

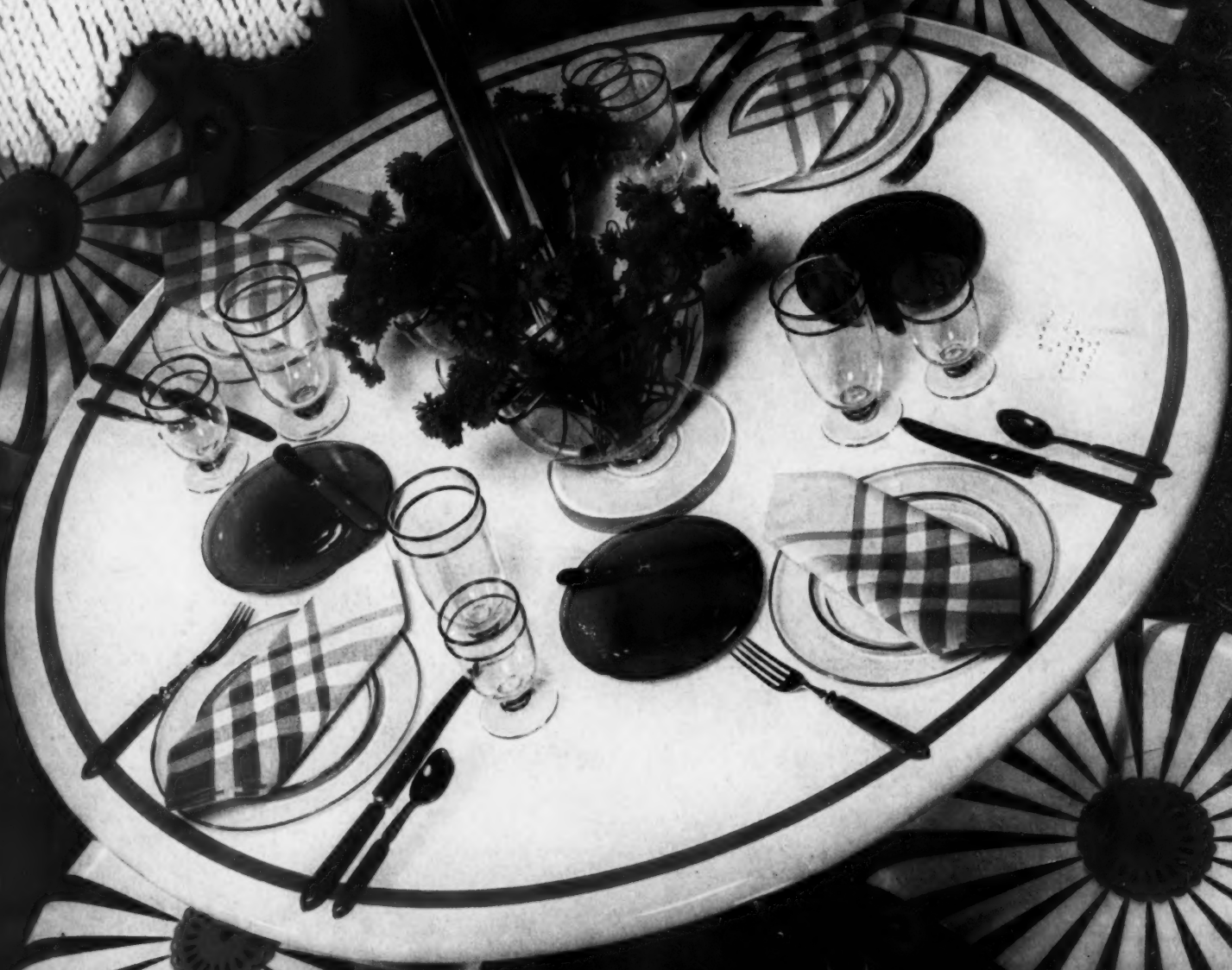
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A Condé Nast Publication

Small House Number

July, 1932 · Price 35 Cents

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# HOUSE & GARDEN

## INDEX FOR VOLUME LXII

July 1932—Dec. 1932

(The references are to month and page respectively)

### Architects

Armstrong & Koch—July 28  
 Bagg & Newkirk—Nov. 58  
 Bentley, Harry Howe—Nov. 8B  
 Bevan, James Jenning—July 17, 37  
 Bottomley, William Lawrence—Aug. 27, Oct. 27  
 Dec. 34, 36  
 Bullard, Roger H.—Sept. 34, Nov. 30  
 Clark, Cameron—July 19, 37  
 Clauss, Alfred—Oct. 8D  
 Coote, Arthur—July 36  
 Dean, Edward C.—Aug. 22  
 Forster & Gallimore—Sept. 30, Nov. 27  
 French, Jr., Leigh—Nov. 39  
 Gilkison, Arthur H.—Aug. 44  
 Gowman, Owen—Nov. 8H  
 Gregory, Julius—Dec. 44  
 Hentz, Adler & Shutze—Oct. 39  
 Holland, Henry—Dec. 39  
 Howard & Frenaye—Oct. 55, Nov. 22, Dec. 59  
 Jones, L. Irwin—Sept. 49, 50  
 Kamenka, Michel—Sept. 28, 29  
 O'Connor, James—Nov. 47  
 Parmelee, E. Dean—July 43  
 Pickett, Arthur D.—Nov. 8J  
 Polhemus & Coffin—Oct. 30, Dec. 56  
 Price, Chester B.—Aug. 50, 51  
 Rowley, Charles Bacon—Aug. 47  
 Schmidt, Mott B.—Sept. 46  
 Tarpley, Donald G.—July 49  
 Wertz, Joseph B.—Oct. 8L  
 Woolsey, Heathcote M.—Sept. 59

### Artists

Bouché, Louis—Aug. 14, Oct. 37  
 Brissaud, Pierre—Sept. 47  
 Cox, Allyn—Oct. 39, Nov. 45  
 Farrar, Thomas—Nov. 44  
 Hobdy, Ann F.—Aug. 24, 25  
 Maxson, Maxine—Dec. 8F  
 Postgate, Margaret—Dec. 8F  
 Price, Chester B.—Aug. 50, 51  
 Reynolds, James—Aug. 15, Sept. 36  
 Sakier, George—Aug. 17, 36, 37  
 Stonehill, George—Aug. 39

### Authors

Adams, Charles Gibbs—Aug. 26  
 Bohn, Elizabeth Hallam—Aug. 20, Sept. 52, Oct. 40, Nov. 48  
 Bucher, Walter—Sept. 56  
 Butterfield, Emily H.—Nov. 50  
 Collins, Jr., Mrs. Arthur (Helen Van Pelt Wilson)—Nov. 29  
 Colwell, Lawrence J.—Nov. 56  
 Countess of Gosford—Aug. 50  
 de Graaff, Jan—Oct. 28  
 de Kay, Drake—Oct. 8F, Dec. 51  
 Dyer, Walter A.—Dec. 54  
 Eberlein, H. D.—Dec. 39  
 Erskine, Ralph C.—July 29  
 Freedley, Anna B.—Sept. 32  
 Gaba, A. Lester—Sept. 19  
 Gard, Wayne—Oct. 59  
 Gatjen, John J.—Sept. 23  
 Gillespie, Harriet Sisson—July 42  
 Guiterman, Arthur—Aug. 11  
 Hammond, George F.—Sept. 48  
 Howe, Edna—Oct. 19  
 Huntington, G. T. (Robert S. Lemmon)—July 44  
 Kahle, Katharine M.—Sept. 54, 55  
 Kelly, L. T. Luke—July 32, Aug. 32  
 Koster, P. M.—Nov. 36  
 Lee, Albert—July 21  
 Lemmon, Robert S.—July 15, 44  
 Lincoln, Arthur B.—July 41  
 Lowe, Jeannette—Aug. 48  
 McElroy, Margaret—July 34, Sept. 29, Oct. 42  
 Moats, Leone B.—July 27, Sept. 40, Nov. 32  
 Murray, Mary—Nov. 42  
 Nor on, Gayne T. K.—July 51, Aug. 45, Sept. 42, Nov. 46, Dec. 48

O'Neill, Dorothy O.—Dec. 23  
 Ormsbee, Thomas Hamilton—Sept. 35  
 Phillips, Henry A.—Aug. 42  
 Raymore, Henry B.—Oct. 73  
 Read, Helen Appleton—Oct. 36  
 Rothe, Richard—Oct. 50  
 Scroggs, Phil Pearsall—Nov. 35  
 Scruggs, Marian & Margaret—Dec. 52  
 Strode, Hudson—July 46  
 Tarpley, Donald G.—July 49  
 Thomas, Martha Banning—July 11, Dec. 21  
 Wilder, Louise Beebe—Dec. 40  
 Wilson, Helen Van Pelt—Nov. 29  
 Wright, Agnes Foster—Aug. 34  
 Wright, Richardson—Aug. 15, Sept. 26, Oct. 23, Dec. 37

### Decorators

Amster, James—Oct. 8B  
 Bartlett, Albert—Oct. 8N  
 Buel, Mrs.—Oct. 8N  
 Buttfield, Bruce—Oct. 34  
 Darnley, Inc.—Sept. 24, 25, 64  
 de Wolfe, Elsie—Dec. 46  
 Empire Exchange—Nov. 54  
 Farley, Elsie Sloan—Aug. 16  
 McClelland, Nancy—Aug. 16  
 McMillen, Inc.—Aug. 16  
 Macon, Helen F.—July 42  
 Miller, Earl Hart—Nov. 8B  
 Peacock, Mrs. Elizabeth—July 50  
 Rector Studios—Sept. 22  
 Rohde, Gilbert—Oct. 8C  
 Schaefer, Bertha—Oct. 8N  
 Sears, Roebuck & Co.—Oct. 49  
 Shoter, Miss—Nov. 45  
 Sloane, W. & J.—Nov. 22  
 Smith, Florence G.—July 16  
 Stewart, Ross—Dec. 59  
 Tate & Marian Hall, Diane—Aug. 15  
 Taube, Kerstin—Nov. 59  
 Thedlow, Inc.—Oct. 30  
 Tiffany, Mrs. Anne—Aug. 27  
 Wright, Agnes Foster—Sept. 46  
 Ysel, Inc.—Nov. 44

### Landscape Architects

Clark, Agnes Selkirk—July 36, Oct. 73  
 Davidson & Constable—Dec. 44, 56  
 Dean, Ruth—Aug. 30  
 Fitter, Mrs. Charles—Aug. 22  
 Fowler, Jr., Robert Ludlow—Nov. 58  
 Jay, Mary Rutherford—Nov. 22, 65  
 Mealey, Louise P.—July 24  
 Payson, Louise—Nov. 47, Dec. 56  
 Tibbetts, Armand—Nov. 8F  
 Vitale & Geiffert—Aug. 8A

### Owners

Addinsell, Mrs. Harry M.—Nov. 44  
 Amory, Mrs. George—Aug. 24  
 Armstrong, C. Dudley—July 19  
 Austin, Jr., A. Everett—Nov. 39  
 Barrett, William F.—Sept. 59  
 Bass, Mr. George—Sept. 30  
 Baxter, Mrs. Grace Ward—Aug. 44  
 Bessire, Paul E.—July 16  
 Bottomley, William Lawrence—Aug. 27, Oct. 27, Dec. 34, 36  
 Breuchaud, Mrs. Marjory—July 37  
 Carpenter, Mrs. George—Nov. 54  
 Clarke, Richard W.—Nov. 58  
 Clauss, Alfred—Oct. 8D  
 Coe, Miss Betty—Aug. 25  
 Coe, Jr., Henry E.—Sept. 34, Nov. 30  
 Currier, Richard D.—Oct. 8L  
 Davis, Mr. J. Winthrop—Sept. 49, 50  
 Day, Mrs. Lee Garnett—Dec. 56  
 Disalvo, Mrs. Beatrix—Nov. 8H  
 Edgerton, Franklin—Nov. 27  
 Emery, Jr., William—Aug. 47

Force, Mrs. Juliana—Oct. 34, 37  
 Goodrum, Mrs. James Jefferson—Oct. 39  
 Hall, Mrs. Richard B. W.—Aug. 15  
 Hamerslag, Albert R.—July 36  
 Harriman, Averill—Nov. 47  
 Hergesheimer, Joseph—Sept. 22  
 Hoyt, Mrs. K. Stone—Nov. 45  
 Innis, Mrs. E. W.—Aug. 24  
 James, Arthur Curtis—Aug. 24  
 Johnston, Mrs. F. A.—Aug. 24  
 Levy, Mrs. Louis S.—July 14  
 Lovett, Mrs. Robert A.—Aug. 14  
 Martin, Paul C.—July 24  
 Miller, Earl Hart—Nov. 8B  
 Nast, Mr. Condé—Dec. 46  
 Naumburg, Walter W.—July 37  
 Neilson, Mrs. Lewis—July 50  
 Nichols, Mrs. C. W.—Aug. 25  
 Oppete, Mr. Louis—Aug. 8D  
 Phillips, Mrs. E. L.—Aug. 30  
 Pickett, Florence H.—Nov. 8J  
 Proctor, Mrs. Singer—Aug. 25  
 Rockwell, Norman—July 42  
 Ross, Mr. Gustave—Oct. 55  
 Schwab, Edward—Aug. 8A  
 Simmons, Cheston—Oct. 30  
 Smithers, Mrs. F. S.—Aug. 22  
 Stoddard, Henry B.—July 36, Oct. 73  
 Stokes, Mr. & Mrs. Charles—July 47  
 Stonehill, Mr. & Mrs. George—July 30  
 Tiedemann, Rudolph—Nov. 8F  
 Vogel, M.—Dec. 42  
 Wallace, J. B.—Aug. 39  
 Weis, Dr. Joseph—July 28  
 Wilder, Frank E.—Dec. 44  
 Williams, Earl—Oct. 49  
 Wright, Agnes & Richardson—Sept. 46  
 Wright, Richardson—Aug. 39  
 Wurzburg, F. L.—Oct. 23

### Articles

#### Architecture

Alterations Well Carried Out After The Colonial Tradition—Sept. 59  
 Bermuda, Point House, Spit Head—July 46  
 Boundary Changes With The Tides of Long Island Sound, Where A—Dec. 45  
 Build, If You Are About To—Sept. 48  
 Build Your Personality Into Your New Home, How To—July 41  
 Carriage House To Residence, From—Oct. 8L  
 Chimney Pots and Brick Whitewashed On A Manor—Nov. 30  
 Classic To Victorian and Back, From The—Sept. 51  
 Colonial, A Famous Illustrator Chooses—July 42  
 Cotswolds To Long Island, From The—Sept. 34  
 Craftsmanship and Texture—Nov. 27  
 Deutsches Week-end Haus—Dec. 49  
 Door In Pennsylvania, Side—July 19  
 Farmhouse That Is An Oldest Inhabitant, A—Dec. 34  
 French Provincial Type Finds The Perfect Setting In A Connecticut Plateau, A—Sept. 30  
 Georgian Design With Informal Plan For A Rolling Site, A—Nov. 58  
 Guest House Emancipates Both Visitor and Host, The—July 48  
 House Carried Out After The Early American Tradition Of The Region In Which It Stands, A Small—July 17  
 House For Beginners, House & Garden's Little—Nov. 22  
 House Reflects The Character of Its English Ancestry, A Connecticut Country—Aug. 22  
 House That A Postman Brought, Inside and Out The—Oct. 48  
 House That Fits Its Site, A—Nov. 8J  
 House, We Complete A Little—Nov. 23  
 Hunting Lodge Becomes A Summer Home, A Royal—Dec. 42  
 Markets for Mutual Profit, Community—Aug. 50  
 Norman Manner, Whitewashed Stone and Stucco

For A Dwelling In The—Aug. 44  
 (Patio) California, The Heritage of Old—Sept. 27  
 Porches Lend A Comfortable Feature To This House In A Cleveland Suburb—Aug. 47  
 Remodeling A Connecticut House, Before and After—Oct. 55  
 Repeat Performance, A—Nov. 8H  
 Residence With A River As Dooryard, A New Jersey—Oct. 31  
 Rich Relations and Country Cousins, Some—Aug. 26  
 1680 and Mr. Bottomley—Oct. 27  
 Spaces, Finding Work For Unemployed—Sept. 56  
 Style of Your House, Know The—Nov. 50  
 Tradition of the Vieux Carré, In The—July 28  
 Whitewashed Stone and Stucco For A Dwelling In The Norman Manner—Aug. 44

