge, the Colonial adds the wood fence to this repertoire. The visitor to Salem, Mass., will remember with pleasure the wide variety of fences, from those with posts enriched by urns surmounting slender pilasters, to the more simple like the one at the top of page 79. Whereas the wall is usually incomplete without vines clambering over it, the fence is advisedly supplemented by a bank of flowers or shrubs—not nec-

essarily for its entire length but bulwarked here and there merely for variety's sake.

The accepted color for Colonial houses has always been white. Incredulous as it may seem, a faded Venetian red has sometimes been used with excellent effect. The difficulty in a freshly painted job lies in securing a weathered appearance as though the paint had faded slightly so as to become pastel in quality. If it be a brutal, harsh shade, it is hideous and ruinous. Another possible variation, particularly if the house be of the overhang type shown on the top of page 79, is to use a wood preservative instead of paint, and then allow the wood to weather. The House of the Seven Gables and the adjoining Hawthorne House at Salem, Mass., and the Whipple House at Ipswich, Mass., are good examples of this type sheathed with weathered siding.





THIS LAMPAS

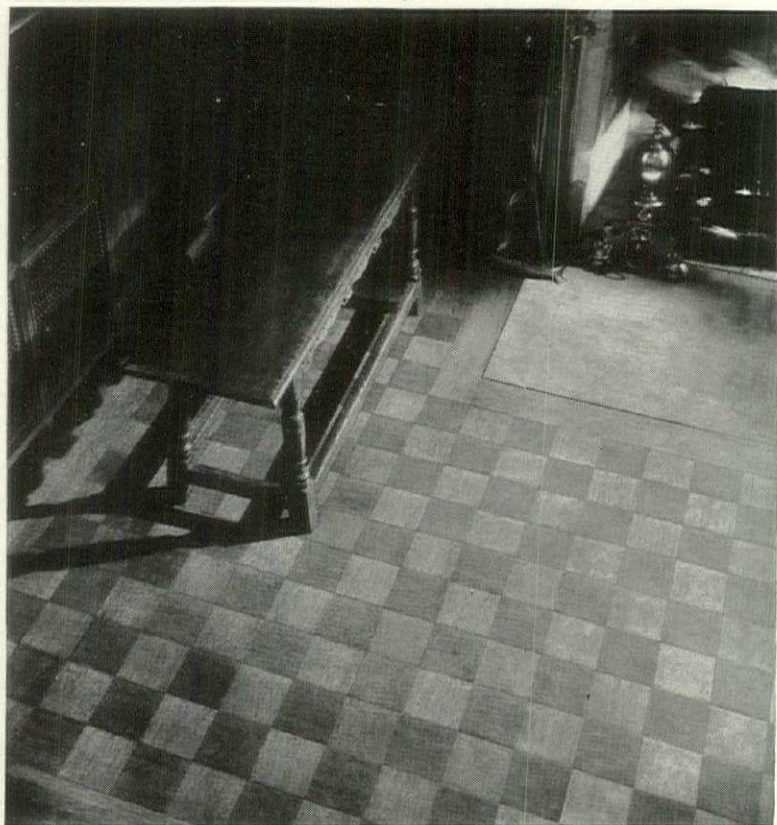
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• EIGHT STANDARD PARQUET DESIGNS •



New features for home building

(CONTINUED FROM PAGE 69)

lift the hamper and release a spring at the handle slot; the hinged bottom drops. It goes back into rigid contact when the hamper is replaced on the floor. Two-tone effects, pyroxylin tops, and many woven designs are available.

MATCHED RADIATOR UNITS. Radiator control mediums are no longer merely efficient, mechanical units. They have been given a symmetry of design and a beauty of finish new to them. These matched units, including oval wheel packless valves, lever handle and oval wheel graduated valves, radiator traps and air and vacuum valves, that is all radiator units exposed to view, are designed and finished with a degree of modernity that allows their installation on the newest types of radiators and in company with the finest decoration.

They distinctly improve the appearance of the radiator as they are in keeping with the modern trend in interior architecture. Simple lines, two-tone polished and satin chrome or nickel body finish, and control wheel or lever handle of bakelite make these units, including union nuts and tail pieces, very smart and good looking. Extension valve stems are available when radiators are enclosed or behind grilles. These valves are used on vapor and one-pipe vacuum systems.

AUTOMATIC WINDOW LATCH. According to police statistics, in 95 per cent of all burglaries committed in homes entry is gained through windows that have been opened for ventilation, that have been closed but left unlocked or that are equipped with fastenings that may be unlatched or easily forced from the outside.

A sash lock for double-hung windows, easily attached and entirely automatic in operation, permits ventilation without fear of a forced entry from without or of children opening the window from within and suffering a fall. Consisting of two elements, one attached to the sash and one to the jamb, both made of steel finished in brass or of solid brass polished, the lock covers the joint between the upper and lower sash so that no implement can be passed through to operate it. All important screws are so hidden they cannot be removed from the outside. The window may be raised a few inches, opened full, or set for ventilation with safety, giving six inches of opening either from the top or bottom.

HORIZONTAL TABLE FAN. A change in design has greatly extended the usefulness of the electric fan. With AC or DC motor, 110 or 220 volt, housed in a well proportioned base, the fan blades, either six or nine inch, revolve horizontally above it. Over the fan is a cone-shaped receptacle which may hold flowers or fruit, or which may be employed as a humidifier.

The under surface of the cone, against which the fan forces the air, diffuses the air diagonally upward and away from the fan in all directions. Papers or light fabrics will not be blown from a table on which the fan is placed. Persons seated about the

table will feel no direct draft as the air current will pass above their heads.

Because of this circulation without direct drafts, the fan may be used in the chamber all night, or on a table by the invalid's bed, or in the nursery without fear of producing colds or sniffles. The blades are fully guarded.

Finished in ivory, black, green, walnut and mahogany, measuring nine inches in height and 10 inches in diameter, the fan harmonizes with its surroundings and may be easily moved about and attached to any convenient outlet with the eight-foot cord and plug furnished with it.

HANDY FLOODLIGHT. A 100-watt general utility flood-light projector is announced. It is smaller and less expensive than the usual projectors, and suited to numerous applications around the home, garage and grounds, both by manual and automatic control. It would serve nicely in conjunction with photo cell or microphone.

Weighing less than three pounds and measuring less than nine inches wide, 10 inches deep and 13 inches high with its supporting stand, the front lens is eight inches in diameter. Current is supplied through a rubber-covered twin-conductor lamp cord. Vertical and horizontal adjustments are obtained with wing nuts. Exterior finish is dark green enamel.

SAWED MASONRY FACINGS. Ordered in strips sawed to the necessary thickness and the several unit-heights desired, limestone may now be used on the smaller homes either as a structural facing with a backing of brick or hollow tile, or as a veneer facing over ordinary stud frame wall construction. Anyone may have a stone house. Elaborate drawings and costly stone cutting are not necessary.

A facing of this sawed limestone laid up as random ashlar or range work is, we are told, the most economical form of stone wall construction when treated strictly as masonry. Breaking and trimming the strips for erection in the wall requires no expert shop labor. The strips needed for bond stone, jamb stone and so on are furnished sawed to size.

This development in stone-faced wall construction, which reduces the cost of jointing and eliminates delay in preparing stone, is unique. It permits economy of labor without demanding any compromise with good architectural principles, nor does it involve any structural makeshifts. The two things to be determined, before the stone is ordered, is first, the general type of jointing scheme, and second, the number and height of the units of which the jointing scheme is to be composed.

Both range work and random ashlar can be developed in stone having a ripple finish. The grooving of the ripple finish may be made to run in the same direction on all strips, either vertical or horizontal. Some of the pieces will be more or less uniformly roughened like rough-textured tapestry brick; others will be irregularly corrugated or

(Continued on page 88)

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New features for home building

(CONTINUED FROM PAGE 86)

rippled to a degree that is impossible to attain in any other material.

The beauty of this ripple stone is enhanced because no two pieces are the same either in texture or color-tone. A soft, mellow, shadowy effect is the result. Colors range from a rust-color brown through warm, tawny browns and grays to creamy buff. Finishes other than sand and short-sawed ripple face include old Gothic, variegated and rustic.

DRAINAGE AND SEWER SYSTEM. For draining private golf courses, putting greens, sports fields or other areas, and equally well adapted for use as a complete sewage disposal service for the unsewered home, camp or cabin, announcement is made of a new drain pool and drain tile or filter pipe.

The pool, it is said, is a scientifically designed seepage unit for use where the drainage area is limited and where there is no danger of water supply pollution. It is more satisfactory than home-made equipment and easier to install, with a consequent saving of labor and materials.

Septic drainage for large septic systems is often a problem due to the ground area necessary. By using these drain pools in series, it is possible to provide ample drainage in a limited space.

The filter pipe is designed especially for septic and field drainage. All-metal in construction, it eliminates costly breakage, lays easily and functions longer than ordinary tile.

Special perforations in this new tile allow for from 12 to 20 times more

seepage per foot. Tight joints will maintain alignment and prevent the seepage of dirt into the tile.

Both the drain pools and the drain tile are made of rust-resisting, copper-bearing iron which is rust-proofed inside and outside with a heavy coating of mineral asphalt.

ALUMINUM VENTILATING AWNING. Combining the lightness of aluminum with the strength and protection of steel, a new fire-proof, all-metal awning now being offered is good looking and practically without any maintenance expense.

Slats or louvers are of an aluminum alloy; tapes or ladders are of a bronze alloy and are so constructed as to provide a means for locking each slat in place. This eliminates metallic rattle. Suspension cables are of woven bronze and are secured at both extremities with readily detachable fastenings. Head roller mechanism, its enclosure, extension arms and rods are also made of metal.

Louvre construction permits free air circulation. The high heat reflection and low radiation of aluminum tend to cool a room protected by one of these awnings. Slats can be tilted to any angle; they will keep out rain and give privacy without shutting off ventilation or preventing those within to see out.

Impervious to the action of the elements in any climate, this awning, once installed, is left permanently in place; an infrequent renewal of the operating and tilting cords is the only service required.

The cleaning equipment of a modern home

(CONTINUED FROM PAGE 53)

dust mop—a soft fleecy affair which travels twice as far without shaking. When one side is dirt laden, the mop is turned over, continuing on its dust gathering pilgrimage, its peaked nose digging ruthlessly into corners for furtive dirt atoms.

Other members in good standing in the aristocracy of cleaning closets are the long handled push brooms of manufacturer "N" which cling so close to the floor in their dustless progress over hard wood floors. The efficient home executive knows that to render good service, brushes, dusters, and mops must be kept clean through regular washing in warm soap suds. They must be well rinsed, and dried in a well ventilated place. Waxed or oily cloths should be banished after using to remove all fire hazard. In the efficient closet, all mops and brushes have their own hooks so that they do not rest on the floor when not in use. And among the standard cleaning tools may be found the ingenious brushes of manufacturer "P"—wall brushes, radiator brushes, brushes to suit every special need—scientifically designed and delivered direct to their niche by the manufacturer's own representatives.

Over from industrial use have come the squeegee window washers of manufacturer "Q" which so simplify this once formidable task. A large chamois

follows their use, or the paper towels of manufacturer "R" may be used instead. Manufacturer "R" also contributes to sparkling windows through a chemically treated cloth and wiper. No soap is needed. The colored cloth is merely wrung out in hot or cold water and then used to wash the window. Then while the glass is still in a damp condition, the white wiper is used for polishing.