#### Bookshelf

July 62, Aug. 56

#### Collecting

Mexican Painted Pieces, Collectors Turn To—Sept. 54  
 Moulds of His Potters, He Is Also First In The—July 20  
 Signs—A New Hobby For Collectors, Old Tavern—Dec. 54  
 Statues To Grace Victorian Rooms, Parian—Aug. 48

#### Editorials

Eating, The Return of Fine—Aug. 18  
 New Curtains and Morale—Sept. 26  
 Pause—Dec. 37  
 Seamstress of the Garden—July 18  
 Shoes, Miss Jekyll's—Oct. 26  
 Slums and Waste—Nov. 26

#### Gardening

Aviary On Gotham's Gold Coast, An—Oct. 8F  
 Birds Upon The Roof Or Down In The Garden, Homes Built For Big and Little—July 36  
 Border Plants and Plantings, Notes On—Sept. 58  
 Bouquets, They Name Their Favorite Summer—Aug. 46  
 Brick Becomes A Garden Asset, Where—Dec. 57  
 Brook Development Adds Beauty To A Philadelphia Home—Oct. 50  
 Calendar, The Gardener's—July 52, Aug. 52, Sept. 60, Oct. 60, Nov. 60, Dec. 60  
 Color In Southwestern Gardens and The Plants That Provide It, Abundant—Dec. 52  
 Color Notes For Spring Gardens—July 15  
 Connecticut Presents A Spanish Walled Garden—Dec. 56  
 Daffodils, An Expert Chooses Five—Score—Oct. 28  
 Fall Planting Guide, House & Garden's—Oct. 34  
 Garden, Blue Skies Come Down To The—Aug. 38  
 Garden Gains The Spirit of High Slopes, A—Oct. 22  
 Garden Houses, Past and Present—Oct. 73  
 Garden of Calm Dignity In New Jersey, A—Aug. 8A  
 Garden Well Framed In Trees, Long Island Offers A Formal—Aug. 30  
 Japan, Concerning Gardens of Illusion In—Aug. 42  
 Long Island Sound, Beside The Blue of—Nov. 47  
 Mallows For Varied Garden Places, Many—Dec. 40  
 Modern Gardens As The Germans Do Them—July 44  
 New York As A Garden Town—July 8C  
 Plants Need, The Care That Good House—Nov. 28, 29  
 Pool Keys Up A Little Terrace, A—Nov. 8F  
 Pools, Naturalism In The Making Of—Dec. 8H  
 Poolside Path, Spring Pauses By The—July 14  
 Poplar Grille, The Bars of The—July 40  
 Rhododendrons For Magnificent Effects, Growing—Nov. 36  
 Rock Garden Comes of Age, The—Oct. 23  
 Rock Garden Rich In Plants and Pleasant Views,

An Ohio Slope Transformed Into A—July 24  
 Scrap Book, The Garden—Sept. 76, Oct. 75  
 Sedum Garden, Be Economical and Plant A—Sept. 32  
 Wildflowers, Nature Turns To—Aug. 19  
 Winter, Threshold Of The—Nov. 34

#### Household

Building and Equipment, What's New In—July 51, Aug. 45, Sept. 42, Nov. 46, Dec. 48  
 Christmas Dinner Internationale—Dec. 23  
 Electricity, Cleaning and Polishing With—Sept. 52  
 Electricity, Kitchens of Today Cook and Heat With—Oct. 40  
 Fish Become Parlor Pets, Tropical—Dec. 50  
 (Kitchen) Capable Deputies For Efficient Housekeepers—Aug. 29  
 Kitchen Police Force, Fresh Recruits To The—Aug. 28  
 Laundries, Carefree—Nov. 48  
 Picnics, Putting Pleasure Into—July 27  
 Wired Conveniences—Aug. 20

#### Interior Decoration

Bargain-Hunting and Bags These Good Buys, House & Garden Goes—Sept. 44  
 Baroque Curves In A Palladian House From New England—Nov. 39  
 Bath, Mediterranean Color In A Modern—Aug. 14  
 Bathroom and Kitchen That Save Space and Add To Comfort, New Ideas For—Aug. 36  
 Bathroom Setting, Pink, Gunmetal, Turquoise For The—Aug. 17  
 Bathroom Wall, The Goldfish On The—Aug. 15  
 Bedroom, \$500 Does The Budget House—July 32  
 Bouquet, From The Sea To A Victorian—Sept. 22  
 (Bouquets) Frankly Artificial—Sept. 23  
 Brackets Attuned To Rooms Of Many Moods, A Galaxy of Graceful—Oct. 32  
 Budget House Is Completed, The—Aug. 32  
 Candle Flames Help Light The Way To A Merrier Christmas—Dec. 32  
 Closets Flaunt Their Latest Fittings, Four—Aug. 40  
 Connecticut Summer Home Regains Its Classic Dignity, A—Sept. 49  
 Curtain Trimmings, Carnival In—Oct. 43  
 (Curtains) Fringes, Tassels, Swags and Swirls—Oct. 42  
 Curtains From One of These Six Practical Designs, Make Your New—Nov. 40  
 (Curtains) "Why Not Frame Views With Bright Papers?" asks James Reynolds Who Draws These Six—Sept. 36  
 Decorative Art Explores New Paths—July 8D  
 Decorative Traits of France And England, Combining The Best—Dec. 46  
 Directoire Environment For Music, A—Sept. 47  
 Directory of Decoration And Fine Arts—July 8, Aug. 5, Sept. 10, Oct. 6, Nov. 68, Dec. 64  
 Economists Have It Again, The—Oct. 8B  
 18th Century Decoration, A Story In Three Languages of—Nov. 54  
 Empire, Bringing Back The Vivacious Mood of The Second—Sept. 38  
 Fabrics Slice Into The Rough, Modern Decorative—Oct. 47  
 Flower Traceries Against The Panes—Aug. 27  
 French For Feminine Grace—July 50  
 French Room, Oyster White For A Small—Sept. 46  
 Furniture Good? What Makes Good—July 29  
 Georgian House, China And Chippendale Pervade A—Oct. 38  
 Glass, And Next We Shall Be Living In—Nov. 56  
 Glass Resigns Color In Favor Of Modern Cutting, New—Oct. 56  
 Goldfish On The Bathroom Wall, The—Aug. 15  
 Home Fires In Their Places, Keep The—Sept. 35  
 Ideas For Bathroom And Kitchen That Save Space And Add To Comfort, New—Aug. 36  
 Ideas In Decoration Are Crystallized In These Model Rooms, Some Dramatic New—Oct. 44  
 Ideas Run Short, Eleven Versatile Aids When Decorating—Oct. 33  
 Interiors For Lilliputia, Modern—Oct. 8C  
 Kitchen-Garden Colors The House, The—Aug. 34

Kitchen That Save Space And Add To Comfort, New Ideas For Bathroom And—Aug. 36  
 Lamps, House & Garden's News-Reel of Country—July 34  
 (Linen) A Modern Bride Flies The Tricolor—Nov. 43  
 Linen Closet For Style Forecasts, Looking Into The—Nov. 42  
 Living-Dining Room of House & Garden's Little House, Inside The—Dec. 59  
 (Mangers) Holy Night, Silent Night . . . —Dec. 8F  
 Modernism For Economy—Oct. 8D  
 Murals in Two New York Houses, China And Cruikshank Contribute Themes For Gay—Nov. 44  
 Niche Offer New Aids For Decorating That Difficult Wall, Modern Variants Of The—Sept. 29  
 Penthouse Goes Japanese, A New York—Aug. 8D  
 Petit Point To Adorn A Favorite Room, Paint Your Own Habitat In—Aug. 24  
 Play Rooms, At Small Expense Attic And Cellar Are Transformed Into Party And—Sept. 57  
 Regency Rooms, Backgrounds Of English—Dec. 39  
 Remodeled Residence in New York's Old Chelsea, A—July 30  
 Rococo, An Experiment In The—Oct. 36  
 Rooms Budget Purses Can Afford, Smart—July 8F  
 Rooms For My House? What Size—Nov. 35  
 Scale In The Small House—Nov. 8B  
 Seventeenth Century Original, A—Dec. 36  
 Sunday Night Suppers, Lucullan Dishes For—Sept. 40  
 Supper After The Theatre—Nov. 32  
 (Table) Christmas Dinner All In Glittering Modern Dress, Stage Your—Dec. 26  
 Taste Hand in Hand With Economy, Good—Dec. 58  
 Tie-backs Bloom Brightly In Glass—Sept. 43  
 Vegetable Diet, Decoration On A—Aug. 35  
 Victorian Tradition, Reviving The American—Oct. 35  
 Wall, Solving The Problem Of The Long—Oct. 8N  
 Wallpaper Borders, Decorative Impersonations By Seven New—Oct. 52  
 (Window) Flower Traceries Against The Panes—Aug. 27

#### Old Doc Lemmon

July 52, Aug. 52, Sept. 60, Oct. 60, Nov. 60, Dec. 60

#### Poems

Country Bedroom—July 11  
 October—Oct. 19  
 Ox, The—Dec. 21  
 Running Water—Aug. 11  
 Weather Vane—Sept. 19

#### Seen In The Shops

Christmas Party, Curtain Raisers To A—Dec. 25  
 (Food) Around The World In Search of Strange Good Gifts To Eat—Dec. 30  
 (Games) For Big Game Hunters—Dec. 29  
 (Gifts) Around The World In Search of Strange Good Gifts To Eat—Dec. 30  
 (Gifts) Coffee, Liqueurs, Smokes—Dec. 28  
 (Lamps) Making Light of Summer's Night—July 35  
 Lunching In Modern Comfort, Al Fresco—July 26  
 (Molds) Modern Art Molded In The Kitchen—Sept. 53  
 Parties Need When The Guests Are Very Young, Everything Holiday—Dec. 31  
 Pillows, Soft Spots For A Summer Scene—Sixteen Bright Ideas In—July 38  
 Silver, It's A Wise Tree That Bears—Dec. 22  
 Tole, White Themes In The Newest—July 23  
 Towel-Told Tale of Christmas, A—Dec. 8D  
 Trimmings To Make Your Own, A Selection Of Vivid Cottons And Gay—July 39  
 White Settings For Flower Schemes—July 22

#### Town Betterment

Billboards, Waging War Against The—Oct. 58

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your a  
making

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If you are "in the market" for a good private school which your boy or girl can enter this fall, we suggest that you write at once to such of these schools as appeal to you. If your school problem does not come up until next year, or the year after that, we suggest that meanwhile you familiarize yourself with this School Section of House & Garden, just to keep abreast of the school news it contains. Selecting a private school involves an important decision, vitally affecting the whole life of your boy and girl, and you cannot have too much accurate and reliable information before deciding.

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Look, in the crystal ball. There's somebody in a motor streaking along against a hot green sea, under an incredibly blue sky. It can't be you, that somebody, because it's laughing, alive, smooth-browed and hair-tossed. Besides, it's a younger person, an individual with both hands full of life—and no soul-destroying squirrel cage in sight!

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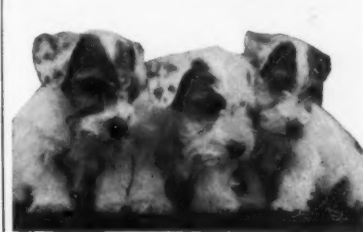
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## READER QUESTIONS AND OUR ANSWERS

• Kindly give me some information concerning the Sealyham Terrier—especially the dog's temperament—and state what one should look for in selecting a puppy.  
 Mrs. F. N. F.

• The Sealyham should be the embodiment of power and determination. He should be free from clumsiness but of extraordinary substance for his size. In general appearance the Sealyham is smart and stylish, unusually alert and intelligent. This breed today ranks as one of the leaders in the American canine world. The coat is white with markings allowed on head and ears. Dogs average in weight about 20 pounds, while females average about 18 pounds.

The manner in which the Sealyham was first evolved and came to be a distinct breed is rather interesting. Captain John Edwardes was an eccentric sporting gentleman of noble birth who resided at Sealyham, an attractive country mansion situated near Haverfordwest, England. The Terrier is called after the residence of its very distinguished founder.

Captain Edwardes was a great sportsman, and he conceived the idea that the mongrel dog of sixty

or more years ago which he was obliged to use in his numerous sporting excursions was not quite the kind of animal for bolting the fox and otter, or digging out the badger, which he wished for. The Terrier of that date was more or less a nondescript kind of creature, with no pretension to beauty, breeding, or uniformity of type.

To evolve a short-legged, smart, workmanlike Terrier which, above all other considerations, must be dead game, was a problem not easy of solution. But Captain Edwardes, by careful selection and judicious breeding, eventually established a short-legged, rough-haired Terrier capable of facing any vermin then prevalent in the country. At this period the polecat was plentiful in the woods in the vicinity of the Captain's residence, and the old gentleman made it a *sine qua non* that no dog should be given lodging at Sealyham which would not dispose of a full-grown specimen of *Putorius foetidus*.

The standard of pluck fixed by the gallant Captain was significant. If the dog "went in", that is underground, and killed, all well and good. If he declined to tackle  
 (Continued on page 6)

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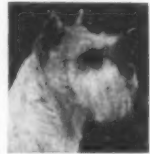
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**READER QUESTIONS AND OUR ANSWERS**

(CONTINUED FROM PAGE 5)

his quarry, his doom was sealed.

But Captain Edwardes was not always wise in his estimate of the character of his dog. One day a particularly good ratting dog turned craven. Every facility and encouragement was given, but without effect. The verdict was that the coward must die. The man who had walked the dog had become attached to the Terrier, and begged hard that, as he was such an excellent ratter and so useful to him about the farm, he be allowed to keep him. A reluctant consent was given, and before the dog was a year older he turned out one of the gamest Terriers ever bred at Sealyham, and the old Captain subsequently purchased him from the farmer. The dog lived to a ripe old age. There are, no doubt, many breeders of Sealyhams who could relate similar examples of a dog not really developing until he had reached two years of age or so.

The points to look for in puppies are short legs, great bone, a strong, long jaw, level mouth and a coat that is long, hard, wiry, and hard to the touch.

• *What breed of dog makes the best house dog?*

Miss E. W. B.

• Of the 90 or more breeds recognized by the American Kennel Club, any one will make a desirable house dog. After all, this and many other questions relating to dogs, their habits, and their manners, depend on how intelligently they are handled, especially during puppyhood.

• *Will you kindly explain in-breeding and line breeding?*

Mrs. H. A. J.

• The crossing of the blood of one individual is in-breeding.

This can be accomplished in three ways—one, to breed a sire to his own daughter; two, to breed a dam to her own son; and third, to breed a full brother to a full sister. Line breeding is a combination of the blood of a certain individual without directly using that individual. As for instance, the mating, of cousins, in whose children the blood of the grand parents is again combined.

• *What is known as Rip Rap Pointers? Is there such a breed?*

Mr. J. C. C.

• No, there is no strain or breed classified as Rip Rap Pointers. To descendants of the Rip Rap Pointer, a very well known Pointer dog whelped in 1887 or 1888, the term Rip Rap is quite often applied, not meaning a breed.

• *How do you explain the unusual and continued popularity of that group of dogs known as terriers?*

C. P. T.

• We dislike to give a general answer to so broad a question, but almost all terrier breeds have been popular in the United States for many years and some are now enjoying a run of popularity. All deserve consideration by whoever contemplates buying a dog for a companion, guard and protector. All the terriers have these characteristics to a marked degree. The word terrier is taken from the Latin TERRA, earth. It indicates the class of dogs whose capabilities and instincts are to follow their quarry to the ground and explains why most terriers have the insatiable desire to dig into the earth, hunt moles, badgers and other burrowing animals. All are medium sized dogs, so require small amounts of food,

(Continued on page 7)

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## READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 6)

care and space in which to live. They are the personification of gameness, agility, endurance, pluck, daring and stamina, tempered by affection and devotedness. All terriers have more or less quaint characters, especially the Scotties. England, Ireland, Scotland and Wales have been the original producers of most terrier breeds, many high priced specimens of which these countries send into America each year.

• Our dog, an Airedale, which we purchased as a protector for our child and a watch dog, is very friendly with the members of the family; but is distinctly the opposite when there are visitors in the house. This seems objectionable to us. What is your opinion of it? Mrs. S. T. S.

• It is our opinion that the dog's actions are rather commendable, and should not be considered a fault, especially since you procured this valuable dog as a watch dog. To have it welcome every stranger in a hail-fellow-well-met attitude is liable to cause him to make a mistake when some undesirable intruder attempts to enter the yard or house.

It is easy to understand that no one wants a house dog to be particularly aggressive when welcome visitors call, but there must be a line of distinction drawn somewhere, and it is our opinion that a dog does this for himself, when he shows the right attitude for the members of the family, and unfriendliness for everybody else in this wide world.

It was a wise old shepherd who once told a stranger to do anything in the house he wished, but

not to make friends with his Collie. For to do this, would be to spoil her as a watch dog.

• How many times a day should a dog be fed? Mrs. A. W. N.

• The amount of food a dog should consume depends on many things—how much work he does, how much play he indulges in, the kind and amount of exercise he performs, his size, the conditions under which he lives, his health and his appetite which may not always be the correct indicator. Toy dogs have food demands not as great and not of the kind presented by Collies, German Shepherds and Great Danes—all working dogs. Dogs that live in the country have appetites that the apartment dwelling dogs know not.

The amount of food actually required may not be accurately indicated by the weight of the dog. Dogs like Whippet, Greyhound, Russian Wolfhound, are designed by nature to carry no excess weight; on the contrary they generally appear underfed. But much of their general characteristics and appearance would be entirely lost in rolls of excessive fat.

No strict rules can be set down as to the number of meals a dog should receive each day. If any one general rule is applicable, it is that a normal dog over fifteen months of age in fair health and living a normal existence if fed the right quantity of properly balanced food can thrive and derive proper nourishment from one daily meal at night, especially during mild and warm weather, with a light feeding of something warm during cold weather in the morning if he needs it.

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NEW YORK SCHOOL OF INTERIOR DECORATION  
578 Madison Avenue, New York City

THIS lamp will appeal to animal-lovers and to big-game hunters with a penchant for decorating their homes with the hides of their kill, for the shade is leopard-skin. It is quite realistic-looking, though made only of sturdy paper. To harmonize with its tawny coloring, the base is covered in gold-leaf which glows dully under the lights of the lamp. Height, 21 inches; shade, 11 inches in diameter. \$18, complete. Lillian Chenevert, 160 E. 57th St., New York

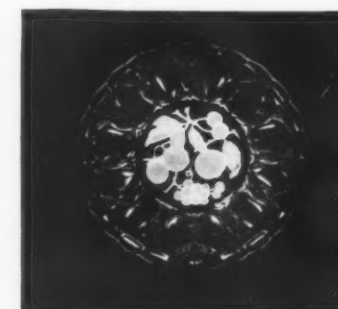


A BLUE anchor and stars decorate this sea-going, mirrored cocktail tray. Blue bands circle the tall high-ball glass with salty design of anchor, wheel and ship in red, white and blue. Neither the stiffest cocktail nor the roughest sea will make the fat little blue glasses tipsy. Tray, \$10. Hammacher-Schlemmer, 145 E. 57th St., New York. Glasses from Pitt Petri, Hotel Waldorf-Astoria, N. Y. Highball, \$18 a dozen; cocktail, \$14 a dozen

ON these very horsy, new bathroom bottles, a stout huntsman in three stages of dressing is a jolly decorative theme. His red, yellow and white costume is a bright note on the black glass of bottles and tray. Bottle stoppers and the rim of the tray are outlined in gold. A splendid idea for a country house guest room or the bath of a sporting bachelor. Price, \$10, for three bottles and tray. Gifts For Sportsmen, 542 Madison Avenue, New York



How would you like to be an Esquimau for one July day and eat your lunch on an iceberg? At a luncheon table set with small islands of icy glass like the plate at the left you may achieve something approaching that blissful state. Plate, 10½ inches in diameter, etched fruit design, \$18 a dozen. Saucer and fingerbowl, \$6 and \$9 a dozen, respectively. Hors d'œuvre, \$4. Relish dishes, \$1.50 each. Olivette Falls, 565 Madison Ave., New York



VAIN, flower débutantes will like this graceful wall bracket for its mirrored back before which they may prink and primp all day long and for its white wicker frame which makes an effective setting for their colorful frocks. As a decoration it would be a charming and unusual addition to a summer porch or sunroom. The price is \$35. Designed in the Chinese Chippendale manner by Colwell, Inc., located at 337 E. 49th Street, New York



THIS garden seat has a trick or two up its arm. In the illustration it is a lounge, with adjustable, cushioned back at one end that may be raised or lowered, as you recline, by means of a convenient handle. Remove this back, substitute an arm, and the lounge becomes a good-looking settee that you can wheel about. White, green, yellow or natural-stain bench with contrasting cushions, \$35. Lewis & Conger, 45th St., at 6th Ave., New York



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Painting by Frank Swift Chase at "The Greenbrier," White Sulphur Springs, famous resort hotel in the mountains of West Virginia

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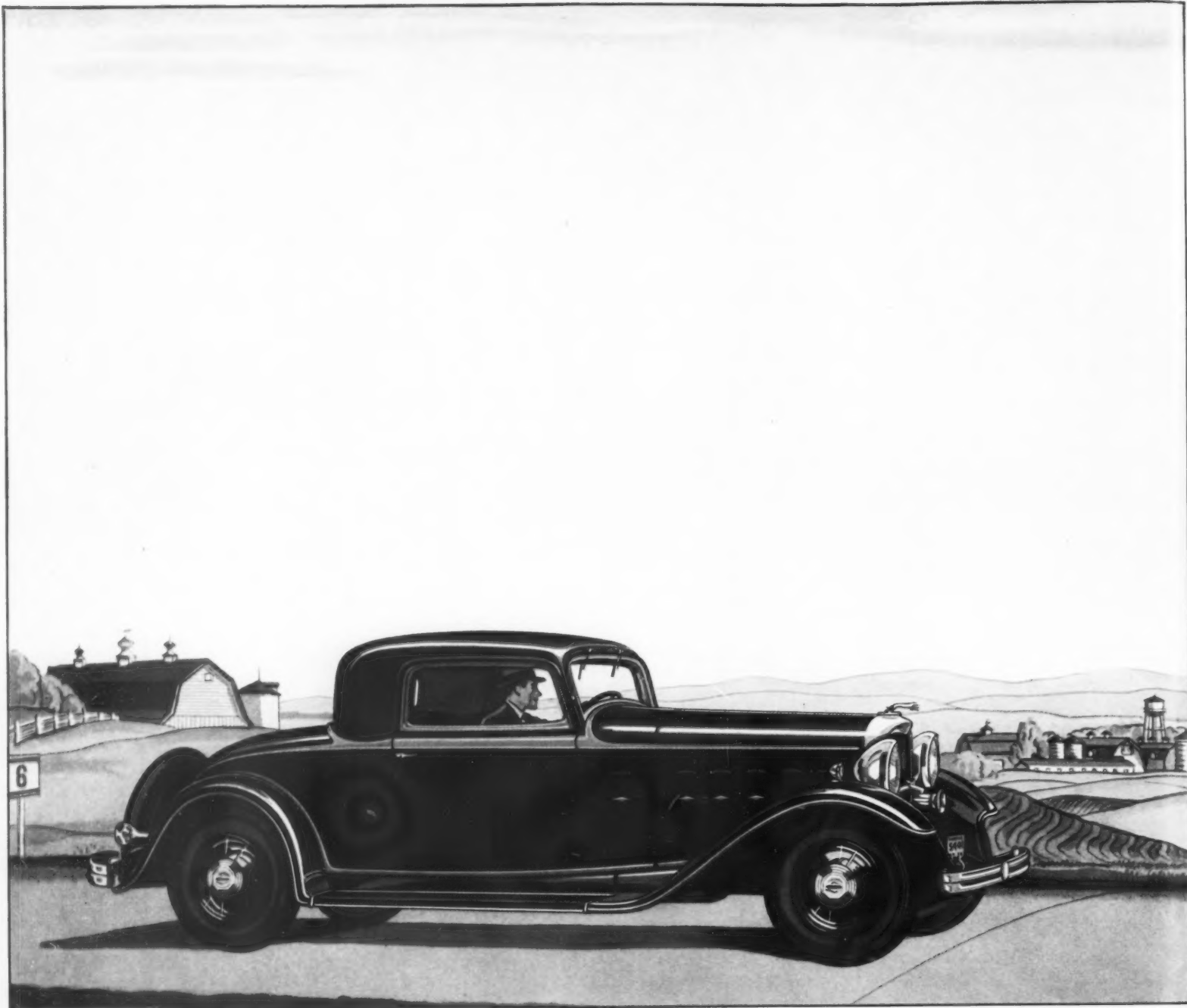
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# A PRACTICAL GUIDE

to interior decoration  
for your entire home



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Chartreuse walls, blue ceiling, blue Venetian blinds, and a burgundy carpet are striking color notes in this French bedroom. Curtains are of Directoire chintz in chartreuse, green, blue, and burgundy. Chandler Ireland is both the owner of this charming apartment and its decorator

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### House Building Material

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### House Building Misc.

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8. POPE & COTTLE. Sectionally constructed houses are illustrated and described. Also log cabins, cabañas, playhouses, greenhouses and garden furniture. POPE & COTTLE CO., DEPT. D., REVERE BEACH PARKWAY, REVERE, MASS.

9. LOG CABINS. Plans for a one-room, two-room, and four-room cabin and a "cabin that grows" are offered for ten cents each. SHEVLIN PINE SALES CO., DEPT. 926, 900 FIRST NATIONAL-SOO LINE BLDG., MINNEAPOLIS, MINN.

### Windows & Doors

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11. WHAT'S WHAT ON WINDOWS. Contains information on the advantages of the Silentite Pre-Fit Window Unit, which include ease of operation, weather-tightness and beauty of frame. CURTIS BROTHERS & CO., CLINTON, IOWA.

12. VUDOR PORCH SHADES. A leaflet describes these ventilating shades which will keep the porch cool in summer. HOUGH SHADE CORP., JANESVILLE, WISC.

## GARDENING

### Fences

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14. WAYS TO ENRICH HOME LIFE. Photographs show how the beauty of your garden may be protected by a Cyclone Fence. CYCLONE FENCE CO., WAUKEGAN, ILL.

15. BUFFALO PORTABLE FENCING. Booklet No. 83F gives full details on this fencing. BUFFALO WIRE WORKS CO., 475 TERRACE, BUFFALO, N. Y.

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## MISCELLANEOUS

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### Cameras

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48. N. Y. SCHOOL OF INTERIOR DECORATION. A general catalog of the courses given by this school. A home study course is offered for those who cannot come to New York City. NEW YORK SCHOOL OF INTERIOR DECORATION, 578 MADISON AVE., N. Y. C.

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# THE BULLETIN BOARD

**UNDER FOOT.** Recently we asked forty-three leading department stores in various sections some pertinent questions about rugs and carpets. Their replies, now neatly tabulated, show that of rugs the Axminsters lead sales with 31%, domestic washed rugs follow with 24.7%, genuine Orientals are 16.3%, Wiltons, 14.7%, velvets, 4.7% and the remaining 8.6% are miscellaneous. Small Oriental patterns seem to hold the lead in rugs, with rose, red and taupe the popular ground colors. There appears to be an increased demand both for plain and patterned broadloom carpeting. Here velvets lead, with Wiltons, Axminster, Frieze and Chenille following in order. The green tones are the most popular in these broadlooms.

**BIG WATERMELON CARVERS.** Among the claims to immortality made by Parker County, Texas, is that it grows the largest and finest Watermelons in the universe. This will probably be disputed by lesser sections with envious eyes on Parker County's reputation. However, they will have to step lively to beat its methods of carving these magnificent melons. Once a year, we are told, a monster "slicing" is given for the benefit of the populace, and at these affairs the surgeons and butchers are delegated to cut up the watermelons, presumably because both of them are handy with knives.

**NEW FRONTIERS.** City folks appear to be tiring of their effete life. During the past few years we have noticed a marked increase in the number of inquiries about log cabins and the fact that these cabins were to be erected, not in the howling wilderness, but within relatively easy commuting distance from the town. Evidently people are looking for new frontiers or hungering for frontier atmosphere, and the way to gratify it is to build a log cabin. Now that manufacturers have solved the problem of building cabins we won't be surprised if a part of the summer population goes native.

**ST. FRANCIS AND GARDENING.** Thus does Brother Leo tell of St. Francis' suggestion about gardening: "he told the brother that did the garden not to dig the whole of the ground for eatable herbs only, but to leave some part of the ground for growing green herbs that in their due times produce the Brothers' flowers for the love of Him that is called 'the flower of the field' and 'the lily of the valley'.

"Yea, he said that brother gardener ought always to make a fair little garden in some part of the garden land, setting and planting therein of all sweet-smelling herbs and of all herbs that do bring forth fair flowers so as that in their time they might invite them that did look upon the herbs and flowers to praise the Lord. For every creature doth cry out saying 'God hath made me on account of thee, O Man!'"

**INTERNATIONAL STYLE.** At Chicago's Century of Progress both the architecture and the decoration, we are informed, will follow the International Style. This sounded perplexing until, having read thousands of works about it in recent magazines, we were forced to believe it is just another name for Modernism. Or, as they call it on the Continent, Functionalism, which means architecture that works.

## COUNTRY BEDROOM

Whether I waken late or early,  
I shall waken happy . . . surely!  
Day-break drenching a whey-faced moon,  
Sunshine tilting a long harpoon  
Under a curtain . . . the ruffling air  
Twitching the skirts of the blue-chintz chair;  
Sound of the brook in a morning flurry  
Wrinkled with hundreds of waves of worry;  
House-wren giving a loud harangue  
On domestic life to a noisy gang  
Of sparrows seeking to drown his notes  
By ribald jeers from their gamin-throats.

Delicate step in the near-by hall,  
Silhouette on the paneled wall,  
Tail alert as a marching broom  
Here comes Lena into the room,  
Whiskers recently starched and laundered.  
"Here, get up," she says, "You've squandered  
Quite enough of a country morning.  
This is my last and second warning."

Whether I waken late or early,  
I shall waken happy . . . surely!

—MARTHA BANNING THOMAS

**CONVERSATION AT CHURCH DOOR.** Ecstasy is the life blood of great art and the capacity for it spells vitality. When we cease to feel ecstasy at beauty or noble deeds or splendid accomplishments, then life is no longer worth the living.

These sentiments, properly embellished, were delivered by an irate parishioner as she made her way down the village street. Only by sheer force of will had she managed to keep awake during the sermon. After service the parson greeted her at the church door. Outside the countryside was in the first flush of spring. "Doesn't that fill you with ecstasy?" she exclaimed. "Ecstasy?" the parson echoed. "I never felt an ecstasy in my life." To which she replied. "That, sir, explains your preaching."

**LAURA'S GARDEN.** Under this title has appeared a slim volume from the pen of Count de Comminges via the translation of Bernard Miall which charmingly pictures life in a French garden. The genius of the garden is the wife, and the annoyances no greater than amusing children and a husband. The diary—for such is its style—carries through the flowering seasons of a year. Light as fluff this, but it wins a place on the country house guest room bookshelf.

**THOSE PLANTING FOREFATHERS.** To gardeners the most valuable product of the current Washington celebration is the publication of "Colonial Gardens." This pamphlet has been prepared by the American Society of Landscape Architects under the chairmanship of Albert D. Taylor who marshalled an interesting coterie of authorities in particular fields. The history of Colonial Gardens is written by Bradford Williams. Arthur A. Shurcliff writes on Mount Vernon and other Southern Colonial places and on New England. Robert Wheelwright does the same for Philadelphia, Richard Schermerhorn, Jr. for New York, Bradford Williams for Charleston, and Fletcher Steele considers the making of Colonial Gardens today.