Quite outside the cleaning closet, but very much in the daily household program is the tri-daily ceremony of dish washing. This has been immensely simplified by the device of manufacturer "S". Dishes, glass and silver are placed in this impressive looking machine, then soap powder and hot water follow. The cover is closed and the button pressed and in five minutes all traces of soiled dishes are past history. After the rinse, silver and glass are removed and the dishes left to dry. Then there is the simpler equipment of manufacturer "T" which attaches directly to the faucet and washes the dishes by direct flow of soapy water over them. Or perhaps dishwashing will be made safer though not simpler merely by the acquisition of a fibre tub, so kind to fine china and glass. Manufacturer "U" has styled his tub in strictly modern fashion—in oak effect with silver bands—to add joy to a monotonous routine.

Fleetwood created the All-Weather Phaeton for the La Salle V-8 illustrated below. This five-passenger car is equally striking in appearance when top and windows are lowered. Prices of the La Salle V-8 range from \$2195, f. o. b. Detroit. G. M. A. C. terms available on all body types.



In creating such mechanical masterpieces as the V-12 and the V-16, Cadillac engineers and craftsmen blazed their own trails of design and manufacturing methods. In fashioning bodies appropriate for such chassis, Fisher and Fleetwood artists achieved coachwork of singular

beauty and charm. Many original and valuable developments have resulted—and from them, the La Salle V-8, companion to the gifted Cadillacs, has profited handsomely. Yet the La Salle, despite its rich heritage and distinguished bearing, costs little more than many an ordinary car.

LA SALLE V-8



He planned the trip for six months...and missed the boat by six minutes!

HE COLLECTED travel literature—mapped and remapped his route. He bought guide-books and dictionaries and travelers' checks. He put his office in order. . . . But he was left on the dock while an empty first-class cabin disappeared down the bay!

Even if you're not sailing to Europe tomorrow, you and your family will find life running much more smoothly with a self-starting Telechron* Clock in your home. It delivers accurate time from regulated A. C. electric outlets. It never needs winding.

With Telechron Master Clocks in power houses, Telechron precision is assured. The two were made expressly for each other. And only clocks marked "Telechron" can give you true Telechron service in your home.

There's a Telechron dealer near you, listed in the classified telephone directory. He has all manner of models to show you, designed for every room in your home, wrought of fine woods and metals. Some have deep-toned chimes, efficient electric alarms, softly illuminated dials and other novel features.

Telechron prices range reasonably from \$9.75 to \$55. The Revere Clock Company, of Cincinnati, manufactures distinguished strike and chime clocks with Telechron motors, priced from \$30 to \$1000.

★ Telechron is the trade-mark, registered in the United States Patent Office, of the Warren Telechron Company.

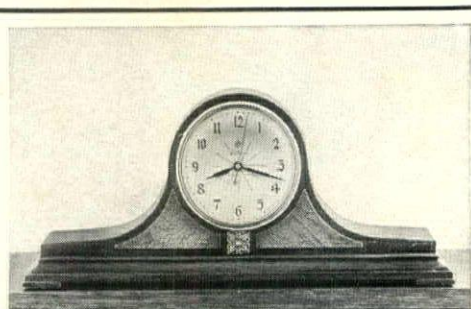
WARREN TELECHRON COMPANY
ASHLAND, MASSACHUSETTS

THE REVERE CLOCK COMPANY
CINCINNATI, OHIO



† Hostess—For the kitchen. 7 colors. \$9.75 †

Telechron



† Durham—Mahogany case. 4½" etched dial. \$15 †



† R-808—Mahogany. Westminster chimes. \$45
R-908—With hour and half-hour strike. \$36 †

The men of the trees

(CONTINUED FROM PAGE 65)

would give a prize of a fatted bullock for the best turned out warrior on this occasion, a necklace of beads for the most beautiful dancer who was to be chosen by the popular vote of a committee of warriors.

When at length the great day of the forest dance arrived three thousand stalwarts marched past my camp and took their places before a platform which had been previously prepared. After welcoming them, I told them that there was something very important that they all should know. I said: "A reproach hangs over your heads. People are calling you 'Forest Destroyers.' Too long have you cut down and burned the forests, leaving a trail of destruction behind you. You have destroyed the forests that were your heritage, the forests that you should pass on to your sons. Already your women have to go two or three days to fetch fuel with which to cook your food. In a little while I am going to call for volunteers for men amongst you who will swear before N'gai, the High God, to plant so many trees each year and take care of trees everywhere that the reproach against your tribe may be removed."

That day five hundred warriors came forward and volunteered and from these I picked fifty for the trial experiment, tying a badge of membership on the left wrist of each man. They then went off to fill their forest obligations in protection and tree planting.

A SPREADING MOVEMENT

That was the beginning of what has today become a great movement not only in Equatorial Africa but is spreading to other parts of the world. These first men of the trees have more than fulfilled their tree planting obligations. Today, their barren hills have been planted out and already there is a marked change, for trees there grow from eight to ten feet a year, and those planted in 1922 and 1923 are already reaching forest dimensions. For, when they could not think of a better deed to do these young warriors would gather around in the evening and plant out trees. In their first nursery they raised over eighty thousand. During the same year, it is estimated nine million trees were raised and planted.

The story of how the "Forest Destroyers" became tree planters has fired the imagination of thousands of young people all over the world and today quite small boys and girls want to become Men of the Trees.

The forest problem is one which affects everybody. In the world today for every substitute for wood there are about ten new uses found for forest products. It is estimated that within fifteen years there will be a timber famine. Forestry is a problem of today. It affects the life and prosperity of the children of tomorrow and the children of many tomorrows. The United States and Canada, with one-twelfth of the world's population, use one-half of the forest products of the world. I venture to suggest that the civilization of the

country can be gauged by the amount of forest products consumed. Here in the United States and in Canada we have a high standard of living—more luxuries than in any other country in the world and the demands made, therefore, upon the forests are greater. This is the age of paper. Our civilization is largely based upon the use of paper, and paper is a product of the forests. One metropolitan edition uses something like from sixteen to twenty acres of forests every time it is printed. The United States consumes four and one-half times as much as is grown every year. At one time she had a larger forest area in proportion to agricultural land than any other country in the world. Seven-eighths of her virgin forest has been cut over and already pulp is being imported from Russia.

THE TREE SENSE

Happily, part of the solution may be at hand in the society of the Men of the Trees. If we can catch the imagination of the rising generation and give them a true love of trees, we shall not have lived in vain. Throughout the world today, the Men of the Trees are creating a tree sense—helping people to become tree-minded. They recognize that furthering the cause of forestry and the creation of the tree sense is essential to the well being of mankind.

Trees are needed, not only to provide the necessities of modern civilization, but they are needed to protect the soil, to assist agriculture, to provide catchment areas and water sheds for our cities, to prevent erosion and stop desiccation, arrest floods and regulate stream flow.

Those of us who are garden lovers cannot imagine a world without trees. We love them in the winter when the beautiful tracery of their branches may be enjoyed to the full. We love them in the spring when their tiny leaves powder the branches. We love them in the summer and enjoy their welcome shade, and in the autumn the tint of their leaves gives us a rapturous sense of beauty. When we are threatened with their loss by forest destruction, a great longing must come over us to keep our country beautiful by tree planting.

"Man cannot live by bread alone." The spiritual side of human nature responds to the healing influences of sylvan beauties which abound in forest glades and shady dells. Those of us who have had the experience of standing in the silence of the Redwood forest of California must have felt the inspiration that comes through that sense of oneness with Nature. In those great silences come a sense of human limitation and of awe and wonder at the splendor and majesty of these great tree monarchs—the oldest living things.

In this great continent of America the trees that we enjoy today are our heritage from the past. It is well that we should ask ourselves the question: What are we doing to hand on this heritage of beauty to our grandchildren?

BOOKS

by **RICHARDSON WRIGHT**

EDITOR of HOUSE AND GARDEN



The BED-BOOK of TRAVEL

"Hannie, pack the bags!" and off you go on brief, exciting trips to England, France, Italy, Austria, Hungary, Russia, Siberia, Japan, the Caribbean. A scintillating collection of short stories, strange anecdotes, gay discourses and humorous advice to travellers.

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The GARDENER'S BED-BOOK

The whole rural world runs through this book—wheelbarrows, flower shows, chickens, garden manners, seed catalogues, butlers, wives and drain pipes. And for each night there is a bit of pithy advice on things to be done in the garden at that particular time of year.

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The PRACTICAL BOOK OF OUTDOOR FLOWERS

A standard book for all lovers of gardens and gardening. How to treat the idiosyncrasies of perennials, bulbs, annuals, trees, shrubs, and vines. Plans for color combinations, rock gardens, old-fashioned designs.

11 illustrations in color and 167 in doubletone.

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Picturesque vagrants of the past! Strolling peddlers, preachers, lawyers, players, rivermen, dancers. Methodist camp meetings and circuit riders. "There are hints here for one hundred novels, a thousand short stories, an epic of the Open Road."—*Atlantic Monthly*.

68 illustrations from old prints.

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Romantic, gay, ambitious ladies from America's less-remembered past. Adventuresome cheats who gulled the public, lovesick damsels sighing after the first matinée idols, warlike women who fought in the Revolution and the Civil War. A storehouse of curious destinies.

32 illustrations.

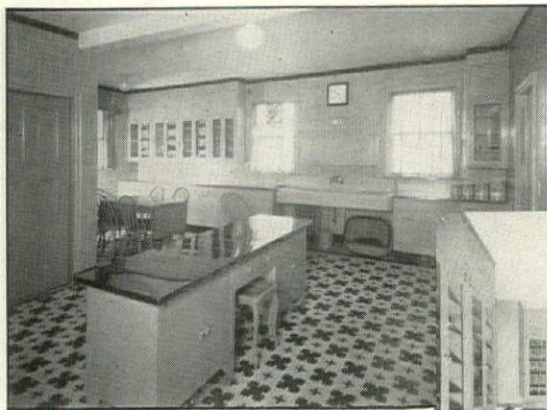
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JANES & KIRTLAND, Inc.

Established 1840

101 Park Avenue

New York City

A Bavarian farmhouse in New York

(CONTINUED FROM PAGE 74)

peasant chairs with amusing designs of Bavarian figures picked out in brilliant orange and blue. Other peasant chairs of walnut with green and tan rush seats are placed near the large sofa.

Down two low steps from the living room is a small dining room, which opens onto a terrace. Here the walls are natural pine. The heavy beams in the ceiling were taken from an old mill. Two quaint cupboards are filled with bright colored pottery. Simple curtains of red and white checked gingham with tiny red and white checked edging are at the windows. Chairs of the Windsor type are painted an antique pine color. The dining table is covered with a typical Bavarian embroidered white cloth patterned in a red scroll design with touches of bright blue.

The main bedroom, overlooking the living room, carries the same blues, reds, yellows and greens in more delicate tones. The wall paper, with its small spike-like leaves of primitive blue, lacquer-red, and chartreuse, on a pale pink and white dotted background is quite modern in spirit and serves as the color keynote for the room. Most unusual are the East Indian print curtains of soft lacquer-red with blue and white figures, hung at the windows under simple valances. The same fabric also drapes the recessed window-seat which resembles

the built-in beds found in many Bavarian farmhouses. Delicate blue and white glazed chintz is used for the window seat and pillows.

The deep blue wool rug is an excellent background for the blue-gray bed. Four simply turned bedposts are topped by a shirred blue and white checked valance. The rather high headboard has panels decorated with unusual and naïve designs copied from a museum piece in Munich. The center panel of a flower design is flanked on one side by a bleeding heart, and on the other by a heart design wreathed in flowers. This unusual decorative motif is strengthened by a dull blue spread and tiny checked pillows.

The other furniture pieces are subordinated to the bed. A low provincial armchair, covered in the blue and white checked fabric of the bed valance, and a table are placed near the window. A walnut chest of drawers and mirror are arranged near the bed. Two painted peasant chairs in bright green and chartreuse add a vivid note to the room. Pewter lamps with simple shades cast a soft glow at night.