This variety of treatments gives a comprehensive view of the subject. Those who wish to make old-fashioned gardens of the types our forefathers planted will find all the necessary information in these pages. It is also a splendid evidence of what American landscape architects can do when they get together. Why don't they do it oftener?

**T-SQUARE AID.** Permit us to commend to your charitable inclinations the work being carried on by the Architects Emergency Fund. Due to the drop in building, hundreds of draftsmen have been thrown out of work, many of whom are now in desperate need. These men who handle the T-square are above the average. They belong to the upper white collar class. Highly trained and skillful, they are the ones who carry into practical execution the vision that the architect sees. Empty drafting boards in offices mean empty plates at home. When dust gathers on the T-square many go hungry.

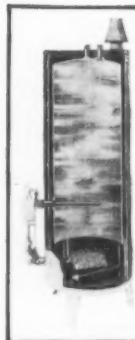
Build if you dare—for that will give work.  
Give if you can't build.

**PHILOSOPHIC BOUQUETS.** The present rage for Japanese flower arrangements brings up the pertinent fact that to the Japanese these are philosophic bouquets. Each twig and flower has its own meaning and their arrangement is clothed in a symbolism calculated to express beliefs and arouse deep thoughts. They are outward and visible signs of things inward and spiritual. Fortunately, the judges of these arrangements at flower shows are not obliged to go deeper than the outward, visible signs.

**THE KOREAN TOUCH.** Or maybe it is Japanese—we aren't quite sure which of the Oriental peoples it is who wear white for mourning. Anyway, here we are again recording the persistent passion for white—white walls, white curtains, white lamps, white vases. It may be just one of the passing fancies of these erratic times or, perhaps, our civilization is in white mourning. In earlier times the rule used to be "when in doubt, wear black." Today we have swung clear to the other end of the spectrum.

**CHOWDER COMBAT.** Now that summer is upon us and oysters have gone out and clams come in, we once more take a ringside seat at the chowder combat. Those who come from that area of the Atlantic seaboard stretching northward from New London claim milk as the only basis for true clam chowder. These are the white chowder class. Those who hail from New London southward champion the use of tomatoes and whatever other vegetable ingredient pleases their fancy. These make up the red chowder class.

The supreme contempt of the Yankee for red clam chowder is equalled only by the visible disappointment of those others before whom is set down white clam chowder.



Cross-sectional view shows the construction details of "Pittsburg BEST" automatic gas water heater, manufactured by the Pittsburg Water Heater Co., Pittsburgh, Pa. "Pittsburg BEST" incorporates several improved features. An all-welded EVERDUR tank built to withstand 400 pounds hydrostatic pressure provides maximum durability and an unusually wide margin of safety.

"Pittsburg BEST" Gas Water Heater, made by Pittsburg Water Heater Co.

## *Rust-proof* Storage tanks...economical in service and moderate in price

*Why take chances on a water heater with a tank that RUSTS?*

WHEN YOU purchase an automatic water heater, bear in mind that hot water *hastens* the formation of rust... that if the tank is made of rustable metal it will become a source of annoyance and expense, and sooner or later it will have to be replaced.

Remember also that every time you allow rust-stained hot water to "run clear," you waste the fuel used to heat the water... and, if the heater is underfired, an ac-

cumulation of rust within the tank interferes with heat transfer and necessitates the use of more fuel.

Then why take chances on a rustable tank? Why invite the trouble and expense that you know a *rust-proof* tank will eliminate? *Copper and Everdur cannot rust*... tanks of these durable metals provide clean hot water, year after year, heated without wasted fuel.

Everdur...Anaconda Copper, alloyed with silicon and manganese, has recently been adopted for tanks by a number of heater manufacturers. This metal, produced solely by Anaconda, combines the corrosion-resistance of Copper with the

strength of steel. Easily welded, Everdur is considered the ideal metal for rust-proof tanks of the dependable welded type.

Water heaters with tanks of Everdur or Anaconda Copper, and range boilers of these metals, are available today at prices that a few years ago would have seemed ridiculously low for such dependable, rustless equipment. Leading manufacturers offer a wide choice of sizes and types. For further information, see your gas or electric company, or plumbing contractor; or write The American Brass Company, General Offices: Waterbury, Connecticut. In Canada, Anaconda American Brass Limited, New Toronto, Ontario.



## Tanks of ANACONDA METAL



## Contents for July, 1932

# HOUSE & GARDEN

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### Architecture

- AFTER THE EARLY AMERICAN TRADITION, James Jennings Bevan . . . . . 17
- SIDE DOOR IN PENNSYLVANIA, Cameron Clark . . . . . 19
- IN THE TRADITION OF THE VIEUX CARRE, Armstrong & Koch . . . . . 28
- A REMODELED RESIDENCE IN NEW YORK'S CHELSEA . . . . . 30
- BUILD YOUR PERSONALITY INTO YOUR HOME, Arthur B. Lincoln . . . . . 41
- A FAMOUS ILLUSTRATOR CHOOSES COLONIAL, Harriet Sisson Gillespie . . . . . 42
- POINT HOUSE, SPIT HEAD, BERMUDA, Hudson Strode . . . . . 46
- A GUEST HOUSE EMANCIPATES, Donald G. Tarpley . . . . . 48

### Gardening

- SPRING PAUSES BY THE POOLSIDE PATH . . . . . 14
- COLOR NOTES FOR SPRING GARDENS, Robert S. Lemmon . . . . . 15
- SEAMSTRESS OF THE GARDEN . . . . . 18
- AN OHIO SLOPE TRANSFORMED . . . . . 24
- HOMES FOR BIG AND LITTLE BIRDS . . . . . 36
- THE BARS OF THE POPLAR GRILLE . . . . . 40
- MODERN GARDENS AS THE GERMANS DO THEM, G. T. Huntington . . . . . 44
- THE GARDENER'S CALENDAR . . . . . 52

### Decoration

- ALSO FIRST IN THE MOULDS OF HIS POTTERS, Albert Lee . . . . . 20
- WHITE SETTINGS FOR FLOWER SCHEMES . . . . . 22
- WHITE THEMES IN THE NEWEST TÔLE . . . . . 23
- \$500 DOES THE BUDGET COTTAGE BEDROOM, L. T. Luke Kelly . . . . . 32
- HOUSE & GARDEN'S NEWS-REEL OF COUNTRY LAMPS, Margaret McElroy . . . . . 34
- MAKING LIGHT OF SUMMER'S NIGHT . . . . . 35
- SIXTEEN BRIGHT IDEAS IN PILLOWS . . . . . 38
- A SELECTION OF VIVID COTTONS . . . . . 39
- FRENCH FOR FEMININE GRACE, Mrs. Elizabeth Peacock . . . . . 50

### General Features

- COVER BY ANTON BRUEHL (Bourges color photo—Condé Nast Process)
- THE BULLETIN BOARD . . . . . 11
- AL FRESCO LUNCHING IN MODERN COMFORT . . . . . 26
- PUTTING PLEASURE INTO PICNICS, Leone B. Moats . . . . . 27
- WHAT MAKES GOOD FURNITURE GOOD?, Ralph C. Erskine . . . . . 29
- WHAT'S NEW IN BUILDING, Gayne T. K. Norton . . . . . 51
- IT'S ON PAGE . . . . . 63

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Many of the finest Colonial residences we have been privileged to show originated upon Cameron Clark's drawing board. His talent for following the mode of our forebears has taken him into the field of New England's ecclesiastical and civic as well as residential design



Equal facility in handling the various residential styles dictated our selection of Donald G. Tarpley to design the guest houses on pages 48 and 49. Several more examples of how Mr. Tarpley would house the welcome guest will appear in a future issue of House & Garden



A decorator of unusual talent and imagination, L. T. Luke Kelly is associated with the Empire Exchange with whose distinguished interiors readers of House & Garden are familiar. On pages 32 and 33 is one of a series of budget rooms lately created by Mr. Kelly

## WHO IS WHO IN HOUSE & GARDEN



Harry G. Healy

### Spring pauses by the poolside path

POET'S Narcissus, Laurel and Forsythia stage a show in white and green and gold when May comes to the garden of Mrs. Louis S. Levy, Dobbs Ferry, N. Y. On the opposite page a later color combination of Pansies, Iris and Lilacs is shown in the informal border of another garden near New York



## COLOR NOTES FOR SPRING GARDENS

By Robert S. Lemmon

WE hear much, these days, about the new discovery of color as an enriching and heartening influence in life. Excellent—most excellent indeed—but no more "new" than the Stone Age. Old Lady Nature has been a color expert ever since she was in short dresses and pigtailed, and if humanity is only now awakening to the importance of her precepts, it really is nothing to boast about.

There is no greater outdoor opportunity for the effective use of colors than in the spring garden, especially the sort of spring garden which emphasizes the bulbs. Crocus, Daffodil, Tulip, Grape Hyacinth, Scilla—the list might be longer, but of no greater appeal. For in the days when winter's wracks and ruins are but lately over, the upthrust of leaf and bud from the unseen corm is more than a promise of coming brightness. It is as pleasant as the swelling of the tree buds after an April rain or the call of the first robin.

Like so many other phases of gardening, spring color effects must be planned far in advance. Right now, while the flower memories of last April and May are still clear and the growers' new bulb lists with their special inducements for early ordering are about to arrive, is the best of times to set pencil to paper. The months before the blossoms open will pass swiftly enough, and anyway, all good gardens must be started long before they flower.

These spring-flowering bulbs lend themselves to innumerable delightful combinations with each other or with other plants, both herbaceous and woody, which bloom at the same time. Plant them generously in broad, informal drifts or scattered in naturalistic fashion. Here and there, where an intimate and exquisite picture is to be glimpsed at close range, a little isolated group becomes invaluable. But beware of the Victorian style of bed planting which featured designs of stars, anchors, Flying Dutchmen and heaven knows what other grotesqueries! It may be (?) permissible for the town boosters of Beechwood-by-the-Swamp to spell it with Hyacinths on the terrace beside the railroad station, but such horticultural atrocities are not for your lawn or mine.

Yes, spring color notes in the garden are infinite in their variety. There is no space here to do more than suggest a few which may serve as a beginning from which to advance as inspiration or ex-

perience suggests. So look upon the list that follows as scarcely more than the kindergarten class in the absorbing school and college of plant companionship.

Pink and Cherry-colored Tulips: Rosa Bella with *Thalictrum glaucum* and white Columbines. Los Angeles with *Phlox divaricata*. Flamingo with *Nepeta mussini*. Kriemhilde with Thrift and *Anchusa myosotidiflora*. Leda with blue Pansies. Princess Mary with Bleedingheart, *Nepeta* and Forget-me-not. Anton Mauve and Barbara Pratt with *Viola Jersey Gem* against a Persian Lilac background. Duke of Portland and Jubilee with a footing of purple Pansies.

Lilac and Mauve Tulips: Valentin with pale yellow Iris and brown Pansies, against white Lilacs. Solomon with *Viola Jersey Jewel*. Le Mogul with Blue Pansies. The Bishop with Siberian Wallflower.

Red Tulips: Colonel Cuney with other Tulips of dusky tone. Victoire d'Oliviera with white (Continued on page 60)



Mattie Edwards Hewitt



George H. Van Anda

**A**n intimate effect is given to the small entrance hall in the home of Paul E. Bessire at California Ridge, Eastchester, N. Y., by enclosing the stairs and finishing walls in a white grounded Empire paper figured in red, blue and green above a green painted dado. Alongside the stair arch is a coat closet. Black and white marbled linoleum is on the floor

**P**ART of the dining room is shown at the left, above. Behind the screen is the doorway to the kitchen. Cabinets are built in at either corner on this side of the room. Above a painted dado, a wall paper that shows a panorama of trees and foliage gives an effect of spaciousness. Furniture is 18th Century English and American. Woodwork is in cream

**T**HAT the living room of the Bessire house is a friendly, restful place is apparent from the corner view at the left. A convenient spot for work or study here is provided by the fine Sheraton desk before the Louis XV needlepoint-covered armchair. Built-in bookshelves with cabinets beneath line the fireplace side of the room. Decorated by Florence G. Smith



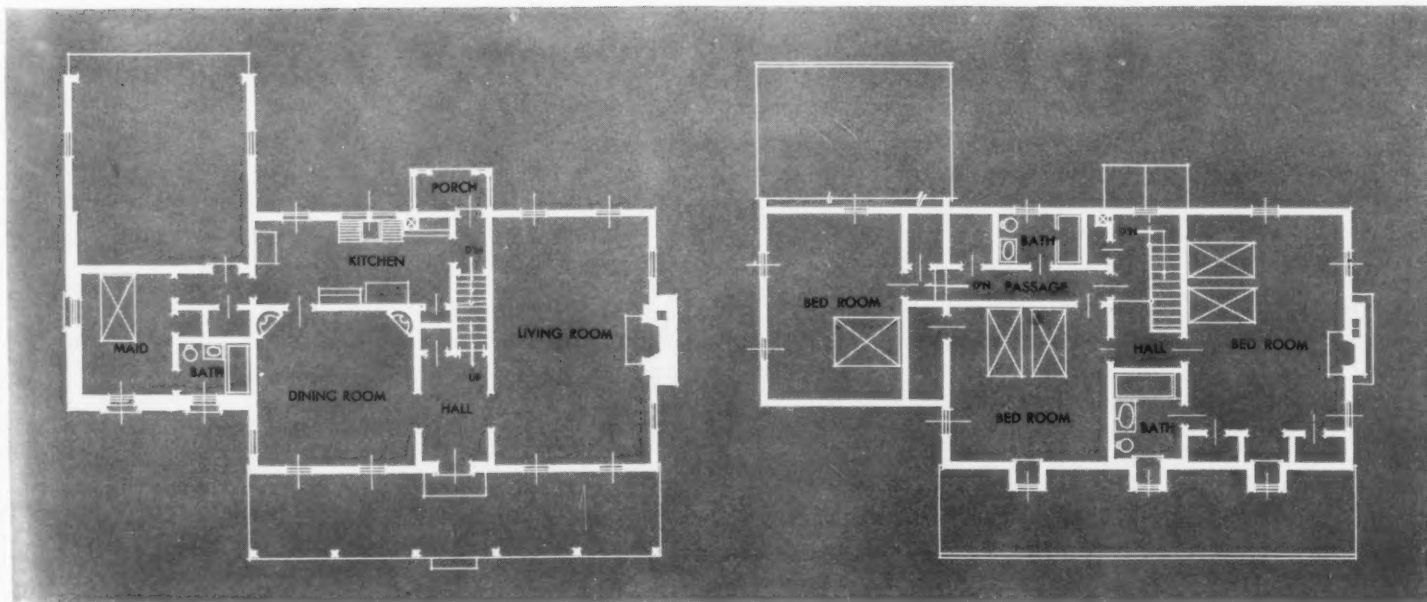


George H. Van Anda

**A small house carried out after the Early American tradition of the region in which it stands**

THE architect of this residence, James Jennings Bevan, has based its design on the original Colonial farmhouses of the section of the country in which it is built. The main portion of the house is clapboarded. Part of the wing is in fieldstone. The deeply-revealed entrance doorway is notable for simplicity and delicacy of detail

THE plans, below, show a logical disposition of rooms. First floor space to the right of the hall is given over to the living room; dining room and kitchen are at left. Maid's room and the garage are in the wing—the garage exceptionally well carried into the scheme. Three bedrooms and two baths are on the second floor



## Seamstress of the garden



**T**HE GRAND couturiers of the world all have shadows. Chanel has a shadow on East 62nd Street—yes, very east of Third Avenue; Vionnet has one almost under the elevated—near Second Avenue, where fittings are given between the thunderous rumbling of the trains overhead. There are probably hundreds of other shadows in New York and in every other large city of the well-dressed world—clever people who copy and are inspired by the well-known creators of fashion, turning out pretty clothes to be worn by pretty, ambitious women, who would, if they could, be dressed by Chanel. Instead the shadow does them very well, turning out clothes with the fine flavor of the originals at but a fraction of their cost.