A gay little bathroom off the bedroom is papered in a quaint Tony Sarg paper with Early American figures of lacquer-red, blue, yellow, and green on a creamy ground. The blue of the ruffled curtains here is carried out in the blue checked linoleum. A tiny yellow stool adds a sparkling touch.

For better furnishing display

SOMETHING new in the department store world has developed at Macy's with the completion of their Seventh Avenue addition and the shifting of the Corner Shop into the new territory. So large has this precocious child of the furniture department now become that one hardly recognizes it in its new grown-up garments.

The shop embraces a large area on the Seventh Avenue side of the store and is separated from the rest of the furniture department by an attractive façade in a deep rich blue and embellished by three bow windows of pine. An old shop front in the South Kensington Museum furnished the model for these windows.

One entrance to the Corner Shop is through the southernmost door and a charming foyer. Taking either of the other doors, you come to a spacious area, very soft and restful and alluring, an effect achieved by an astute combination of neutral-colored thick carpeting and walls painted a shade somewhere between lettuce and artichoke—if you can imagine a color as nice as that.

In the distance is a spacious alcove, the walls of which are covered with a beautiful copy of a fine old Chippendale scenic paper. English antiques and reproductions are gathered about the fireplace. To the right

of the alcove are three rooms which harbor various groups of the charming household accessories for which the Corner Shop has become famous. The first room is in old timbers with a brick floor and curtained with old toile. This is a French Provincial room and its specialty is coppers, brasses and the cruder potteries and garden accessories. Next door is a gracious green room, 18th Century in character, with recessed cases in the walls for reproductions of porcelains, glass and toile. The third room is very efficient, quite in the modern manner, and its mission in life is to make a pleasant display of lamps and shades.

Besides all this, seven rooms have been built on the south side of the new quarters. There is a room done in smoked oak and plaster in the very image of an old English Cotswold cottage room, and a sturdy Colonial living room finished in pine. Next door to that is a quaintly papered Colonial bedroom. Farther along to the west, a dignified Georgian dining room with ivory walls, and next to that, a Georgian library with deep toned walls in bluish green. Over the very corner of Seventh Avenue and Thirty-fourth Street a charming French suite seems quite out of keeping with the traffic nine stories below, but all the more engaging because of the discrepancy.

A Cool Haven at Little Cost

At small expense you can convert your porch into a haven of summer comfort. On living, sleeping and sun porches, Aerolux Ventilating Shades shut out sun-glare and heat, protect against wind and rain yet permit perfect ventilation. They admit soft, cool light, promoting rest and relaxation in pleasant privacy—providing a safe, healthful place for children to play or baby to sleep. Weatherproofed in solid tones or colorful stripes. Standard sizes fit most porches. Sold by better department and furniture stores.

Send for "Better Porch" book of attractive, useful porches.

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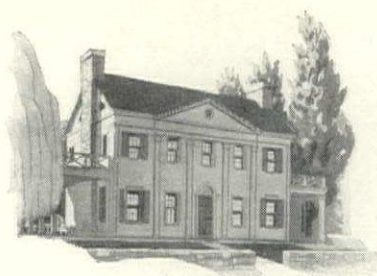
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**"WE'VE BEEN PLANNING SO LONG
... WE WANT IT JUST RIGHT!"**

This new kitchen sink, exclusive with Kohler, has three-inch ledge, recessed fittings and disappearing hose



WHO will ever forget the thrills of home-building! Here at last is to be a whole house made to measure, tailored to the family, showing your wishes and fancies *and style* in every nook and corner. A place for living, as you like it.

You will be very careful about basic things—the roof, the floors, the heating system, the plumbing. For you know the necessity for first-quality at critical points. This is one house that is built with an eye to tomorrow. And other people will see its character—people who just drop in, and those you invite for a real visit. They will know you better after meeting your home.

Nowhere is carefulness more revealing, more vital, than in the provisions made for *cleanliness*. Half-right plumbing is never good enough. That plain truth is the guiding star of all who make Kohler fixtures and fittings. It is the reason why architects and builders have all-Kohler bathrooms and kitchens in their own homes. It is your reason for comparing the quality—and comparing the costs.

Some of the results of Kohler thoroughness are evident at once... in the strength and grace of the larger pieces... in the soft, even colors... in the pure white... in the smooth, clear, gleaming surfaces... in the perfect harmony of design and detail.

But other important strong points are hidden.

The ingenious DUOSTRAINER makes all Kohler sinks hold water. It has five-inch opening for fast outlet.

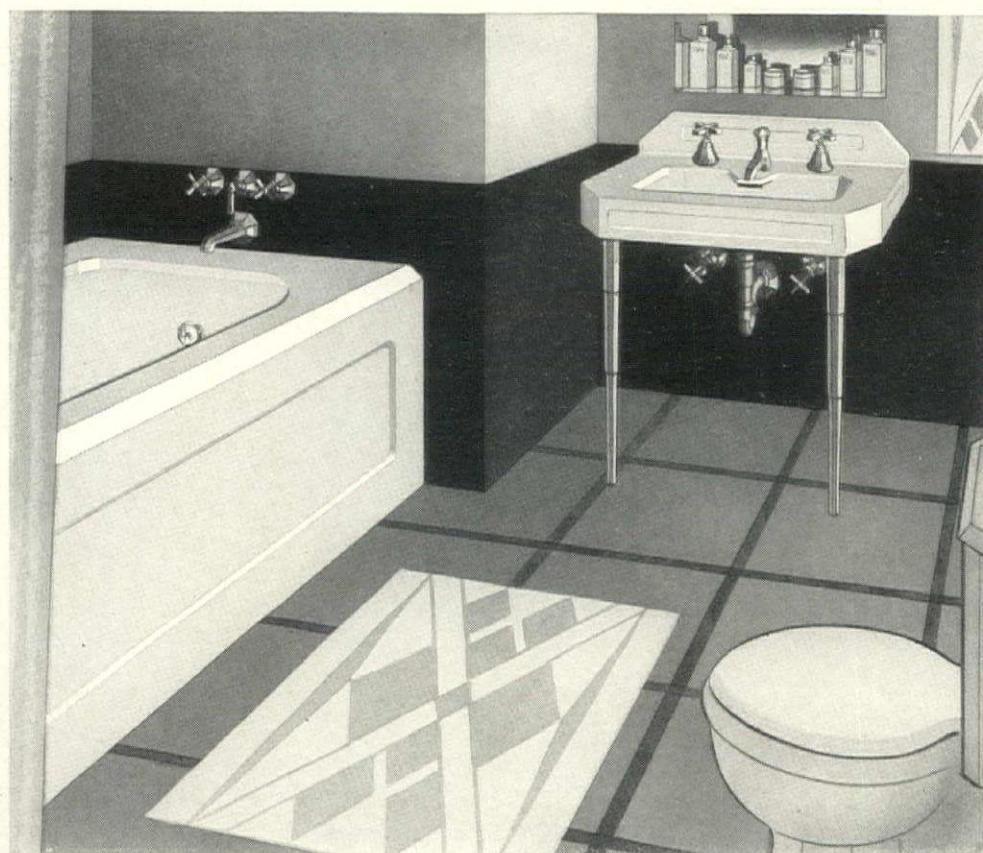
Look for them. You learn that Kohler vitreous china is twice fired under intense heat... that Kohler metal fittings are tough, rustless brass... that Kohler chromium plating has several times the resistance to wear of ordinary nickel... that the working parts are heavier, simpler, more certain, as nicely formed inside as out.

Sooner or later, Kohler quality saves you trouble and money. The very finest fixtures and fittings cost little more than the doubtful kind. Their use cuts repair bills, avoids annoyance and even danger to health, increases property values—besides meaning better day-by-day service and extra luxury.

There are Kohler sets



The MAYFAIR matched set. Notice the beautiful harmony achieved by flat surfaces, square edges and recessed panels



made for every size and type of home, from cottage to mansion. Your architect and plumbing contractor will help you choose all-Kohler equipment that serves your needs and suits your tastes. Once your decision is made, be sure to get what you want by seeing the name Kohler in the specifications—and by finding the same name on each piece and part when installed.

Your copy of an interesting new booklet on modern home plumbing and its planning will be mailed to you on request. Write for it now, using the coupon below... Kohler Co., Founded 1873. Kohler, Wisconsin, Makers of Kohler Electric Plants.

ELEVEN IMPORTANT POINTS

- 1 Kohler designs are decorative, significant, correct.
- 2 Kohler enamel is smooth, hard, fused with an everlasting bond.
- 3 Kohler vitreous china is armored with an even, lustrous, lasting glaze.
- 4 Kohler colors are soft, pleasing pastels. The white is a pure white.
- 5 Kohler metal fittings match the fixtures in character and in quality.
- 6 Kohler materials are the finest—Kohler workmanship most careful.
- 7 Kohler products of this year are next year's new ideas in plumbing.
- 8 Kohler quality extends to kitchen and laundry.
- 9 Kohler quality costs no more... saves money later.
- 10 Kohler products are handled by qualified plumbers.
- 11 Backed by an entire community... beautiful Kohler Village.

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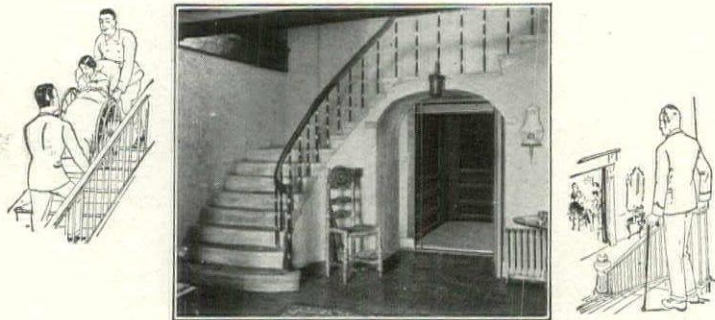
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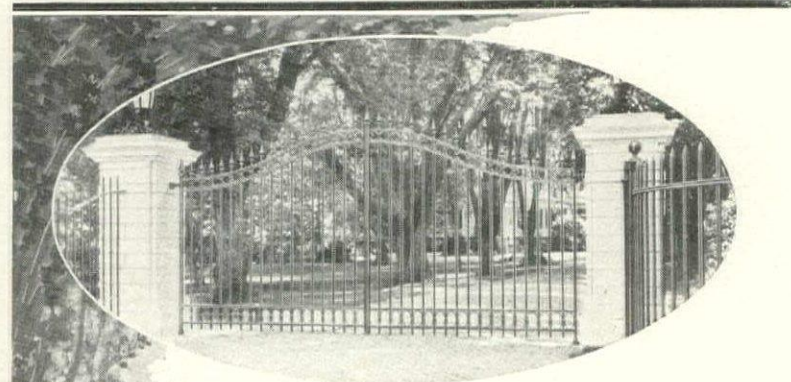
**NOTHING SO WELCOME
WHEN SOME ONE CANNOT ■ OR
SHOULD NOT ■ CLIMB STAIRS**

WHAT a comfort it is to be able to step into an elevator, go from floor to floor at will, and not have to be isolated from members of the family! The inability to climb stairs is not necessarily confined to the physically disabled. In such instances the need for an elevator is obvious. . . But age and organic weakness impose restrictions upon stair climbing which are not always manifest until too late. Stair climbing requires 10 to 14 times as much exertion as walking. Physicians recognize this and frequently caution patients not to climb stairs. . . Here is an individual elevator that can be installed in any residence at comparatively low cost. It is absolutely safe, free from mechanical faults, costs nothing to operate or maintain, and is giving extra-satisfactory service in more than a thousand homes. May we tell you all about it?