**S**O IT IS with gardens. Doubtless the famous gardener, Lenôtre, had shadows all over France; where else did those lovely well-laid-out gardens one finds in all provincial towns come from? Here in America, why shouldn't we have Ferruccio Vitale shadows and Ruth Dean shadows and a number of composite shadows of all the fine landscape architects and gardeners that we know? While it is comforting to have a master hand lay out our garden, if we can't afford one, or the place doesn't warrant one, why should we not make use of a garden seamstress?

She is the woman who, by experience and perhaps a course or two at a garden training class, and much reading, has learned a great deal about practical gardening. Every small town and country place has such a nice woman, whose husband has lately taken a "10 to 25%". Budgets won't balance. Why not try being a seamstress gardener for all the gay young people, with gay young houses, who long for gay young gardens, but lack knowledge of how to go about making them?

**T**O START on this garden seamstress career, telephone or write notes, or better still, send out beflowered announcements, which give a less personal and more professional touch than the telephone call, saying that each morning or afternoon you will come from nine to twelve or from two to five to assist in planning and planting and caring for their gardens.

Once a week will usually prove sufficient for each client. You will help lay out the garden, discuss the seed catalogs, tell them where they can procure loam, fertilizer and the homely things that build a garden into a flowering state at the best prices. You'll help plant, prune and advise in the smallest detail. Your charge for these services will be a standard rate of so much per hour.

You'll bring your own rake, spade and fork and small things in your car. Allow something for gas and equipment. You have two hours at noon to get your lunch and rest-up before you're off again to another floundering gardener. If

you're really smart—New England smart—you'll have grown lots of flats of annuals and perennials, and put these in the rumble of your old roadster and sell to your customer, at a very small profit, in case she hasn't sown the right seeds herself. You could make a feature of having a mixed annual flat with eight or twelve each of twelve annuals. I find that green gardeners always plant a full packet of seeds and their garden has little variety, as four or five packets have filled up all their space. Here is a chance to make a profit by supplying plants to give the needed accents. The perennials could have been started by the seamstress in the fall and sold in the spring.

During the winter it might be well to send out notes that at this period your assistance is available in planning for the summer at a slightly reduced rate. In these consultations you could make up planting diagrams so that your client can begin the actual work from a well-rounded scheme.

**A**NOTHER chance for the seamstress gardener to be of service is to develop a small vegetable garden for her customer. Start with Peas, various Beans, Carrots, Onions, Corn and Tomatoes, not too much of any kind, and then if there are room and enthusiasm, say four Rhubarb plants, four yellow Tomatoes—divine for conserve—four red Currant bushes, varied Strawberry plants and Raspberry canes and start that joy of spring country-livers—an Asparagus bed. These perhaps are things for your second-year students! And a tiny herb garden goes one step beyond. It is not much trouble, once it's started, and it only takes a little space. A Mint bed, Horse-radish, Chives, Parsley and a few odd plants of herbs for salads and soup.

As to how much you go into these last two gardens depends upon the time given it by your pupil and her desires. While fruit and vegetables are to be had very cheap in the markets, there is a particular joy in eating your own.

**T**HE GARDEN seamstress may be able to pick up many crumbs from the rich gardener's table. He may or may not be a rich man, but his garden is rich, and he will be glad to give you his Iris when it's divided; his surplus Gladiolus corms, his seedlings and off-shoots, all yours for merely the coming and getting.

Every season into your own garden come a horde of basket and trowel bearers and year after year they clug, clug down the road, richer than they came. Imagine the pleasure of playing fairy godmother to a deserving grimy brown garden seamstress, not the pinched little dress seamstress, stitching away in the attic dormer wishing her Geranium in the tin can would blossom! Consider her and then consider your own chances and start on your career with enthusiasm, a 1926 Ford and a flock of young things wishing to be told all you know of Phlox and Peony, spade and trowel!





William M. Rittase

### Side door in Pennsylvania

TAKE a perfectly plain doorway. Frame with the simplest sort of latticed arbor. Encourage a vine up one side. Add a few rays of mid-afternoon sun. The result will be a picture whose joy never fails—and one that can be duplicated the world over. The home of C. Dudley Armstrong, Lancaster, Pa. Cameron Clark, architect

## He is also first in the moulds of his potters

THE EARLIEST ceramic portraiture of Washington was, curiously enough, produced in England, even during his lifetime, and only a few years after the close of the Revolutionary War. But this is really not so very strange, when we consider that there was at that time a vast array of Englishmen who never had any sympathy with the warlike attitude of the King and his ministers toward the American colonists, whose struggle for freedom they openly approved. Indeed, it was as early as 1790 that Enoch Wood, the famous potter of Burslem, made his first bust of George Washington. At about the same time, Josiah Wedgwood modeled a black basalt bust of excellent workmanship and portraiture. Examples of this may be seen in the Wedgwood Museum at Etruria, the

Willett Collection at Brighton and in the Metropolitan Museum at New York.

It is perhaps curious that these busts modeled by Wood and Wedgwood should have been such good likenesses, as neither of these sculptors ever saw Washington, and necessarily derived their inspiration from engravings and prints. Wedgwood may have seen a cast of Houdon's bust, but even this seems improbable.

The Enoch Wood bust, being smaller than Wedgwood's, achieved immediate and wide popularity. So much so, that it was copied by many other Staffordshire potters, after the piratical custom of those times. This bust is about 8 inches high, and is generally known as the blue-coated bust, although I have seen specimens decorated in green, brown, and even in red. It is

By Albert Lee

still being made today, and these modern copies are frequently passed off by unscrupulous dealers as old pieces. But it is fairly easy to distinguish between those made in Wood's time and the products of later years. On the earlier pieces Washington's waistcoat displays two carefully modeled buttons below the jabot; in the later pieces there are three or four buttons put on with a brush, like the rest of the decoration. The older pieces, being made of a finer clay, weigh only about one pound, the copies weigh one pound and a half, or even a trifle more.

Indeed, so ruthless was the misappropriation of Wood's design that, in 1818, he made an entirely new model, bringing his subject up to date, so to speak, and portraying Washington as he appeared in his declining years. These later busts are all impressed on the back with Wood's name and the date. That Wood should have found it profitable to produce a portrait of Washington, nearly twenty years after his death, indicates perhaps the measure of Washington's fame in Britain at that time.

The Staffordshire potters also made numerous portraits of Washington on the "Old Blue" plates in which there was so extensive a trade with Americans during the early years of the Nineteenth Century. But,



1. Face-jug, modeled by J. S. W. Starkey, East Liverpool, Ohio, 1892. 2. Toby-jug, modeled by W. W. Gallimore and produced by Lenox, Trenton, N. J., 1898. 3. Figure modeled by Enoch Wood, Burslem, Staffordshire, about 1810. 4. White porcelain equestrian figure, modeled by Albin Doebrich, produced at Augarten, and presented by Austria to President Hoover





with rare exceptions, these portraits were not the principal feature of the decoration; they were usually small medallions, associated with portraits of other American national heroes, the principal design on the ware being scenic. In 1820 Enoch Wood produced a plate commonly called "Washington with scroll in hand" on which Washington is shown in full figure as the central motif, with the same design repeated four times around the border.

At Liverpool a number of pitchers were produced with prints of varied design, including portraits or figures of Washington. Several were issued at the time of his death, notably "The Apotheosis" pitcher, made about 1800.

In France, too, the potters were producing porcelain statuettes of our American hero during the early years of the 19th Century. Several of the Paris potteries made figures of Washington, with but slight facial resemblance, but in postures expressing the French conception of what his attitude toward perfidious Albion should have been. One of these statuettes shows Washington trampling upon a wretched feline animal, intended to represent the British lion. Another pictures him with the American eagle at his side, crouching over the smashed armorial bearings of Britain. In both (Continued on page 56)



5. Bust by Enoch Wood, Burslem, about 1790. 6. Parian pin-box, white and gold, probably German, about 1860. 7. Black basalt bust by Wedgwood, about 1800, in Metropolitan Museum. 8. Statuette by Badin Frères, Paris, about 1810. 9. Earliest known American-made pottery portrait showing Washington as a Mason, Jersey City, about 1826. 10. Plate by Perrin, Marseilles, about 1815



Anton Bruehl

### White settings for flower schemes

VIVID white pottery, porcelain and glass to frame your flowers. (Top row, left) Italian pottery shell dish, Mayhew Shop; a gay yellow flower decorates the pot with saucer, Macy's; fluted holder, modern German porcelain, Rena Rosenthal. (Center) Raised ivy design on tub-shaped plant holder, Olivette Falls; leaves form handles on small porcelain pot, Rena Rosenthal; vase with wheat motif, Olivette Falls. (Bottom) The tiny glass basket, charming for Pansies, and log tripod, Chintz Shop. Square porcelain cachepot, Rena Rosenthal

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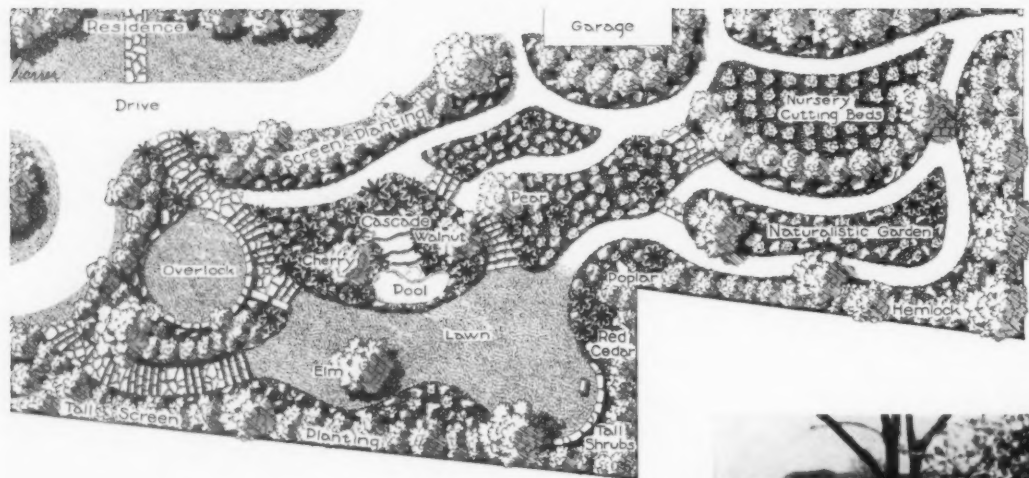
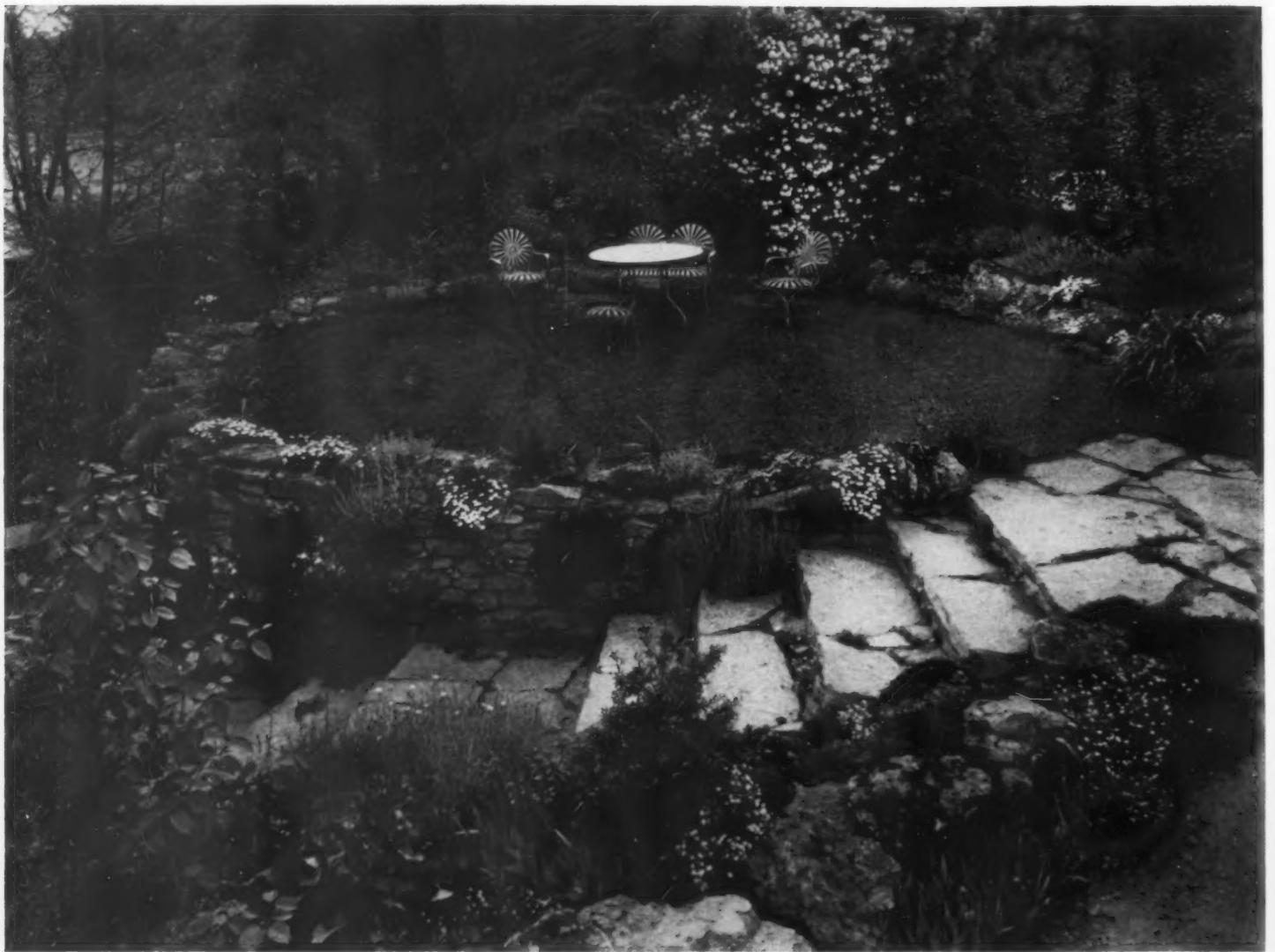


Anton Bruehl

This charming tôle for flowers is creamy white touched with gold or soft spring green. (Top row, left) Cream and gold pitcher, Mayhew Shop; gold decoration on tall vase, Charles Hall; white container in green wire basket, Chintz Shop. (Center) Boat shaped centerpiece, gold design, and bud vases on gilt wire arrows, Charles Hall. (Bottom row) Classic scenes on square jardinière, Mayhew Shop; square holder decorated in green and gold, Macy's; white and gold fluted dish for short-stemmed flowers, Charles Hall

**White themes in the newest tôle**

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THE secluded "overlook" terrace with its encircling wall and steps is richly furnished with rock plants, though only a year and a half old when the above photograph was taken. At the left is the ground plan of the garden and, below, the site as it was before the work began. This is the rock garden of Paul C. Martin, Springfield, Ohio, of which Louise P. Mealey was landscape architect

**An Ohio slope transformed into a rock garden rich in plants and pleasant views**







AT THE left is the upper path, approaching the overlook from the rear of the garden. A year and a half before, this was completely barren of planting. (Center) Near the overlook are rough stone steps flanked by woodland planting. At the bottom of the page is shown the pool with its Ferns and low conifers. The overlook is visible at the left of the picture



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## Al fresco lunching in modern comfort

**EVEN** fastidious males who habitually dodge picnics will be comfortable in this setting. The table with green top and short legs folds into a leather case 15 inches square, Alice Marks. On it are paper plates, red and green borders, green checked paper napkins, Dennison; green handled knives and forks, Macy's; green beetle ware glasses, Altman's; white pottery olive jar, Alice Marks; brass toasting fork, Hammacher Schlemmer. Mexican basket in vivid colors, Wanamaker. Folding rattan sand chair at left, Chintz Shop

**A** PRELUDE to the perfect picnic is the gallon capacity syphon thermos, Hammacher Schlemmer. Next, fitted kit of tan calf with yellow beetle ware, Macy's. Roll mattress in reversible red and navy permatex, Saks-Fifth Avenue. (Left) Paper plate, green and red design, Hammacher Schlemmer; smaller plate, red and blue border, Macy's. Paper cups, salts and peppers, Dennison. Pastel spoons, Lord & Taylor. Paper napkins: red and blue sampler, and green flowers, Dennison; red triangles, Hammacher Schlemmer



## Putting pleasure into picnics

ALTHOUGH we gradually discard most of our childhood opinions as we reach so-called years of discretion, few of us ever get over the notion that it's pretty "sissy" to have a table cloth or knives and forks at a picnic. The result is that, rather than introduce a few refinements into the business of eating outdoors, most people continue to accept messiness and soggy sandwiches as the inevitable adjuncts to a picnic. I was one who could never see the point of eating in the open air unless there was a necessity for it until, during my travels, I was converted by a few hostesses who understood the delicate art of giving picnics. They chose beautiful settings and knew how to give the guests the impression that, like the little girl in the fairy tale, all they had to say was "Little table appear", and there would be a table set with linen and silver and delicate foods. At the words "Little table, depart", it would disappear with equal suddenness.

But I had to go to Mexico to meet a woman with a picnic genius. Her success had nothing to do with the country. Anyone willing to give the same attention to every detail can obtain the same magical effect in any part of the world. During my visit we went on three picnics. The first occurred on a motor trip from the capital to Puebla.

### BY A ROADSIDE

We had been driving for over an hour through pine forests when we came to an opening where there was a breath-taking view of snow-capped Popocatepetl. There our hostess called a halt saying, "I knew that we would get a late start so I had luncheon prepared."

Like a conjurer she brought a thermos of tomato juice from a pocket in the car. We drank this out of paper cups while the chauffeur set out luncheon things with such speed and dexterity that I forgot the view to watch him. He stretched the laprobe on a grassy patch some distance from the road, then from the car trunk, he took a folding table, four gayly colored chintz cushions, two *tompates* (tubelike Mexican baskets) and a linen folder marked "Picnic." He set up the short-legged table on the blanket, spread the cloth which came out of the folder, anchoring it down at each corner with thumb tacks, and marked the places with four napkins. Two thermos bottles came out of one of the *tompates*, and a bottle of red wine and one of water, which he uncorked

### Here are three original ways of doing it, and recipes for these occasions - By Leone B. Moats

before putting on the table. From the other basket he drew four packages, neatly tied up with red, white and blue tape, placed one beside each napkin, carefully arranged the cushions on the ground, and retired to the car to eat his own lunch which had been prepared with equal care.

The packages contained two cardboard plates and a number of small parcels, separately wrapped in waxed paper, with the contents of each plainly written on the outside. This made it possible to open them in their correct order, throwing the paper as we went along into the basket left for that purpose. There were a squab pigeon to be eaten with the fingers; two very special stuffed eggs; two tomato and cucumber salad sandwiches; a French roll, buttered, and a generous slice of tea cake, still warm from the oven. Besides all this, there were pickles and olives and salted nuts, cubes of sugar and a wooden spoon for the coffee which, with the hot milk, was in the thermos bottles. When we had nibbled the very last crumb, two folding backgammon boards were produced and we sat on the blanket and cushions and played while the chauffeur cleared up what little disorder there was. This delicious meal had been brought about with the utmost ease and perfection, with none of the disorder and confusion usually associated with picnics.

### PICNICKING EN ROUTE

A few days later we drove to Chipango to see the Diego Rivera paintings in the Architectural School. This time we had what our hostess called an "eat while you go" picnic, for we ate our luncheon while driving along in the car. Again it was wrapped in individual packages, but, this time the plate was tied up in a huge linen napkin, so large that it could be tucked under the chin and spread over our fronts. Not the very best of table manners, perhaps, but the most practical of picnic manners. A fried breast of chicken was pulled into pieces so that it could be eaten with the fingers, two hard-boiled eggs, with mixed pepper and salt attached, a dill pickle, and three kinds of sandwiches; *aguacate* (alligator pear, to you), water cress, and a sweet one of dates and nuts.

Two mandarins had been sectioned and neatly put back into their skins. This time the thermos bottle contained a cool, refreshing drink called "Sangria", and there was beer for those with more robust tastes.

### A PICNIC FEAST

Later that summer there was a riding picnic to Los Remedios, a beautiful old church on the top of a hill overlooking the whole valley of Mexico. We rode for nearly four hours in the burning sun and arrived hot, hungry and very thirsty, to be greeted by the cool, gay sound of a cocktail shaker.

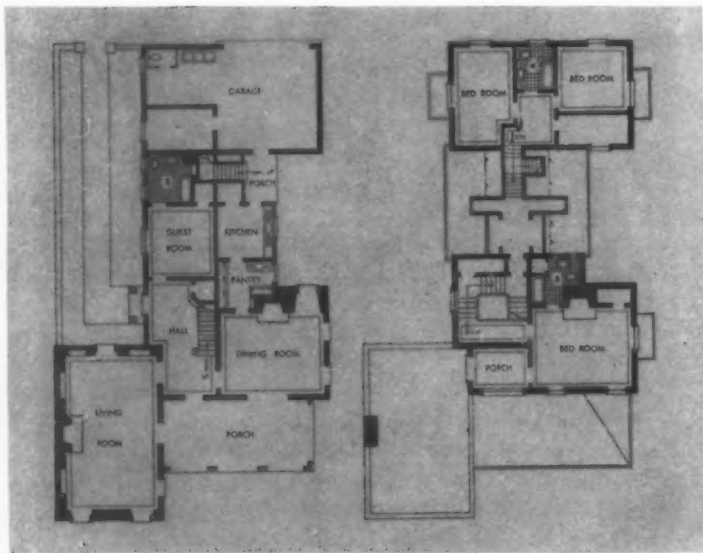
Two cars had been sent ahead, carrying gallon thermos bottles, thermos jars with three food compartments, fitted kits as well as blankets, Mexican painted gourds and an ice cream freezer. The table, or rather tables, (we were twenty strong) which had been borrowed in the village, were put together in a shady grove of trees and covered with a green and white checked cloth. There were chairs (also commandeered from the village), and brilliant Mexican blankets and cushions were scattered over the ground.

The table was laid out for us complete with china, glass and silver and there were even place cards tied around the necks of toy straw horses. At one end there was a cold leg of lamb, at the other, a Virginia ham which had been cooked in pulque, the national drink, which I can't recommend as a beverage but which is certainly champagne's superior when it comes to cooking ham in it. Two bowls of salad, one of potato which had no relationship to the soggy, discolored mass one usually gets under that name, and *guacamole* of alligator pear. Plates of buttered squares of white bread and French rolls saved the trouble of cutting or buttering bread, and there was plenty of mustard and pickles for the cold meat. An ambrosial Brunswick stew simmered on a charcoal stove and, for those who could find a bit more room, there were lemon ice and cookies and a painted gourd full of fresh fruits. And, at the risk of seeming an old meany, I must add that the official drink was beer drawn from a keg which had been (Continued on page 54)



In the tradition of the Vieux Carré

Armstrong & Koch, architects



WHILE the New Orleans home of Dr. Joseph Weis is a remodeled cottage, alterations were so extensive that the result is practically a new house. The garden face is shown above

IN DESIGN Dr. Weis' house is an adaptation of the Vieux Carré type, emphasizing the French idea of an enclosed garden to the rear. Walls are whitewashed over a strong pinkish cream



## What makes good furniture good?

VALUES in furniture are determined by two things: one, utility; and two, style or design. Utility means its strength, comfort and capacity. Style and design mean its proportions, form, the correctness of traditional details of ornament in a given period, and all those elements which go to make up its value in the eyes of a cultivated community. There is, naturally, very little merit in a piece if it lacks either utility or good design.

In furniture of fine quality the cost of the wood is a minor factor. The amount of hand labor is what costs.

In buying furniture one should not say, "I want to see your dining-room suites", as though they were packages of breakfast food or "hand-me-down" coats. Rather say, "I want to see some 18th Century American or English dining furniture of good tradition." Or "I am planning a simple Early American bedroom and would like to find interesting pieces, authentic in design." If the salesman shows uncertainty or fails to answer with an intelligence that shows a comprehension of his subject, you are not in hands that will help you make a sound choice. If, on the other hand, you are met with assurance and are shown furniture that the salesman claims to be of correct character, then you should ask him to point out the reasons for these claims, the sources of design and the significant details of construction. By this method you will soon find out who, in your community, possesses knowledge of good furniture; and knowledge is absolutely indispensable if one is to secure real value in anything.

In order to have a fair understanding of what constitutes values in old, hand-made furniture as a foundation to understanding values in modern furniture, seek out a good cabinet-maker who does repair work and ask him the following questions: (1) What is a mortise and tenon joint? (2) What is a dowel joint? (3) What is a hand dove-tailed joint? (4) What is a machine dove-tailed joint? (5) What is flush construction? (6) What is a bead around drawer fronts? (7) How are springs tied in upholstered pieces? (8) What is the relative cost of making a bookcase door with small panes of glass and wood muntins between them; or one large pane and a wood lattice over it to look like muntins? (9) In what ways did the great cabinet-makers make use of veneers? (10) Compare the cost and strength of built-up, laminated panels, tops and ends with those of solid wood. (11) How were the true Windsor chairs joined?

### Some fundamentals of manufacture that the purchasers should know • By Ralph C. Erskine

For those who can not get this information direct from a skilled workman or manufacturer the following brief answers are included:

(1) Mortise and Tenon: When the end of a board is fastened to the side of another, as in a door frame, a tenon, like a tongue, (from the French *tenir*—to hold), is cut on the end of the board and is fitted into a mortise, or rectangular hole that is cut out of the side of the other board. This type of joint was universal in all old furniture. When a modern maker states that a desk or bureau is made with "mortise and tenon construction" he does so with pride. The tenon should be a glove fit into the mortise before it is glued. Often in the old pieces a peg was put through from the outside with the end showing. This is called a "pegged joint" and is regarded as a mark of quaintness and hand work. It is appropriate in pieces of oak, maple, pine and early walnut dating up to 1740 in design. It is rarely found in the mahogany pieces, except in very fine chairs where the seat rails join the back posts. Manufacturers who use pegged joints today are probably paying attention to the correctness of other details.

(2) A dowel joint was invented to take the place of a mortise and tenon. Instead of the rectangular tenon on the end of a board, the end is sawed off straight and a little pin or round stick is put in to join both pieces together. These pins may be clustered, two or three in a row, and when large pieces of wood are being joined together, as in upholstered chair frames, this practice is correct; but dowel construction, as commonly practiced in desks, bureaus and even tables and chairs, is the cheapest known method of joining and is more often bad than good. One might paraphrase the old jingle—Mortise piece, buy it; A few dowels, try it; A dowelled desk, see how it goes; A dowelled chair, give it to the crows.

(3) A dove-tail joint is used in fastening a drawer side to a drawer front. Pull out a drawer and notice a series of key shaped notches down the corner. These notches looked to the cabinet-makers like the fantail of a dove. In *hand dove-tailed* drawers long and short dove-tails alternate. If a maker has taken the trouble to fashion

even the small drawers of a desk or cabinet with hand dove-tails, it is almost an infallible sign of good workmanship in other respects. All old pieces are hand dove-tailed. Many old chests were made with dove-tail joints at all four corners. Sometimes the end of an old bureau was dove-tailed to the top. If this construction is used by a modern maker, you can be sure he has a fine appreciation of the highest quality of workmanship.

(4) A machine dove-tailed joint has all the dove-tails equal in size, generally about three-eighths of an inch wide. The machine joint is practically as durable as the hand joint. It is used on even the finest modern furniture and is therefore not a guide to quality of workmanship; but it is an infallible guide to the age of a piece. No antique has machine-made dove-tails.

(5) Flush construction is an excellent indication of quality of workmanship; and any chair, table or cabinet that possesses it shows that the maker has taken extra care and spent considerable additional money for the sake of good traditions of design. It does not affect the strength of the joint, but is like beautiful tailoring of a gown. Flush construction means keeping the outside faces of two pieces of wood that join each other flush or smooth to the touch. It is cheaper to set a stretcher or drawer rail, where it joins a post, back a little. Thus the joint does not have to be as perfect, and cheaper finishing results. The worst modern violations of traditions of flush construction are found in 18th Century mahogany chairs where stretchers are set back in the middle of the posts.

(6) A bead around a drawer front is a thin strip of wood set in to give protection to the edge of the drawer. It generally projects slightly on the face. This construction is employed in the finest types of 18th Century furniture and is an indication of high quality.

(7) Springs are tied by hand eight or ten times in high quality upholstered furniture. Correct tying of springs is an art in itself. Modern upholstery has resorted to various inventions, such as putting springs in little sacks of canvas to avoid the labor of correct tying.

(8) A bookcase door having small panes of glass held (*Continued on page 56*)



Garrison



## A remodeled residence in New York's old Chelsea

THE dining room in the home of Mr. and Mrs. George Stonehill began life as a kitchen. The niche where the range stood has been transformed into a fireplace, over which presides a figure carved by Anton Lang, for years the Christus at Oberammergau. Covering the walls are tiles of wall board, painted in Spanish blue and varnished to ceramic smoothness

A HUGE garden scene by Mr. Stoneham, which received honorable mention in the 1931 Paris Salon, is the feature of the studio, once a drawing room. Windows are uncurtained except for trailing vines set in the recesses originally used for folding blinds. Walls, ceiling and furniture are in white. Insulating board painted gray and waxed covers the floor





THE back parlor has been made into a music room, with black walls, silver ceiling and cornice and a gloss black floor. The frieze is sheet aluminum. Rose silk curtains are at the windows and an elaborate valance stretches across windows and intervening wall space on which two Victorian girls in pinks and grays are at play

ACTUALLY very narrow, the entrance hall is given spaciousness by use of pale grays and lavenders for woodwork and ceiling. Wall decorations, painted near Venice, are in natural foliage and floral colorings. The bench, from a Maine church, is vermilion softened with gray. Grayish white silk curtains are at the doors

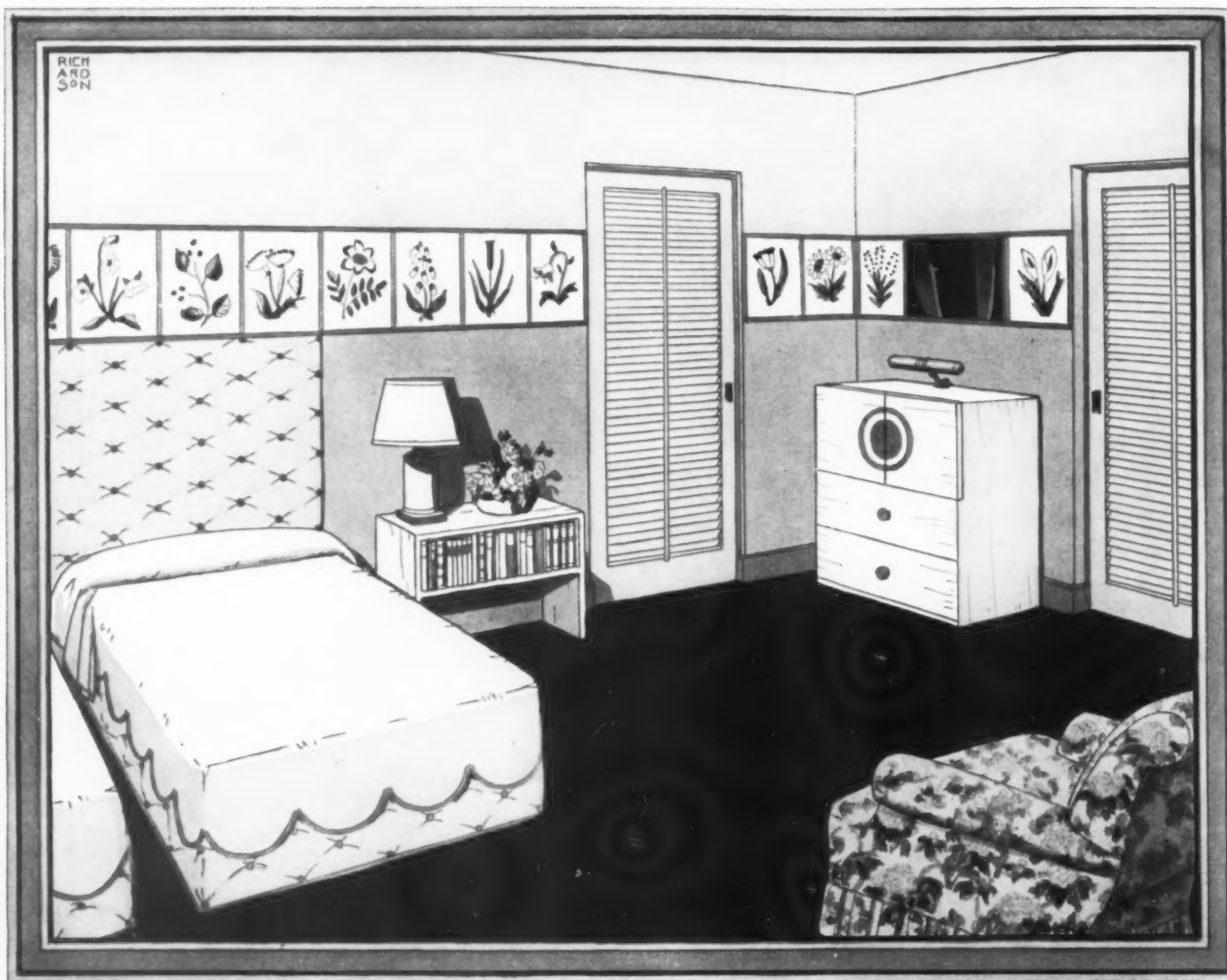


Garrison

ANOTHER view of the music room shows a mirror lined niche painted with plum color draperies behind Victorian knick-knacks. A corner whatnot made from mirror shelves and candlesticks displays more of these amusing "objets d'art". The Victorian sofa is covered in plum colored silk. Small chairs are in chartreuse with black chintz pads