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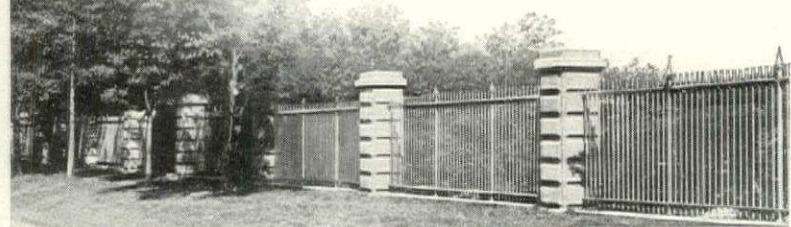


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ANCHOR FENCES

Tudor and early Stuart stone houses

(CONTINUED FROM PAGE 72)

bet. Tewkesbury and Pershore. Abbot's Salford Hall, c. 1590, Abbot's Salford, Warwickshire; 6 m. fr. Evesham. Wilderhope, c. 1593, Shropshire; Nr. Much Wenlock and Much Wenlock-Church Stretton Rd. on Wenlock Edge. Much Wenlock Priory, c. 1475, Much Wenlock, Shropshire; Main Worcester-Shrewsbury Rd. Condover Hall, Condover, Shropshire. 5 m. S. from Shrewsbury.

BARLBOROUGH HALL

c. 1583, Barlborough, Derbyshire; Nr. Sheffield, Snitterton Hall, Snitterton, Derbyshire; Nr. Matlock. Clegg Hall, 3 m. N.E. from Rochdale, Lancashire; 10 m. from Manchester.

Stone houses of the same period can be found in the following sections of Gloucestershire: Willersey, Amberley,

Chipping Campden, Stanton, Bourton-on-the-Hill, Saintbury, Upper & Lower Slaughter, Northleach, Bibury, Cirencester, Gloucester, Ebrington, Moreton-in-Marsh, Chastleton, Bourton-on-the-Water, Painswick, Stroud, Nailsworth, Dursley, Weston Sub-edge, Aston Subedge, Mickleton, Stanway, Winchcombe, Bishop's Cleeve, Birdlip, Stow-on-the-Wold, Charlton Kings.

IN OXFORDSHIRE

Chipping Norton, Burford, Charlbury, Witney, Kingham, Minster Lovel and Deddington present houses of the same character.

ILMINGTON

Warwickshire, Broadway in Worcestershire and Aynho in Northamptonshire will also prove interesting.

Tudor and early Stuart brick houses

(CONTINUED FROM PAGE 72)

from Lincoln, Burton Agnes Hall, 1602-1610, Burton Agnes, Yorkshire; Bet. Driffield and Bridlington.

BLICKLING HALL

c. 1619, Blickling, Norfolk; 1 m. N.W. from Aylsham; 13 m. N.N.W. from Norwich. East Barsham House, c. 1500-1515, East Barsham, Norfolk; Bet. Walsingham and Fakenham. Little Hautbois Holl, near Oxnead, Norfolk; 3 m. S.E. from Aylsham; 9 m. from Norwich. The Rectory, c. 1520, Great Snoring, Norfolk; 2 m. from Little Walsingham; 23 m. N.W. from Norwich. Hengrave Hall, c. 1538, Hengrave, Suffolk; 4 m. from Bury St. Edmunds. Kentwell Hall, c. 1490, near Long Melford, Suffolk; 15 m. S. from Bury St. Edmunds.

LONG MELFORD HALL

Long Melford, Suffolk; 15 m. S. from

Bury St. Edmunds. "Great Sir Hugh's," c. 1500, Great Baddow, Essex; 2 m. S.E. from Chelmsford. Sutton Place, c. 1525; near Guildford, Surrey. St. John's Hospital, 1576, Rye, Sussex. Bramshill Park, 1605, Hartley Wintney, Hampshire; 9 m. N.E. from Basingstoke. The Wyne, Basingstoke, Hampshire.

WINTERBORNE ANDERSON HOUSE

1622, Bere Regis, Dorsetshire; Nr. Dorchester. Littlecote; near Hungerford, Wiltshire. Compton Wynyates, c. 1520, Warwickshire; 5 m. N.E. from Shipston-on-Stour. Aston Hall, c. 1618-1635, Aston, Warwickshire (outskirts of Birmingham). Westwood Park; near Droitwich, Worcestershire. St. Peter's Hospital, Bristol, Gloucestershire. Nun-Upton Court, c. 1625, Brimfield, Herefordshire; 6 m. S.E. of Ludlow.

Late Stuart houses

(CONTINUED FROM PAGE 72)

shire; Nr. Kettering. Easton Neston, 1702, Easton Neston, Northamptonshire; Nr. Towcester. Stone house, c. 1650, Wansford, Northamptonshire; 8 m. W. from Peterborough. The Vicarage, c. 1700, Harringworth, Northamptonshire; 9 m. S.W. from Stamford.

DOWER HOUSE

c. 1700, Woodford, Northamptonshire; 8 m. S.W. from Oundle. Sea-Horse Inn, c. 1710, Deene, Northamptonshire; 5 m. S.W. from King's Cliffe. Kimbolton Castle, 1707, Kimbolton, Huntingdonshire. Neville Holt, Leicestershire; 4 m. W.N.W. from Rockingham. Belton House, 1685-1689, Grantham, Lincolnshire. No. 3, All Saints Place, 1683, Stamford, Lincolnshire.

CASTLE HOWARD

8 m. S.E. from Thirsk, Newburgh Priory; near Coxwold, Yorkshire.

Ribston Hall; near Knaresborough, Yorkshire. Benningborough Hall, Benningborough, Yorkshire; 8 m. N.W. from York. Brick house, c. 1690-1705, at Bridlington, Yorkshire. Raynham Hall, 1630, East Raynham, Norfolk; Inigo Jones.

WHITE HART INN

1655, Scole, Norfolk; 19 m. fr. Norwich, on road from London. Melton Constable Hall, c. 1690, Melton Constable, Norfolk; Nr. Fakenham; 20 m. N.W. of Norwich. The Duke's Head, King's Lynn, Norfolk. The Hall, 1702, Stanhoe, Norfolk; 3 m. S.W. from Burnham Market. Thorney Abbey, Thorney, Cambridgeshire; Nr. Peterborough; Webb. Glemham Hall, Little Glemham, Suffolk; 5 m. S.W. from Saxmundham.

RAINHAM HALL

Rainham, Essex; 5 m. N.N.W. from

(Continued on page 94)

Anton Bruehl's camera finds the

Quiet Beauty

in a Salem Roof

CHARACTER without conspicuousness is a quality found all too seldom in a new roof. Usually many years must pass before it blends agreeably with house and setting.

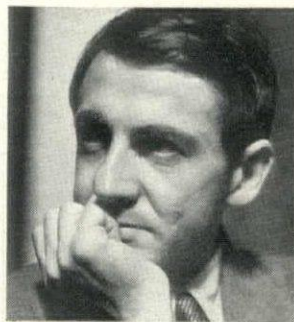
The hand-hewn, weathered authenticity and deep texture of Salem Roofs place them immediately in the proper relationship to their surroundings. Time plays no part. Yet every Salem Roof is *modern*—embodies the newest scientific means of protecting your house from fire, from the cumulative wearing-down effects of the elements.

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Late Stuart houses

(CONTINUED FROM PAGE 92)

Purfleet. Groombridge Place, Groom-
bridge, Kent; Nr. Tunbridge Wells.
Eltham Lodge, Eltham, Kent; 2 m.
from Greenwich. Pendell Court, 1636,
Surrey; 4 m. N.E. from Reigate.
Rampyden, 1690, Burwash, Sus-
sex; 8 m. N.W. from Battle. Stone
Hall, c. 1675, Balcombe, Sussex; 4
m. N. from Cuckfield.

MOYLES COURT

between Ringwood and Ellingham,
Hampshire. Old House, c. 1660,
Blandford Forum, Dorsetshire; 16
m. N.E. from Dorchester. Cran-
borne Manor (wing), 1647, Dorset-
shire; Nr. Wimborne. Ramsbury
Manor, Ramsbury, Wiltshire; Nr.
Hungerford; Attrib. to Webb. The
Moot, Downton, Wiltshire; 6 m.
S.E. from Salisbury. The Court,
1715, Holt, Wiltshire; 4 m. fr. Brad-
ford-on-Avon.

CHICHELEY HALL

Chicheley, Buckinghamshire; Nr.
Newport Pagnell. Winslow Hall,
1700, Winslow, Buckinghamshire;
Nr. Buckingham. House with hooded
door, High Street, 1670, Stony Strat-
ford, Buckinghamshire. Coleshill
House, 1650, Coleshill, Berkshire;
Nr. Highworth; also Nr. Faringdon;
Inigo Jones. Ashdown House, Berk-
shire; 3 m. N.W. from Lambourn.
School, 1660, Witney, Oxfordshire;
Main Oxford-Gloucester Rd.

HOUSE IN THE HIGH STREET

1670, Burford, Oxfordshire; Nr. main
Oxford-Gloucester Rd. Old Rectory,
1710, Burford, Oxfordshire. Great
House, 1672, Burford, Oxfordshire.
Judges' Lodging, 1695, St. Giles's,
Oxford, Oxfordshire. House in the
High, 1710, Oxford, Oxfordshire.
Cornbury Park, Charlbury, Oxford-
shire; 13 m. N.W. from Oxford.

SARSDEN

c. 1698, Chipping Norton, Ox-
fordshire; Main Oxford-Worcester
Rd., 19 m. from Oxford. Barmin-
ton House, Great Badminton, Glou-
cestershire; 5 m. N.E. from Chipping
Sadbury. Bourton House, c. 1710,
Bourton-on-the-Hill, Gloucester-
shire; Nr. Moreton-in-Marsh; main

Worcester Rd. Poulton Manor
House, c. 1700, Poulton, Gloucester-
shire; Bet. Cirencester and Fairford.
Medford House, Mickleton, Glouces-
tershire; Nr. Chipping Campden,
Chipping Campden-Stratford Rd.
Linden House, c. 1705-1710, Ciren-
cester, Gloucestershire.

PLASTER HOUSE

(now boarded), 1710, the High
Street, Tewkesbury, Gloucester-
shire; Main Worcester-Gloucester
Rd. Manor House, c. 1700, Clif-
ford Chambers, Gloucestershire; 3 m.
S.W. from Stratford-on-Avon.
Longnor Hall, c. 1670, Longnor,
Shropshire; 5 m. N. from Church
Stretton. Shavington Park, Shrop-
shire; 4 m. N.W. from Market Dray-
ton. Cound Hall, Cound, Shropshire;
6 m. S.S.E. from Shrewsbury.

HANBURY HALL

1701, Hanbury, Worcestershire; Nr.
Droitwich, Holme Lacy, Holme Lacy,
Herefordshire; On Wye, bet. Hereford
and Ross. Erddig Park, c. 1670,
Erddig (Erthig), Denbighshire; 2
m. S.W. from Wrexham. Beaufort
Dower House, 1675, Monmouth Cas-
tle Precincts, Monmouth, Monmouth-
shire. Stone Hall, c. 1710; near
Wigan, Lancashire. House at Eamont
Bridge, 1686, Westmorland; also 18
m. S.E. from Carlisle.

Houses of the same period can also
be seen at High Barnet, St. Albans,
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Watford, Ware and Buttingford in
Hertfordshire; Bedford, Woburn and
Amptill in Bedfordshire.

Also King's Lynn and Ditching-
ham in Norfolk; Bury St. Edmunds,
Suffolk; Langley, Essex; Richmond,
Carshalton and Greenwich, Surrey;
Lewes, Sussex; Chiswick, Middlesex;
Winchester, Hampshire.

Salisbury in Wiltshire; Bucking-
ham, Amersham and Chipping Wy-
combe, Buckinghamshire; Abingdon
and Newbury, Berkshire; Thame,
Oxfordshire; Warwick and Henley-
in-Arden, Warwickshire; Worcester,
Persore, Blockley and Evesham,
Worcestershire.