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SUGGESTING A COOL ROOM IN THE TROPICS

## \$500 does the budget house bedroom

By L. T. Luke Kelly

DECORATION of living and dining rooms in the little cottage left us by the last testament of old Carte Blanche, purveyor of all good things during the joyous 20's, being carried out as described in the two previous articles of this series, we took a brief respite to repair energy and finances, and then climbed the stairs to survey the master's bedroom. Opposite "bedroom" our carefully worked out budget showed "\$500"—therefore we had before us the task of finding the right decorative treatment and the right furniture at the *right* prices to make 500 the correct numerals below the line in the lower right-hand corner of an itemized list. No easy job, this, when viewed in the light of our desire for distinction above everything else.

Holding to the original idea of having each room different in character, we cast about for some unusual treatment to give the bedroom walls. Wall paper in the living room, Anaglypta in the dining room—what for the bedroom. The answer came a few days later while thumbing through old prints in our favorite bookstall. Inspiration was found in a set of some fifty-odd gay-toned flower prints on dirty white mats that had a slightly greenish cast. A little dickering, and we took them home for a quarter each. As we had hoped, they were sufficient to form a continuous border about the wall.

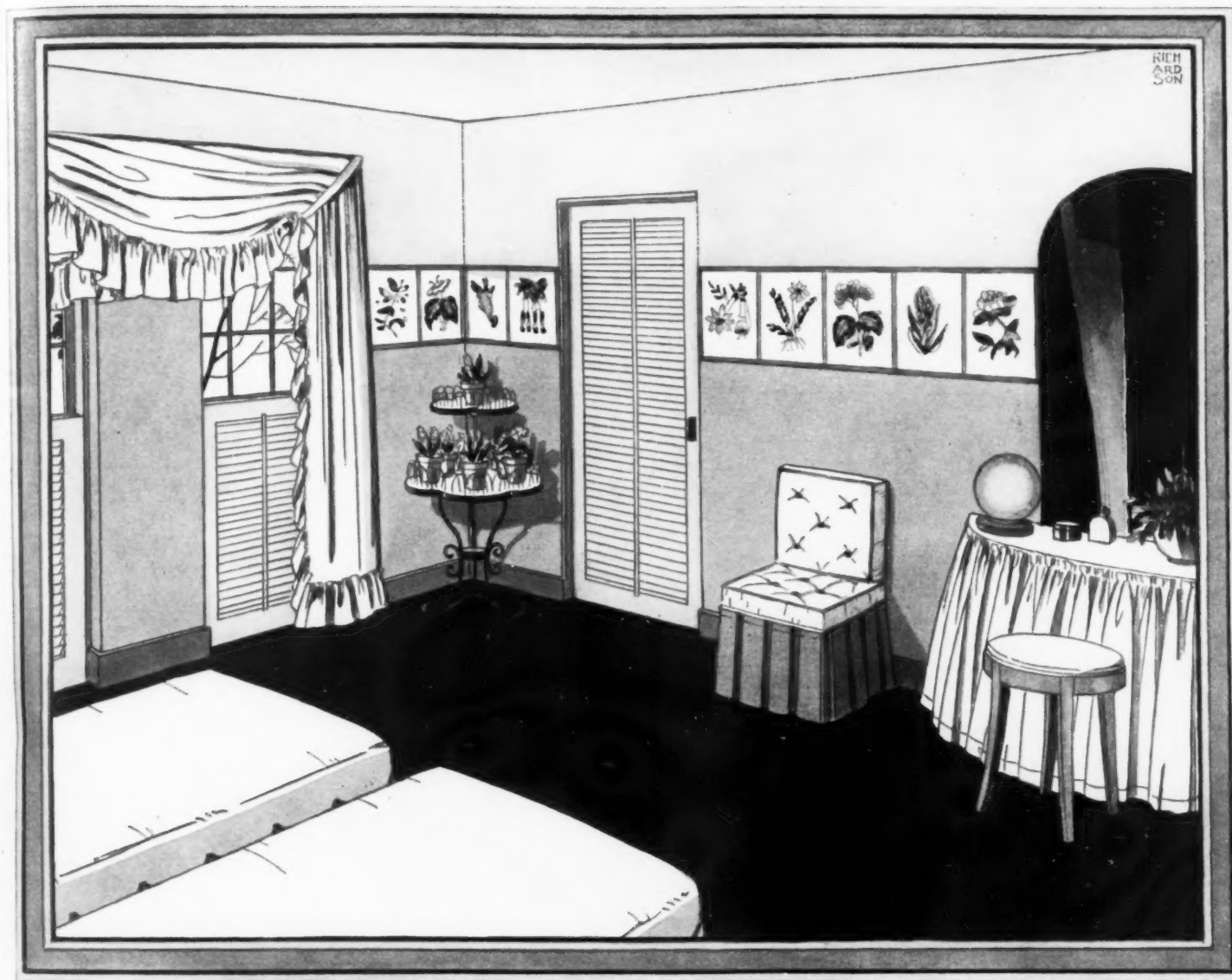
After sorting and arranging the prints according to color we mounted them on long strips of wall paper set slightly higher than half way between floor and ceiling. Over them we set long glass panels that are held in place by narrow continuous moldings at top and bottom.

From the floor to the bottom of the prints we painted the walls olive green. The picture moldings were painted the same color. For contrast, above the prints we used a deep cream, carrying it over onto the ceiling. Somehow or other, the mellow wall tones in combination with the sharper notes of the flower prints achieved the atmosphere of a cool room in the tropics. To further this impression we decided to use jalousied doors of the sort associated with warm countries.

The floor presented a real problem, the old boards being much too worn to paint, and not good enough to wax and leave in their natural state. To entirely cover with carpet was out of the question financially. While playing cards one evening the card-table top engendered the idea of using felt. We investigated and learned that felt was strong enough to stand the wear a bedroom floor receives, so we selected a billiard green and had it put down. The color added an attractive crisp note to the room.

We found that box springs and mattresses mounted on legs made very inex-





CARRIED OUT IN VARIOUS GREENS AND CREAM

pensive and practical beds. For a headboard we used a wood panel large enough to cover the backs of both beds and the space between. This is covered with deep cream sateen, quilted and tufted in green. It is fastened to the panel with tapes, which allows us to remove the quilting and send it off to be cleaned like a comfortable. The bases of the box springs and legs have been covered in the same quilting and attached with clamps. Spreads are also of cream sateen with the drop scalloped and bound in olive green.

The dressing table top is a wood semi-circle attached to the wall as a shelf. Over this we stretched white muslin covered with dotted Swiss. The skirt is also of muslin and dotted Swiss, shirred on one tape and then sewn to the top cover. Both top and skirt can be taken off as one piece and sent to the laundry. To protect the top from cold cream and lipstick, a panel of clear glass is used. On the dressing table, at either side of the mirror are matching lamps made of large white globes mounted on simple white bases.

The dressing table stool is slender in scale, with fine tapering legs. Its top is upholstered in white leatherette fastened with a row of shiny brass-headed nails.

For the two spaces at the sides of the dressing table, we designed side chairs that come under the category of double-purpose furniture. Their bases are boxes 18 inches square, with one side hinged and the interior fitted with racks to hold shoes. The boxes are in natural wood covered with box-pleated skirts of white sateen that may be drawn apart to give access to the shoes. Four three-inch pads of white leatherette, tufted with white buttons, are hinged together in pairs and used for seats and backs.

The commodes are also our own design. Of plain white wood waxed to a mellow tone, they are severe in line, without moldings. On one, the upper half of the front drops down to form a desk leaf, and the inside is fitted with the usual pigeon-holes and small drawers. The other also has a drop front, in this case revealing linen storage space. Each of these pieces has two

lower drawers of ample size. The simple decoration adorning the upper half of the commodes is painted in olive green, as are the wood knobs. Just above each commode a section of the glass covering the line of flower prints has been mirrored.

For lighting, long bronze reflector lamps of the sort used on paintings are attached to the commodes so that the illumination plays directly on the mirror.

To brighten up the room with touches of warm color, we covered a small upholstered chair with a gay chintz figured in crimson, lavender and green on a white ground. We also obtained an old-fashioned two-tiered wire plant stand with white shelves, and upon it set potted red and white Geraniums.

Bedside tables were our next consideration. After fruitless search for what we had in mind, we finally had them made up in the manner illustrated. They are of white wood rubbed down with wax. Upon these we set small wood turned lamps painted olive green with a gold band. Shades are plain parchment (*Continued on page 60*)

## House & Garden's news-reel of country lamps

**BY THEIR** shades you shall know them, these new summer lamps. Spun glass, straw, piqué oilcloth, the gayest of dress cottons, bamboo, cork, and translucent celluloid called lumarith are some of the fresh, cool materials used by clever designers for country lamp shades. Parchment is painted, pleated diagonally to look like silk, pricked to outline flower sprays, threaded with ribbon, or treated with gesso to give magical effects of one color by day, another at night. In pleated shades the pleating runs diagonally, caught at the top with a big bow. Such a shade appears on the white lamp opposite.

Added to these arresting effects, the latest shades are full of trimming ideas. Bows are everywhere—slim bows with long ends, big soft bows on pleated shades for Victorian rooms, tiny bows placed close together as edging, and grosgrain ribbon threaded flat through parchment shades ending in a tailored bow. Then there are lacings, loop fringes of silk and crystal, ball fringes, crystal drops, swag drapery and all manner of tassels to make this year's lamp shades far gayer than the soberer types of past seasons.

**WHITE LAMPS:** What with white rooms blossoming everywhere, at least one of your new lamps will be shining white—all white, or accented with bright color—geranium red, chartreuse, lemon yellow, emerald or vivid blue. At the Chintz Shop I found a perfect lamp for a summer's day and night. The base in the form of a slender pineapple was shimmering white glass—a copy of Early American milk glass. Running horizontally through the center of the white parchment shade was a wreath of brilliant blue Morning Glories, while the lower edge was charmingly finished with a cut-out design to resemble lace.

Equally in the country mood was a lamp base of Italian pottery the tone of thick cream, decorated with a raised design of very modern fruit. On this was a cool white paper shade bordered with a cut-out flower design. You will find this at Lord & Taylor's. Should you prefer flowers on your lamp instead of fruit, there is a new design imported by Carbone of creamy Montelupo pottery with very modern flowers in relief that would be delectable in any country scheme. The firm also has a selection of white parchment shades which are pleated diagonally and edged at top and bottom with colored bands.

Small of size but great in distinction is a dressing table lamp of blanc de Chine—that blue-white porcelain of Ming Emperors—a square column with a geometric block design in relief—the whole as modern as though it had been designed yesterday. On this is a simple white silk shade bound in narrow folds of white velvet. This was discovered at Bergdorf Goodman, where summer lamp shades may be ordered of such unusual new materials as spun glass and woven straw.

And finally, in this season of trimmings, what more appropriate than a lamp in the form of a large tassel, of white china faintly brushed with gold? The stretched shade is carried out in white faille, finished at the top with a narrow fold of material that forms a flat drapery, the edges of the shade being piped in gold. This very timely design comes from the firm of Taylor & Low.

**By Margaret McElroy**

**THE NOTE OF RED:** If your rooms seem a bit anemic, try injecting red here and there for brilliant accents. Red in lamps or accessories emphasizes white schemes and is equally exciting with blue, pink or pale green. Where only a little red is needed, look at a white alabaster urn lamp at W. & J. Sloane, with a pleated shade of red and white striped cotton, the stripes running diagonally and caught at the top with a red bow. And for a country room with Early American furnishings, there is a shade at Lord & Taylor's of checked parchment trimmed top and bottom with white cotton ball fringe that would be ideal with maple. Look also at a dressing table lamp from the same firm of red and white flowered pottery—a copy of Spode—with red and white flowered parchment shade, each flower spray pricked to outline it. For a more sophisticated scheme, there is an enchanting white moire shade at the Chintz Shop which is decorated with a row of red silk tassels around the top and bottom.

Searching for that elusive article, an unusual bridge lamp, I found two designs, each with red in its shade. Pierre Dutel has a charming floor lamp copied from a Sheraton pole screen painted black and gold, the shield section of the screen forming a tray large enough to hold ash trays and glasses. On this is a square taffeta shade of lacquer red silk. The other is a combination bridge lamp and indirect light made by Cassidy. An adjustable arm carries a twelve-inch shade which conceals a 150-watt bulb used in the indirect feature, and a 60-watt bulb for reading or bridge. The indirect light goes on when the arm is turned up, the reading light being controlled by a pull chain. This lamp has a fluted metal standard in various finishes and a red bordered parchment shade.

**THE BLUES HAVE IT:** Blue for a blue room, blue for a white room—however blue your mood may be, there are lamp shades to match it. And the new blues are anything but somber. Bruce Buttfield makes a shade of electric blue tinsel paper criss-crossed with tiny gold stars for a cylinder base of gold mirrored glass that is completely gay. Then there are lamp bases at Lord & Taylor of brilliant blue opaline glass with crisp white net shades pleated diagonally and finished with blue bows, as well as more naïve blue and white checked parchment shades edged with white ball fringe for blue and white schemes. And at Jessie Leach Rector's you will see white and pale pink parchment shades edged with the gayest trimming of the season—buttons—navy blue shiny buttons!