BOOKS ON ENGLISH HOUSES

In the following books can be seen
illustrations of many houses listed.

*The Mansions of England in the
Olden Times*: Joseph Nash; Sotheman
& Co., 1874.

*The Domestic Architecture of En-
gland during the Tudor Period*:
Thomas Garner and A. J. Stratton;
B. T. Batsford, 1911.

*Later Renaissance Architecture in
England*: John Belcher and M. E.
Macartney; B. T. Batsford, 1901.

*The English House from Charles
I to George IV*: J. Alfred Gotch; B.
T. Batsford.

*The Smaller English House of the
Later Renaissance—1660-1830*: Rich-
ardson & Eberlein; B. T. Batsford.



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Outstanding irises

(CONTINUED FROM PAGE 61)

Purissima arose last year in the introduction of Wambliska, Indian name for White Eagle. Its hardiness has been thoroughly tested and it will meet with wide approval in those colder States in which Purissima does not thrive. This Iris is of huge proportions, the heavy, straight stalk standing more than four feet in height. Great, heavy textured blooms which are perfectly spaced are held well out on the many branches.

The only other possible contender is Polar Bear, but this is not, as yet, well known. Other good whites are Cygnet, Theseus, White & Gold, and Micheline Charraire.

Selecting the outstanding blue Iris is easy. Blue Velvet is unequalled in its splendid appearance. It is the richest shade of deep, dark blue velvet. This variety is finely branched, the flowers being borne on thick, rigid stems. So great was the demand for this variety that the price went up instead of down after its introduction.

Other dark blue Iris of good quality are Oregon Beauty, Baldwin, Buto, Majestic, Tropic Seas, Swazi, Ion, Orion, Tennebrae and Morning Splendor.

Bruno is an Iris which is now being widely used for hybridizing purposes. The standards are fawn colored, tinted with rose and shading to yellow at the base. The large falls are deep, rich, velvety red purple, veined white at the throat. This variety has the added attraction of being a late bloomer.

As Blue Velvet predominates the dark blue field, so does Santa Barbara the lavender blue shade. Its color, size and spreading horizontal falls make it an outstanding flower. And inasmuch as a person can purchase forty of these plants to one Blue Velvet, it should be included in every garden.

COOLEY'S SURPRISE AND OTHERS

Other light Iris of merit are Cooley's Surprise, Sensation, Souv. de Loetitia Michaud, Gabriel, El Capitan, Claridad, Mary Barnett and Hidalgo.

Oregon Giant is a recent American introduction which is coming rapidly to the front. It is an immense blossom of red and black purple, the falls marked with a heavy gold beard. The falls are widely flaring and the whole appearance of the flower is one of distinctive beauty. No other variety approaches it in its color classification.

Other varieties falling into the red-purple group are Cinnabar, Duke of Bedford, Esplendido, Sir Michael, Germaine Perthuis and Pioneer.

One of the most interesting groups of Iris is the plicatas, those white varieties which are frilled or veined with blue, pink or yellow. San Francisco is the best flower of this class. Both standards and falls are distinctly edged lavender blue. In size, shape and substance, there is nothing to approach it among the other plicatas. This variety was awarded the Dykes Memorial Medal by the American Iris Society in 1927. Its near relative, Los Angeles, is an excellent flower but is neither a distinct plicata nor a white self.

Other fine plicatas are Delight, Sacramento, True Charm, Gaviota and Lenzchnee.

Dorothy Dietz is an Iris with standards of light chicory blue, quickly fading to white. The falls are pansy violet, paler at the margin. It is the outstanding white bicolor only approached by Folkwang, an Iris with white standards and claret red falls. Mildred Presby is a good variety with pale yellow standards and violet falls.

For the outstanding yellow blend, I would choose Claude Aureau, a new French introduction whose robust constitution, imposing habit and large flowers as well as the attractive color is bound to make it a great favorite. The standards are a mixture of golden yellow and green, while the wide and long falls are of intense bordeaux wine color widely margined with bronzy gold.

Cameliard is the only other variety which approaches Claude Aureau. It is a large amber-yellow overlaid with wine-purple, giving the unusual effect of having been sprinkled with gold dust. There are a number of other worthy varieties falling into this color classification. The best are Ophelia, Mme. Durand, Vesper Gold, Old Gold, Churchmouse and Tuscany Gold.

BICOLOR BLENDS

There are few varieties among the yellow bicolor blends which merit distinction, principally because few introductions in this class have been made in recent years. I would place Gay Huzzar at the head of the list. The standards of this variety are of lemon chrome and the flaring falls are of deep, velvety, ox-blood red. The flower is not large and is borne on comparatively short stalks of not more than three feet in height. But because of its coloring, it merits a place in any garden.

The few other varieties which can be recommended are the older Argynnis and Flammenschwert. Havamal, however, is an attractive blending of cream and lilac standards and blue falls.

Pink Satin is one of the few true pinks. It derives its name from the rich glistening luster and satiny sheen of the flower. Its substance is such that it will not wither quickly even in the most intense heat.

Frieda Mohr is one of the finest pink bicolors. This variety has pinkish lilac standards and deep lilac rose falls. It has been over-publicized but is, however, an Iris of merit.

Other varieties on the pinkish shade are Aphrodite, Romola, Rosado, Amador, Allure, Marquissette and Palemon.

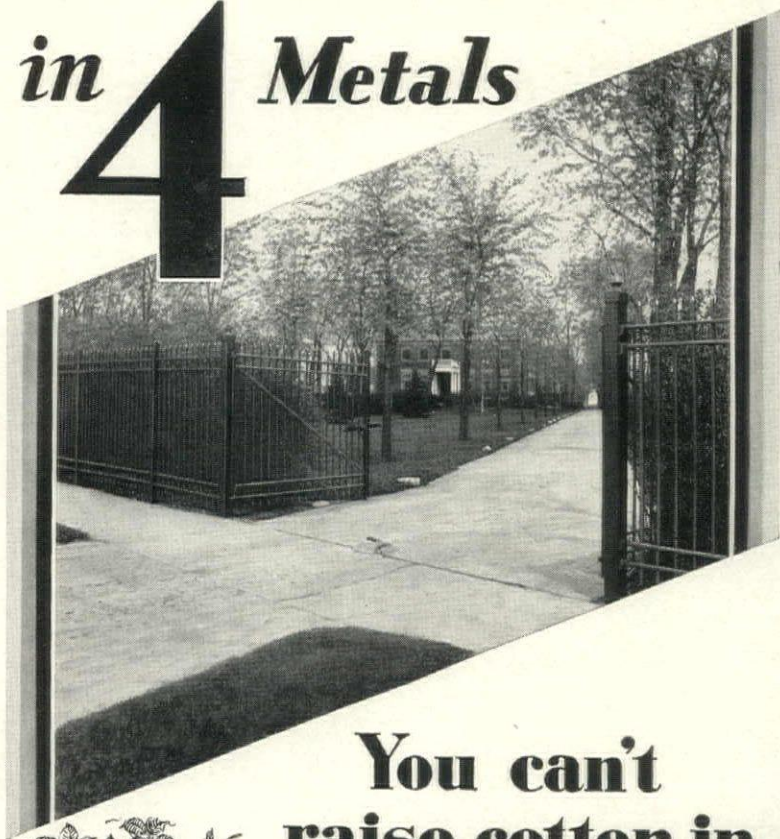
Before passing to the other Iris species, I would like to call attention to a few varieties of great beauty and charm. They are Ambassadeur, one of the finest of the older dark Iris; Dolly Madison, a lilac mauve; Grace Sturtevant, a dark reddish brown; High Tide, a fine soft dark lavender; Le Grand Ferre, a grayish fawn; Mrs. Valerie West, lavender shot with bronze; Amerind, a beautiful coppery bronze; and Newtonia, a wonderful amber colored pastel self.

Every well-considered garden should have at least two Japanese Iris clumps

(Continued on page 96)

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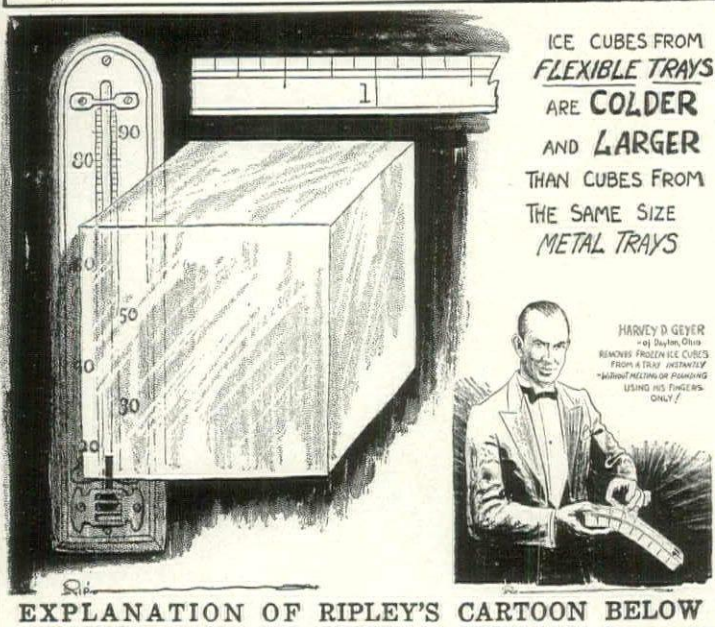
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ICE CUBES INSTANTLY—TRAY TO GLASS

Outstanding irises

(CONTINUED FROM PAGE 95)

and the garden will be far more beautiful and attractive if it contains a dozen or more of these fine flowers. The average gardener who has seen only inferior seedlings cannot imagine the beauty of the better named varieties. There are now more than fifty standard varieties which may be purchased from a few of the Iris specialists which will add a touch of color to the garden when all other flowers have passed. The care of this species is not as difficult as some imagine. They require an acid soil but this may be obtained by an application of sulphate of ammonia once a year. Rich ground and occasional watering before and during blooming season are the only other requirements.

Frances E. Cleveland is the best Japanese variety. It is a gigantic single bearing but three petals of blue lavender. The outstanding double or six petaled flower is Koko No Iro, an immense red purple. Other good singles are Ayasi, Kagarabi and Paragon. Good doubles are Angel's Den, Cloud Dress, Kombarin, Kuro Kumo and Rishono. These varieties are of various colors such as red, purple, blue, white and the blending of these colors.

I would choose Emperor as being the best Siberian variety. It is a large deep violet borne on stems four feet high. The falls are large and circular. Other good Siberians are Perry's Blue, a sky blue; Red Emperor, a reddish flower; and Snow Queen, a dwarf white.

Ochroleuca is the largest and tallest Spuria. The flower of this species is similar but far superior to the Dutch Iris and the roots are not bulbs, but are more like a cross between the bearded rhizome and the fibrous Siberian root. Aurea, a pure yellow, and Notha, a violet blue, are two other Spurias of merit.

STILL THEY COME

If I were planting a small garden, I should certainly include one of the varieties of Ungicularis. I consider Stylosa Speciosa as the best of this group. It is a delightful flower of light lavender color, and blooms in the late fall and early spring in the milder sections of our country. The plants have a dwarf grass-like foliage.

Dorothea Williamson, an American hybrid resulting from crossing two native southern Iris, is a variety which should be grown by every amateur gardener. It is royal purple in color and is entirely different from any other Iris, resembling the wild forms. It is unsurpassed as a bouquet for table decoration.

Two species of Iris which are coming rapidly to the front among flower lovers are the Oncocyclis and Regalia

together with the hybrids resulting from crossing the two with each other and with the bearded species. Susiana is the only Oncocyclis Iris grown widely in the United States, due to the need of particular care. The flowers of Susiana are gigantic with almost round standards three inches wide and even longer. The standards and falls are covered with an intricate veining and speckling of deep, dark, blackish brown over a grayish white ground. It has an intensely black beard. The short stalks bear but one flower each. This variety was known in Europe as early as 1573 when its roots were first brought to Holland from Asia Minor. Susiana must be protected in the summer so that it will receive no moisture.

The clear satiny blue of Hoogiana makes it the outstanding variety in the Regalia group. The flowers are of a uniform color and set off by a golden beard of intense brightness. The flowers are of fine form, borne on stout erect stems. Other Regalias of merit are Korolkowi, chocolate veined on a creamy background; and Stolinifera, a blending of fawn, brown and blue.

HYBRID REGALIAS

The best hybrid is William Mohr, a very large flower with standards $3\frac{1}{4}$ by $2\frac{3}{4}$ inches. The ground color is pale lilac but the entire flower is beautifully veined manganese violet. It is more hardy than its Oncocyclis parent and can be easily grown in most sections. The short stems are strong and rigid, bearing as many as four blossoms each.

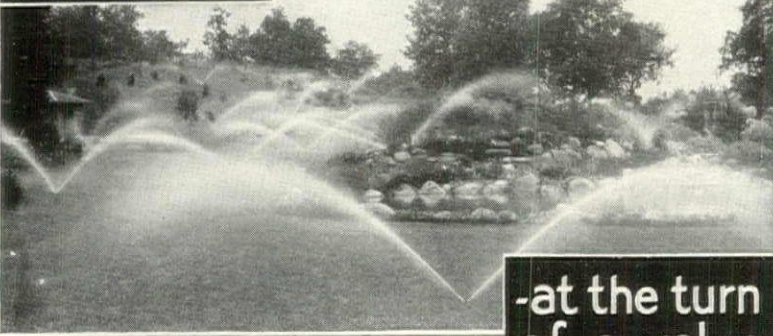
Other hybrids which are well worth growing are Zwanenburg, a mixture of cream, greenish buff and olive brown; Hamadan, a rich violet flower with a white throat; Charon, brown and bronze; Hebe, heavily veined and dotted lavender on a gray ground; and Flecta, a lavender and brown flower.

And so, by a process of elimination, I was able to give my friend a list of the twenty-five varieties of Iris which I considered to be the best flowers of 1931. But if he delays planting these varieties for a year or more, I shall be forced to revise the list, for each year new varieties are introduced which surpass the older originations.

But my choice of varieties for this year are Pluie D'Or, William R. Dykes, Dauntless, Dreadnaught, Purissima, Wambliska, Blue Velvet, Bruno, Santa Barbara, Oregon Giant, San Francisco, Dorothy Dietz, Claude Aureau, Gay Huzzar, Pink Satin, Frieda Mohr, Japanese Frances E. Cleveland, Japanese Koko No Iro, Siberian Emperor, Spuria Ochroleuca, Stylosa Speciosa, Dorothea K. Williamson, Oncocyclis Susiana, Regalia Hoogiana, and Pogo-cyclis William Mohr.



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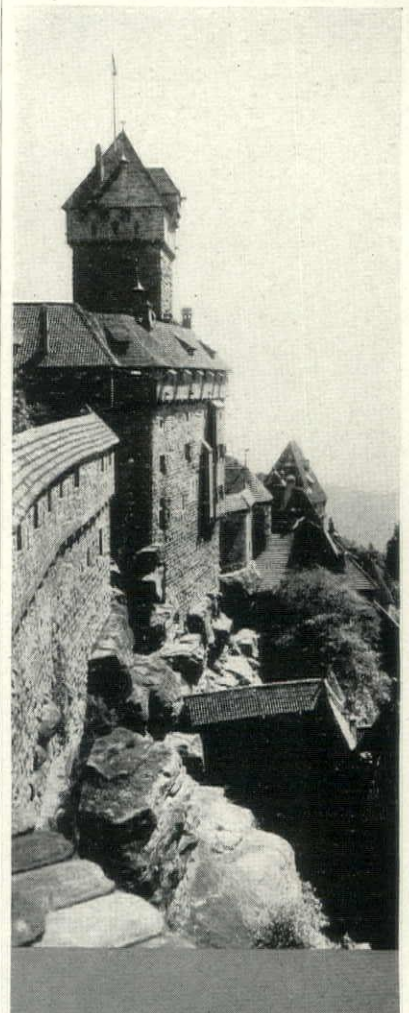
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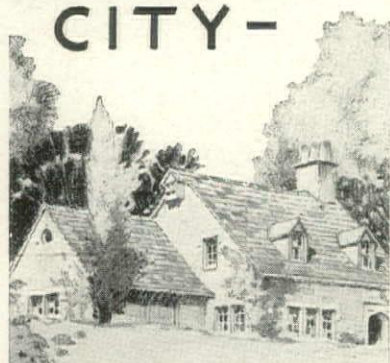
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Annual and perennial sages

(CONTINUED FROM PAGE 62)

Botanic Garden a few years ago. It is a striking plant and used with restraint and with surroundings of white and lavender flowers will be extremely valuable. There is also a variety called Palma Violet which I have not seen but which is said to be a fine violet-blue in color. If it is as good as report claims, it should be a real find, for this hue is none too plentiful among flowers and is always valuable in the color scheme.

For many years I grew in my garden an annual *Salvia* called Blue Beard. It is a form of *S. horminum*, an old-fashioned species sometimes called Red Top or Purple Top. The flowers of *Salvia* Blue Beard are rather insignificant, taken by themselves; the beauty of the plant consists in the rich blue-purple coloring of the bracts which adorn the long stem for a length of perhaps eight inches. They begin to color as they mature about mid-summer and continue well into frosty weather, seeming to deepen in hue all the while. It is a unique and most interesting annual and massed near the front of the borders behind buff-colored *Phlox drummondii*, or some other becoming annual, is really fine in effect. *Salvia* Blue Beard is a hardy annual and may be sown early where the plants are to flower, or started under glass if so desired. It self-sows freely and is good for cutting.

Salvia patens is the half-hardy perennial whose velvet-textured flowers are among the few that repeat the rare hue of the Gentian at its best. It is used in this part of the world chiefly as a bedding plant, being grown under glass until wanted outside. It is a native of Mexico. I understand that the roots of *Salvia patens* may be lifted in the autumn and stored like Dahlias. "The following spring these, when growth begins, may be increased by rooting the young shoots, placing them in a close frame where they quickly root, making good plants by the end of May."

PERENNIAL SORTS

The perennial *Salvias* are many and valuable, especially valuable because they are summer and autumn blooming, at which seasons their slender spiky habit and soft colors are exceedingly grateful to the eye. The Meadow Sage, *S. pratensis*, is a good early-blooming species with blue, rose or white flowers in narrow spikes and a tidy habit. It is rather an old-fashioned plant apt to be neglected nowadays, but is important because it blooms for a long time in late June and July. If you raise it from seed, there will be some choice among the seedlings as to color; some will be finer than others. The finest blue form is *S. p. tenorii*, and it is worth taking a little trouble to secure it. The blossoms are a fine dark blue. The Meadow Sages grow about two feet tall and soon make generous wide clumps which should be divided every few years.

Salvia argentea, known as Silver Clary, is reliably perennial only on light soils and in sunny situations; it is apt to die off after blossoming once. Its large tufts of silvery leaves are its chief attraction, as the pinkish-

white flowers are of small value. This plant is much used abroad for the sake of its foliage. *S. farinacea* is said to be a hardy perennial, but I have found it extremely short-lived. It is not a showy species, but the whole plant is delicately hoary, and it makes an attractive feature in the borders grown with pink or violet flowers.

One of the best hardy herbaceous plants I know is *S. virgata nemorosa*. It grows neatly and bushily to a height of two feet and in July and August presents a glowing mass of color. Dark blue flowers in crowded spikes terminate each stem and they are set in reddish purple calyces which add a great deal to the richness of effect. They remain in perfection a long time. This fine plant is curiously neglected in America; it is a long time since I have seen it offered in any catalog and I should be very glad to learn of its whereabouts. The white-flowered form is offered, but it is a poor thing, not worth growing.

SALVIA AZUREA

The lovely sky-blue color of certain of the *Salvias* is among the most significant blessings conferred upon the garden by this versatile family. The long corulean flower spikes of *Salvia azurea* are known to most gardens. They are among the comparatively few true blue flowers. If this plant has a fault, it is that its stem is so slender that staking is necessary and the habit of the plant causes it to be rather difficult to stake in an unobtrusive manner. Under no circumstances should the long branches be tied tightly to a single stake. Bushy Pea brush inserted in front of the clump so that the stems may lean into it and be upheld in a natural manner is the most satisfactory method, and some broad-beamed plant like *Phlox* or *Zinnias* may be used to hide the Pea brush. A good deal finer than *S. azurea*, however, and blooming longer and later, is *S. pitcheri*. I think this used to be offered as *S. a. grandiflora*, and may still be in some catalogs. This is a truly grand hardy plant. The flowers are larger and of a deeper blue than those of *azurea*, and the plant is of sturdier port and more branching habit. It grows about four feet high and the Gentian-blue blossoms, carried in a long spike along the down-covered stems, are borne in September and October. Lovely combinations may be made with this plant and some of the pink-flowered hardy Asters, such as *Peggy Ballard* or *Lady Lloyd*, or with lemon-colored African Marigolds, or pink *Zinnias*, or yellow *Gladioli*, and it is delightful for cutting.

S. uliginosa used once to be offered in most catalogs of hardy plants in this country. It is a sturdy branching plant taller than either of the foregoing and though so slender in appearance, strong enough to stand without staking. This species grows about five feet high and forms clumps that are three feet through. From the ends of all the leading shoots long panicles of sky-blue flowers appear in the late summer, followed shortly by many branched side shoots which continue the blossoming and give a fine bushy

(Continued on page 101)

THE GARDEN MART

BOOKS

OUR NATIVE CACTI. A brand new book by Ethel Bailey Higgins who has given many years of her life to the study of this fascinating product of Nature. Living on the edge of the desert, the author has come to know Cacti intimately, and so has been enabled to write about them, telling of their individuality and how to succeed with them culturally, in a graphic style permitted only to those who are entirely familiar with their subject. Over 100 beautiful illustrations, four of them in full natural color. 180 pages, handsome Tudor linen cover, \$2.65 postpaid. A. T. De La Mare Co., Inc., Dept. 8, 448 West 37th Street, New York.

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DAHLIA.—The Fertilizer for Dahlias creates Exhibition Blooms and Firm Tubers. 10 lbs. \$1.25; 25 lbs. \$2.25; 50 lbs. \$3.75; 100 lbs. \$6.00. Cash with order. Horticultural Supply Co., 98 Park Pl. N.Y.

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INSECTICIDES

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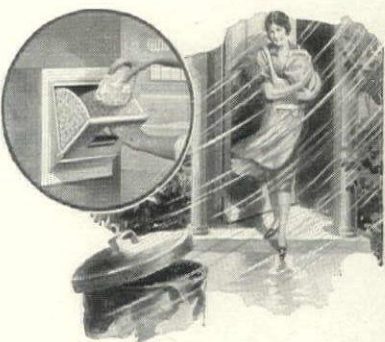
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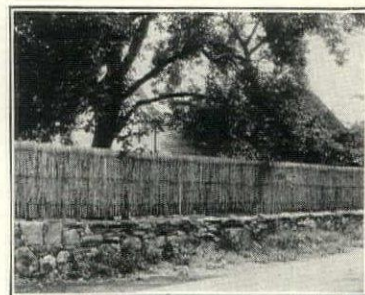
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12. E-Z-UP WINDOW SCREENS AND STORM SASH. Technical drawings and illustrations show the easy installation and operation of these screens and storm windows. E-Z-UP MFG. CO., ATLANTIC, IOWA.

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17. INCINERATORS (CHIMNEY-FED). Describes the Kernerator and its method of operation. Built in a number of sizes. KERNER INCINERATOR CO., 3541 N. RICHARDS ST., MILWAUKEE, WISCONSIN.

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44. WATSON STERLING. A booklet shows useful and beautiful gifts for weddings, birthdays and anniversaries. THE WATSON COMPANY, P. O. SECTION 779, ATTLEBORO, MASSACHUSETTS.

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47. THE LURE OF HOME MOVIES. Some very interesting information for those who enjoy having moving pictures at home. The Kodacolor process is described. EASTMAN KODAK CO., HG 6, ROCHESTER, N. Y.

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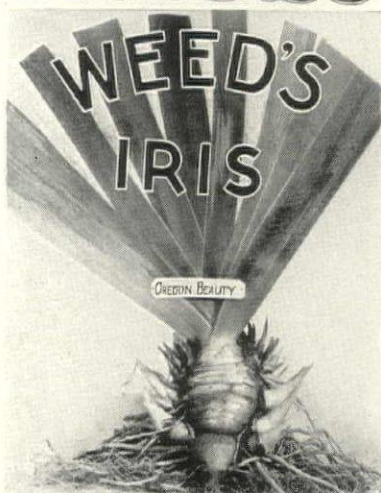
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Annual and perennial sages

(CONTINUED FROM PAGE 98)

effect. I did not find this plant absolutely hardy. Now and again an especially bitter winter took it off and I had to begin all over again with it.

This fine plant also seems to have disappeared from catalogs, but it is listed in Dr. Bailey's *Hortus*, so may still be about somewhere. Dr. Bailey calls it Bog Salvia and says it is a native of Brazil, Argentina and Uruguay. *S. azurea* is native to our Southern States. We are proud to claim *S. pitcheri* also as a compatriot. Its range is westward, from Minnesota and Illinois to Kansas, south to Texas.

Salvia glutinosa is a bold growing, yellow-flowered Sage native in parts of Europe and Asia. It grows three feet tall and has long racemes of pale yellow flowers in summer. I have seen it grown with interesting effect in front of a pale blue form of *Campanula lactiflora*. It is an uncommon species, but seed of it is to be had and it is quite hardy.

South of Philadelphia the handsome red-flowered *S. greggi* will stand over the winter out-of-doors. It is a

very beautiful autumn-flowering species from Texas and Mexico, growing bushily to a height of two feet and bearing a profusion of bright carmine flowers over a long period. It is the hardiest of the shrubby Salvias. There is a white form of it that is less effective. Another handsome tender species is *S. grahmi*, with woody stems and masses of small bright crimson flowers, very nice for cutting. *S. rutilans* is an old greenhouse plant, the leaves of which when touched give off the fragrance of pineapple.

S. involucrata (*S. bethelli*), that we illustrate, is another tender Salvia of great beauty, with large rose-colored flowers borne in autumn and large heart-shaped leaves veined with deeper color. All these tender Salvias and many more are conspicuous in the gardens of Southern France and Italy during the winter months and persons dwelling in the milder sections of our country would do well to make use of them as their blossoming season is long, and they are uncommon and interesting in effect.



DOUBLE ROTARY JUNIOR SPRINKLER

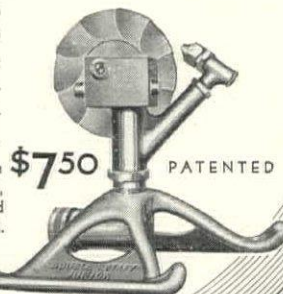
YOUR lawns and shrubs need the gentle shower of the Double Rotary Junior Sprinkler to protect them against the hot dry months of July and August. Keeps all growing things fresh, green and growing. Rain-like drops or mist spray sprinkled evenly and thoroughly. Its scientific rotating principle prevents waste, saves water.

Covers any circular area up to 80 feet (more than 5,000 sq. ft.) or down to 15 feet in diameter, according to pressure. Adjustable nozzle. Self-operating. Finest materials.

TRY 10 DAYS—Order from this ad. If not satisfactory, return sprinkler and money is refunded.

DOUBLE ROTARY
SPRINKLER CO.

500 Coea Cola Bldg., Kansas City, Mo.



\$7.50 PATENTED

NEXT BEST TO RAIN

The Heavy Duty DOUBLE ROTARY

The leader for 12 years for golf courses, parks, cemeteries and large estates. Sold on the same guaranteed trial basis.

Dealers: Write for liberal sales proposition on both sprinklers.



PATENTED

FANTASY...



The Essence of Tulip Beauty

• The glow of a great burning coal within a cup of salmon pink, held high on arrow-like stem. Ruffled, fringed petals, crisped with touches of fresh young green. An arresting blend of informality and dignified grace, leading the aristocracy of next spring's garden, filling the vases in the house with unmatched loveliness.

• Such is Fantasy, supreme in that outstanding group, the Parrot Tulips. All the essence of their exotic beauty is stored within its smooth brown bulbs. Tuck them in a sunny part of the border this coming fall and, next May, your flower love will discover a new and richly satisfying sensation.

50c each, \$5.00 a dozen
\$35 a hundred

These special prices if ordered before August 1st

Schling's Bulbs

MAX SCHLING SEEDSMEN, INC.
Madison Ave. at 59th St., New York City



Those tiny green, red or black insects which feed upon the tender green foliage or the buds of your flowers and plants are aphids (plant lice). You must kill them and similar insects if you expect the best growth.

Used by Gardeners Over 20 Years

A garden size "Black Leaf 40" package costs only 35c and makes about six gallons of effective spray. Have it on hand and be ready for insect attack. Sold by dealers in several sizes.

TOBACCO BY-PRODUCTS &
CHEMICAL CORP.
Incorporated
Louisville, Ky.

"Black Leaf 40"



• I T ' S O N P A G E •

A NEW HOUSE & GARDEN SERVICE

Many advertisers offer free booklets and catalogs, but some of our readers prefer not to mutilate their copies of House & Garden by clipping coupons. If you are one of these, simply check the name of the advertiser in the list below . . . write your name and address on the lower margin of the page . . . tear out this sheet . . . mail it to House & Garden Readers' Service Bureau, Graybar Bldg., New York City, and the literature will be sent to you.

Advertisers offering free booklets are indicated by an asterisk—Those making a nominal charge by †*

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While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.

The garden scrap book



For a beautiful garden
Kill plant insects
with **EVER GREEN**

EVER GREEN will protect the beauty of your flowers by killing garden insects, even the tough old aster beetle (tarnished plant bug). Pleasant to use, absolutely non-poisonous to birds, pets, and will not burn the most tender bloom. Used by leading florists. Sold by seed, hardware, drug and department stores.

Highly concentrated. 1-oz. size 35c, 6-oz. \$1.00... Use any sprayer. Excellent to kill fleas on dogs. If your dealer can't supply you we'll send the 1-oz. size postpaid, 35c. McLaughlin Gormley King Company, 1715 Fifth Street S. E., Minneapolis, Minnesota.

EVER GREEN
NON-POISONOUS INSECTICIDE

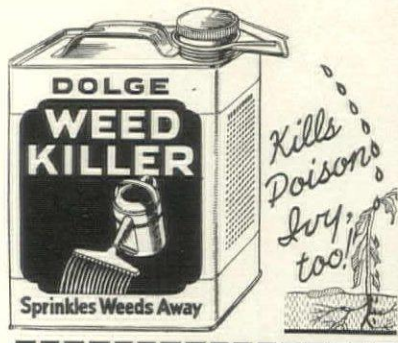
Kill your WEEDS . . .



and Poison Ivy!

CLEAR the weeds from your paths and drives . . . simply by sprinkling **DOLGE WEED-KILLER!** No hoeing. No bending. No trouble. It costs only 7c per 100 sq. feet . . . but it kills every weed, right down to its lowest roots! Used and recommended by thousands of the best Estates and Gardens throughout America.

If your Dealer is out of **DOLGE WEED-KILLER**, write for Pamphlet A . . . or send \$1.75 for a regular supply.—**THE C. B. DOLGE CO., WESTPORT, CONN.**



EARLY BULB ORDERS. Other things may be depressed, but this ought to be a banner year for those who find a special pleasure in the spring-flowering bulbs. Advices from the foreign growers indicate that their crop will be heavy and of excellent quality, so that early orders can be placed with confidence that you will not be disappointed.

Early ordering has several advantages for gardeners. It means that the retailers can obtain their stock from the best sources and that the bulbs will be the cream of the crop. Besides this, there will be no last minute delays in shipping, so you are assured of receiving the corns in ample time.

And of course there is the question of cost. The order placed in the early summer for autumn delivery usually costs less than if it were sent in a couple of months later. Naturally, dealers can sell more cheaply if they eliminate guesswork from their own orders to the growers. If they know in advance what they themselves need to buy, they are glad to pass the consequent saving along to their customers.

SUMMER TRANSPLANTING. Young plants of all kinds which are set out during the summer ought to be well watered an hour or two before the moving, and then sheltered from the sun for two or three days after going into their new locations. To fail in either of these precautions is to court a serious setback, if not actual losses.

Almost anything that will keep off

the direct sun but admit air will serve the purpose—inverted berry baskets, sheets of newspaper propped over the plants and held against the wind by stones or soil laid on their corners, cheesecloth, lath screens, etc.

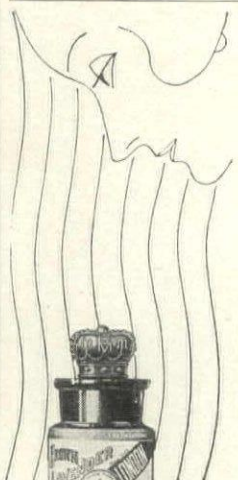
It helps, of course, if transplanting can be done in damp, cloudy weather.

FEEDING WISTERIA. Much of the future success of new Wisteria vines depends upon the rapidity of their growth during the first year or two. Unless their roots are supplied with an abundance of food from the very start, their establishment and the development of top growth will be slow.

So feed young Wisterias well, using any of the standard fertilizers, such as bone meal, rotted manure, balanced tree food, etc. Keep them on the jump now and they will repay you for years.

FRUIT TREE TROUBLE. During the growing season an eye should be kept on the leaves of the fruit trees, especially young ones, to make sure they are not damaged by insect pests or any disease. A severe attack, allowed to go unchecked, would seriously interfere with the trees' normal growth and their yield during the current year, at least.

The remedy for either disease or insect inroads, of course, is prompt and proper spraying. For identification of the particular trouble, and the methods of overcoming it, refer back to the spraying charts in *House & Garden* for March, 1931.



Magic FRAGRANCE!

The pungent fragrance of Crown Lavender Smelling Salts acts like magic in relieving ordinary headache. Clears the head, steadies the nerves, counteracts faintness and weariness. Sizes for dressing table and purse. Sold everywhere. Schieffelin & Co., 16-26 Cooper Sq., New York.

CROWN LAVENDER SMELLING SALTS

INTRUSION INSURANCE AGAINST LAWLESS

Unexpected visits from prowlers and trespassers frighten the household. And almost daily the newspapers give account of some costly visitation of thieves and blackguards.

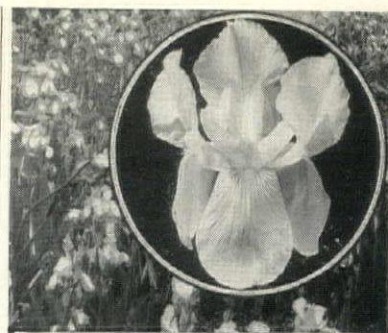
Fence! Fence NOW! Fence your place with tall and sturdy Stewart Wrought Iron and Chain Link Wire Fence. It is the cheapest, safest and most dependable "Intrusion Insurance" that you can buy. Stewart Chain Link Wire Fence is non-climbable.

Fence NOW, also, because prices are low and labor is seeking employment.

Write for catalog on "Fences for Fine Homes and Estates."

THE STEWART IRON WORKS CO., Inc., 726 Stewart Block Cincinnati, Ohio

Stewart FENCES



IRIS
"PRIZE WINNERS"
22 Varieties for \$13.50

Contains many that recently sold at \$25.00 to \$75.00 a plant; all prodigious bloomers, of rugged growth and the easiest possible culture. Each the finest of its type, in many beautiful colors, tints and blends. Flowers of gigantic size and exquisite fragrance; as handsome as the choicest orchids. Some have petals like plush, others of delightful silky texture, and still others seem to be made of the finest porcelain.

There are no duplicates; 22 different types of beauty to enthuse about.

These 22 PRIZE-WINNING BEAUTIES have been selected as the result of 25 years' experience growing and testing 3,000 varieties of Iris.

Nothing will beautify the garden quite so much as these modern Irises.

PRIZE-WINNER COLLECTION

1 each of 22 superb varieties
All labelled, no two alike, for \$13.50
3 each, a total of 66 plants for \$32.00

ROBERT WAYMAN

Box V, Bayside, L. I., New York

Insect Pests multiply rapidly at this time unless

checked by the use of a good, effective insecticide. Protect your flowers, plants, shrubs and evergreens by the frequent use of Wilson's O.K. Plant Spray, the nationally recognized standard insecticide.



Wilson's O.K. Plant Spray is sold by leading stores everywhere and the genuine may be identified by the famous Trade Mark. Write us, if your dealer cannot supply your requirements.

Wilson's Awinc (Pyrethrum Spray)

Non-poisonous, highly concentrated PYRETHRUM spray. Easily controls more resistant type of insect such as Japanese Beetle, Red Spider, Rose Chafer, Cabbage Worm, White Fly, etc. Complete, requiring only a dilution with water.

Then there is Wilson's FUNG-O . . . an efficient

fungicide and remedy for Mildew, Black Spot and many other fungus diseases of ornamental and greenhouse plants. Particularly recommended for the Nectria Canker on Boxwood. 1 Gallon \$4.00—5 Gallons \$15.00—10 Gallons \$30.00.

Andrew Wilson
Dept. H7
SPRINGFIELD, NEW JERSEY

"WE'RE LEAVING NOW, DEAR MEET US AT THE STATION"

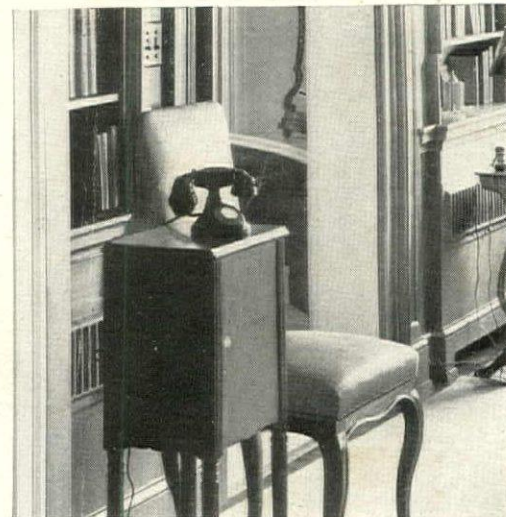
WITH TELEPHONES THROUGHOUT THE HOUSE, CALLS CAN BE MADE THE MOMENT THE NEED ARISES



Often something occurs to you just as you're leaving for vacation . . . or perhaps you're a little late for an appointment with family or friends or hairdresser. Then the handy hall telephone clears up everything quickly . . . easily.



By assuring quick communication in case of emergency, the bedroom telephone gives a welcome sense of security.



The library telephone enables you to make calls or receive them with a full measure of comfort and convenience.

Few modern conveniences contribute as much to gracious, efficient living as adequate telephone facilities. Today's households have telephones *throughout*—at convenient places in all the important rooms.

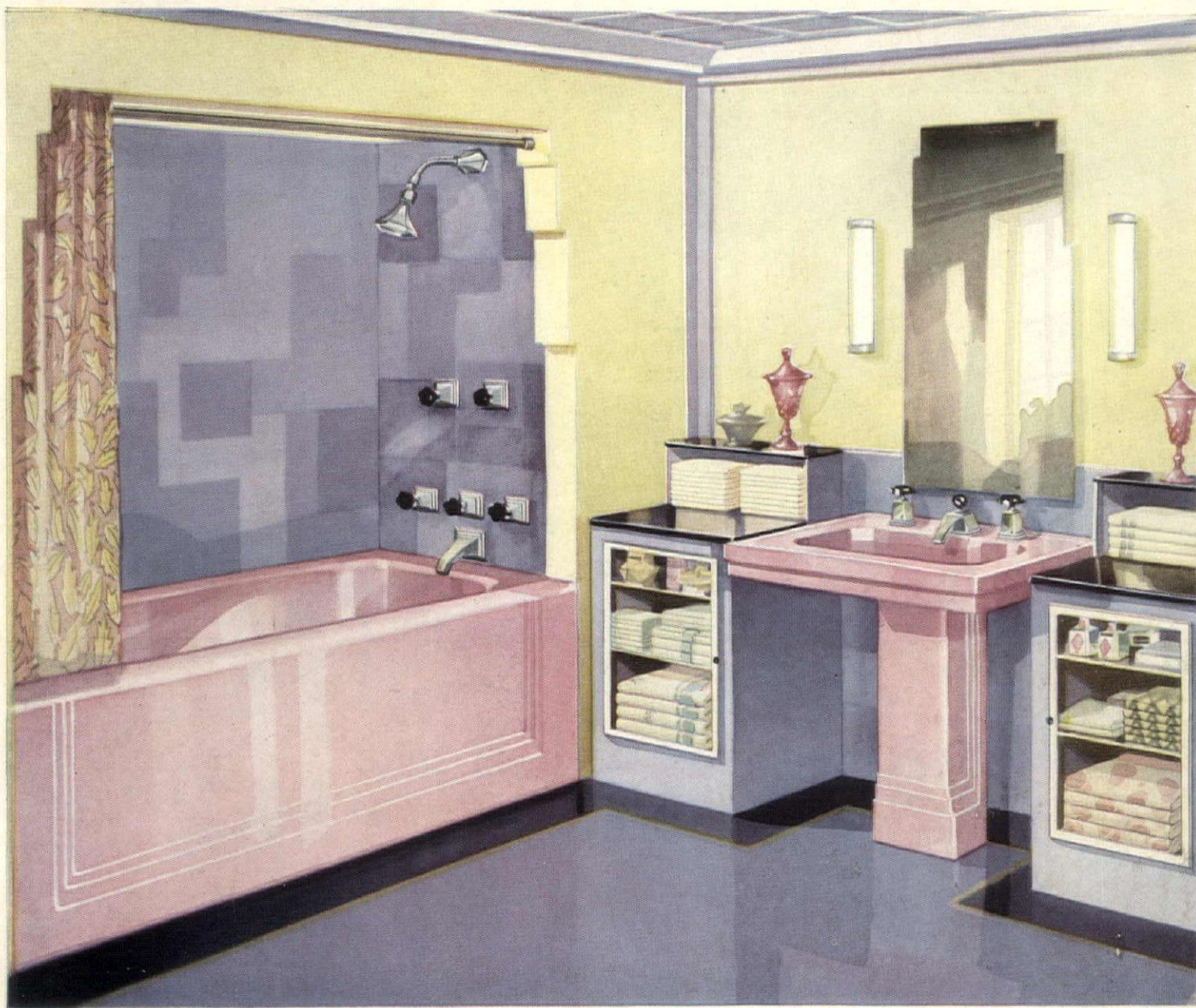
One in the bedroom provides protection through the night and helps in planning each day's program. One on the living room writing desk simplifies social calls and appointments. Still another, in the hall, takes care of last-minute calls as you're leaving the house—or returning. Others in library, den, nursery,

kitchen, laundry or garage, perform their varied parts.

Together, these telephones save steps and minutes for all the family. Calls are made and received, comfortably, quickly—without rushing from room to room—with full privacy for personal affairs. Happier family relationships result.

There are many types of telephone equipment. The local telephone company will gladly advise you on the best arrangements for your home or apartment. Just call the Business Office for full information.





NEO-CLASSIC

Vitreous china and enameled iron—the materials are almost as old as the hills, but it remained for America to make of them the ideal servants of sanitation. Now, in the hands of the artist, a designer of international repute, these familiar materials are given a new form, a form which goes beyond mere utility and becomes definitely decorative. Neo-Classic is the name which aptly describes the new design for “Standard” Plumbing Fixtures. It is at once contemporary and classic. It is modernization at its best since it springs from that ageless simplicity which is the beginning of all beauty. There is a rectilinear quality in the Neo-Classic design with its uneven spacing in the horizontal and even spacing in the vertical lines. It is this quality which supplies the unity so long needed in the plumbing fixture ensemble and the architectural design of the bathroom itself. Neo-Classic bath models are available in regular and Acid-Resisting Enamel—the lavatory and closet in vitreous china. You may have all of them in white, black or each of eight distinctive colors.

“Standard”
PLUMBING FIXTURES

Are you planning to build a new home—or remodel the old? Then you will want a copy of the book: “The Bathroom—A New Interior.” Whether your bathroom is planned with economy or with little thought of cost, you will find the way to individuality in this book of original designs. It will be mailed upon receipt of check or money order for two dollars.

Standard Sanitary Mfg. Co., PITTSBURGH

Division of **AMERICAN RADIATOR & STANDARD SANITARY CORPORATION**

Jun 2 1931

Plaid for Black

Smoke a FRESH cigarette

Millions of men and women are now discovering a brand new enjoyment since Camels adopted the new Humidor Pack.

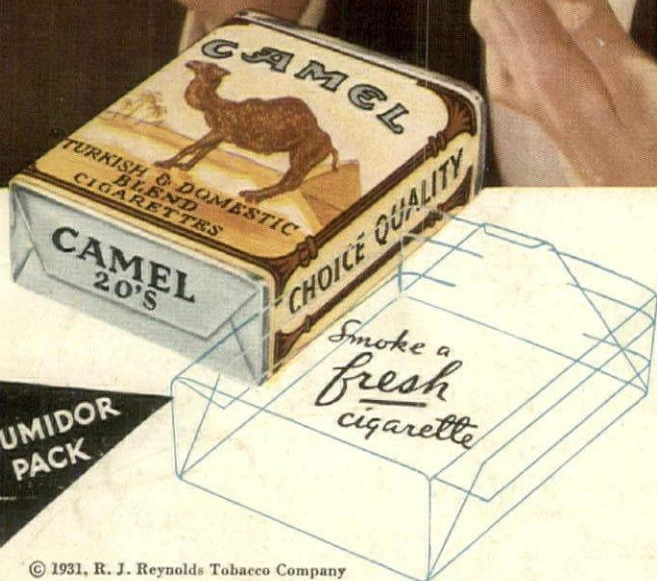
The mildness and the flavor of fine tobacco vanish when scorching or evaporation steals the natural moisture out of a cigarette.

Now, thanks to the new Humidor Pack, Camels, wherever you find them, are always *fresh* and in perfect mild condition.

Factory-fresh Camels are air-sealed in the new Sanitary Package which keeps the dust and germs out, and keeps the flavor in.

No harsh, dried tobacco to burn the throat. No peppery dust to sting delicate membrane—just the cool mild aroma of fine tobacco, properly conditioned.

If you haven't smoked a Camel recently, switch over for just one day, then quit them—if you can.



● It is the mark of a considerate hostess, by means of the Humidor Pack, to "Serve a fresh cigarette." Buy Camels by the carton — this cigarette will remain fresh in your home and office

CAMELS