**APPROACHING THE GREEN:** Green—the coolest color for summer rooms, and whether your scheme is pale or intense there are lamps to complement it. Perfect enough to inspire an entire scheme is a new green and white floor lamp designed by Jessie Leach Rector. With this you have not only a charming and distinctive lamp but an occasional table as well, for there are two tiers of opaque white glass bordered with painted wreaths (*Continued on page 56*)





Bruehl-Bourges Photo—Condé Nast Process

LAMPS of tonight are cool white, or shining bits of vivid color. (Upper row) The pottery jar with fruit design and the white jar with net shade in the new diagonal pleating are from Macy's. Emerald tinsel paper shade, luster base, Jessie Leach Rector; alabaster and smart plaid, Jones & Erwin. (Center) For the game room comes this red lamp with harlequin shade, Jones & Erwin; the next lamp shows the new brilliant blue, Jessie Leach Rector; child's lamp, laced shade, Macy's. Red desk lamp, Altman's; fringed shade on Staffordshire pottery, Macy's

**Making light of summer's night**

Homes built for big and little birds  
upon the roof or down in the garden



Karl La Roche

George H. Van Anda

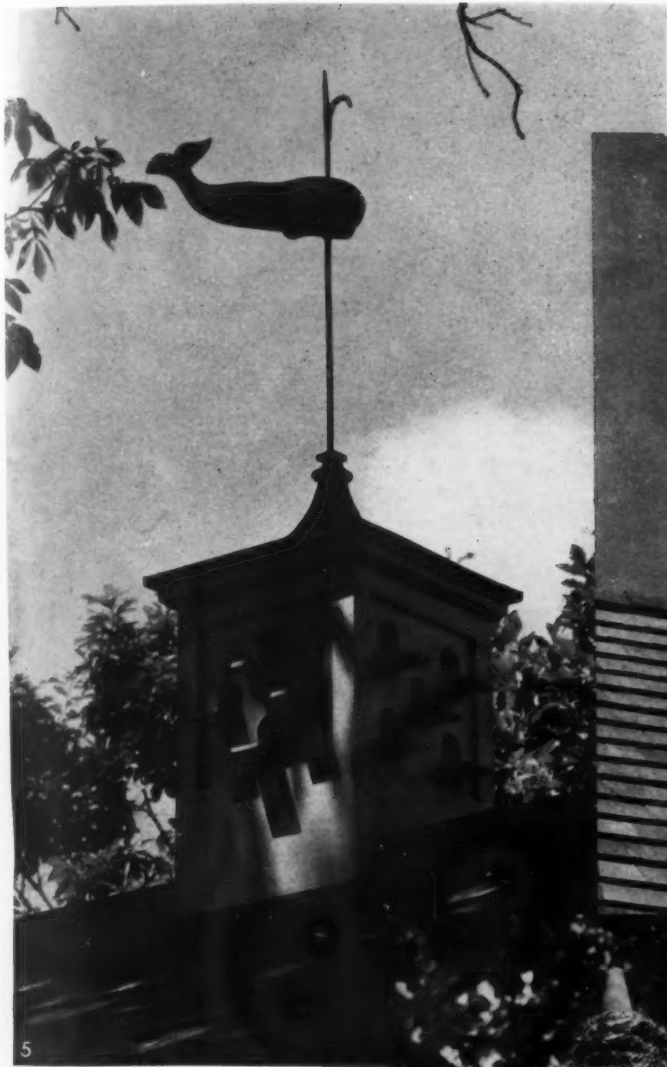
1. SUCH a multiple house as this one in the Henry B. Stoddard garden at Fairfield, Conn., is adapted to pigeons or purple martins. Agnes Selkirk Clark, landscape architect

2. THE wren house made of rough cork "boards", with a side door for cleaning out the old nest, is light, durable and quite naturalistic. From Van Yahres Tree Service, Inc.

3. ANOTHER of the pigeon cotes on the Stoddard place is in the form of an octagonal cupola surmounted by a specially designed flag weather-vane. From Agnes Selkirk Clark

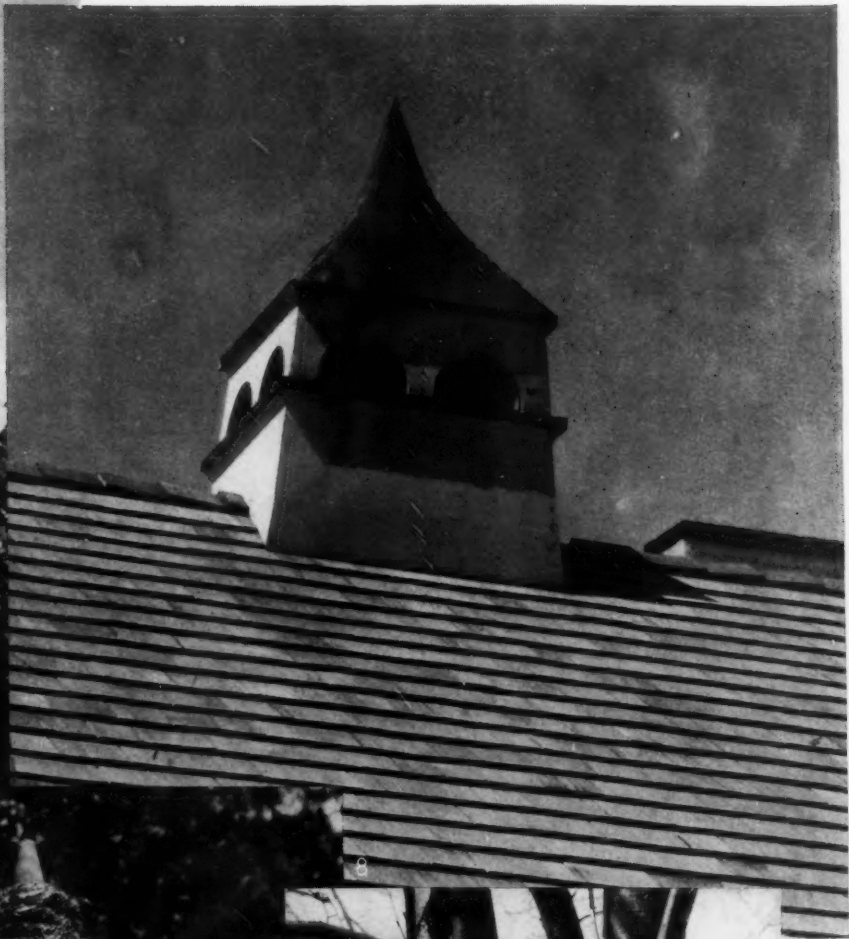
4. A WHOLE flock of pigeons can dwell in the rooftop cote of Albert R. Hamerslag's residence at Great Neck, L. I. Its eaves afford weather protection. Arthur Coote, architect





5

George H. Van Anda



6

5. BENEATH the sign of the boathook and whale, chosen by Mrs. Marjory Breuchaud for her home at New Canaan, Conn., pigeons can live in comfort. Cameron Clark, architect

6. FOR a pole in the garden an oaken keg, thatch-roofed, is both picturesque and practical. In the Walter W. Naumburg garden, New Canaan, Conn. Cameron Clark, architect



7

Karl La Roche

7. THE "observation" house, from Joseph H. Dodson, has a glass panel and side door for observing the growth of the fledgelings. It is made in either bluebird or wren size

8. ANOTHER type of pigeon shelter, suggestive of a cupola, is perched atop the ridge of this Eastchester, New York house, which was designed by James J. Bevan, architect

8



Bruehl-Bourges photo—Condé Nast Process

**Soft spots for a summer scene—**

**sixteen bright ideas in pillows**

**T**UFTED, quilted, appliquéd, balled; tasseled, candlewicked, smocked—cottons as modern as morning, with permatex and corduroy for good measure, and you have the pillows of this summer. Round cushions, Macy's. (Left, top) Permatex, Best's; contrasting edge, Chintz Shop; candlewick, Lord & Taylor; modern print, Chintz Shop. (Center) Anchors, Chintz Shop; appliquéd, Nancy Lincoln; candlewick, Lord & Taylor; ropes and anchors, Chintz Shop; corduroy, Frankl. (Right) Smocked, Macy's; polka dot, Frankl.; appliquéd, Nancy Lincoln Guild

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Buehl-Bourges photo—Condé Nast Process

For those serious sewing moods this summer, are seven new materials, and their trimmings to make pillows or curtains—gay cottons guaranteed to raise the morale of any country room. (Left to right) Contempora print to be piped in white, McCutcheon. Two Waverly prints, Lord & Taylor; ball fringes, Macy's. Next, two Contempora prints, McCutcheon; pleating, Lord & Taylor; ball fringe, Macy's. Waverly print of whaling scenes, Lord & Taylor. Shaded fringe, Macy's. Stripe, McCutcheon; cotton braid, Macy's. Tasseled tie-backs, Lord & Taylor

**A selection of vivid cottons and  
gay trimmings to make your own**



Stelner

## The bars of the poplar grille

**MORE** spiry than all other trees, as architectural as the upright bars of a grating or the spindles of a balustrade, the Lombardy Poplar rears slender shafts of green across a sunset sky. What a pity its perfection must ultimately be marred by lifeless, leafless branches here and there!



# How to build your personality into your new home

The consideration of special needs should be the

first step toward planning • By Arthur B. Lincoln

FAR too many houses are little more than so-many rooms within four walls. A tour through the new home of an intimate friend will often differ in no particular from the visits to the residences of others. Yet, once in a great while, a home will be found that is the rare exception. It will be so suited to the family for which it has been built, that the fact will excite spontaneous appreciation.

Such successful results are not the outgrowth of chance—many schemes must have been considered before that most appropriate solution was attained. The final result may appear to many as an illogical plan for the average household. Yet it will prove most reasonable for the specific family occupying it.

Some families may start planning with an effort to recognize the needs of each individual member, but in so doing they will invariably fail to satisfy the demands of unity. Unity implies one central and predominating theme, about which the correlative factors are grouped to make a complete whole. There can be no unity in a plan where the attempt has been made to allocate equally important place to several and diverse needs.

It is not possible to place every room of the house facing the street. Nor can every part have an exposure to the south or to the west. Finally, rooms must be distributed on several stories. It is seldom advisable to build a multi-room house on one level, except when land is very inexpensive.

At the time every house program is outlined, some one member of the family should have preëminent place. Around the needs or hobbies of this person the house should be built. These special factors will prove to be the necessary yeast to leaven the whole, giving the completed plan individuality.

By way of illustration, four widely variant personalities might be mentioned, types found in many families. There is for instance, the need of privacy for the scholar, convenience for the invalid, isolation for the musician, and the utmost sunshine for one who almost makes a cult of it. Let us take up the matter of houses for each.

When a scholar builds a home, it is but natural that his friends anticipate in the newly completed structure, an indi-

viduality which might be considered incongruous in the family home of a crowd of children. At the house-warming with which such a family will very possibly introduce their associates and friends to the new home, those invited will arrive on the *qui vive* for evidences of such originality. The plan at the top of the page fittingly illustrates the first floor of such a house.

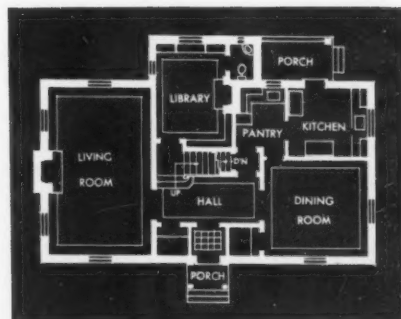
As the visitor approaches the entrance porch, the quiet dignity of the restrained Colonial or Georgian design, will prepare his mood for the quiet of the interior. The hall opens upon the left into a living room of moderate size, where the guests who have arrived earlier will be gathered.

From the dining room, on the right, will later come the invitation to a light repast. The service arrangements in kitchen and pantry will claim their due of attention, particularly from the feminine contingent. Bedrooms and baths on the upper floor will likewise be rewarded with inspection; but these will differ in no wise from many another house.

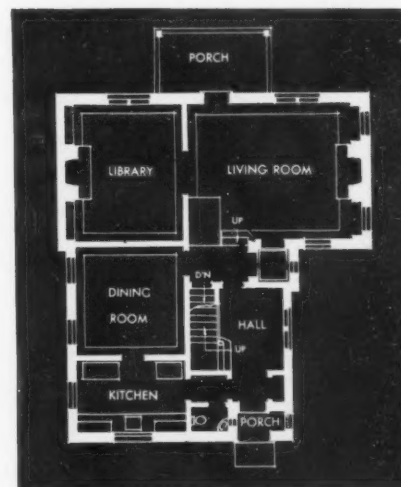
Individuality in this house will be centered about one room, a library, set apart for the convenience of the scholar. Many houses have a room which is called by such a title, yet, usually placed in the center of household routine and social activities, its value as a retreat for the studious is rendered almost nil. A library so located offers a display of bound sets of the classics, proclaiming by visible show a fondness for letters. The real scholar will insist upon a genuine retreat, a place to which he may retire and escape the world of his fellows. Hence some such location as the one illustrated in the plan, will be evolved. A climb of three steps to a stair landing at once sets this retreat apart.

Bookshelves from floor to ceiling offer a very practical service, keeping close at hand the many friends within covers, whether they wear the uniform bindings of classics, modern dress, or the heavier and sturdier cases of manuscripts, especial treasures requiring more than ordinary care in their housing.

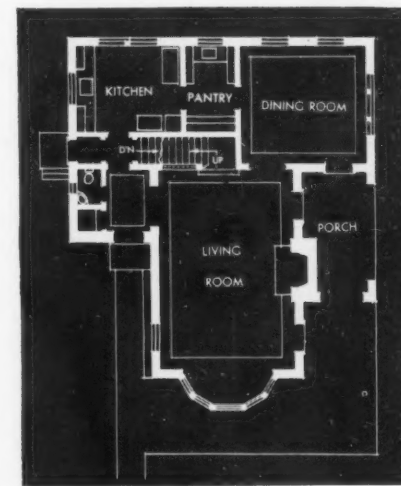
Low-ceiled because it is above the first floor level, the room will be designed around a modest fireplace in the center of one wall. The principal window will face north, to bring (Continued on page 58)



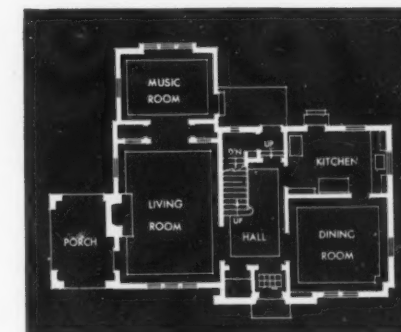
PLANNED ABOUT THE LIBRARY



FOR THE INVALID



TO CATCH THE SUN



THE MUSICIAN'S HOME

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## A famous illustrator chooses Colonial

SET well back from a pleasant winding road on a spacious suburban plot is a friendly Colonial dwelling outstanding even in a neighborhood of houses much above the average. Silhouetted against an age-old apple orchard girded about by a crumbling stone wall, once the glory of the Early American farmstead of which the site is a part, it has absorbed much of the rich mellow quality of its sympathetic environment.

Stretching out broad and low, with a lesser wing in the same harmony of feeling, a balanced façade broken by many well-scaled windows and a deeply revealed, inviting doorway, the house has the satisfying proportions and fine detail of the best Colonial examples. Of its many salient features, none is more vital to the general scheme than the manner in which the sun room wing is incorporated. In-



**A** SPLENDID Colonial: fireplace mantel from an old Westchester house is the principal feature of the living room in Norman Rockwell's New Rochelle, N. Y. home. At the left of the fireplace is the door to the sun room

**T**HE SUN room occupies the entire wing at the left of the house and is the real lounging place of the Rockwells. Walls and woodwork are bright green. Furniture is Colonial and French Provincial in maple and fruit woods. Helen F. Macon, decorator

### Norman Rockwell's residence reflects the sturdy spirit of his work • By Harriet Sisson Gillespie

variably an alien element to the Colonial house, the problem has been solved in intelligent fashion. By repeating the roof lines of the main body of the house in the wing, and carrying the roof down in a deep overhang, the two sections have been tied together to give unity.

And while, by centering the decorative treatment in the entrance, he has merely followed historic precedent, the architect must be given full credit for the composition. It is in no sense a copy of any existing type, but is rather a creative design in which he has adapted old, familiar and well-loved detail.

Through these portals one enters directly into a spacious hall running through to the rear after the old-time custom. From it rises a fine Colonial staircase, with a small hand-modeled newel and slender balusters, and lighted at the landing by a Palladian window. Beside the window stands an amiable grandfather's clock, a token of the owner's penchant for Early American antiques.

Other rare examples are to be seen in the cheerful dining room, among them a

Phyfe dining table and some fine old Chippendale chairs. On the walls hang a choice group of colorful English sporting prints. To the left of the entrance is the living room, in which the chief interest of a visitor naturally lies.

No excess of ornament mars the quiet charm of the beautifully proportioned room, lighted front and back with small-paned windows, whose net curtains drawn back from the sash let in a flood of sunshine. Here, the key note of decorative interest centers in an exquisitely carved 18th Century mantel. On the chimney breast hangs a painting of a Colonial housewife "dipping" candles—a composition remarkable for its strong high lights and deep shadows.

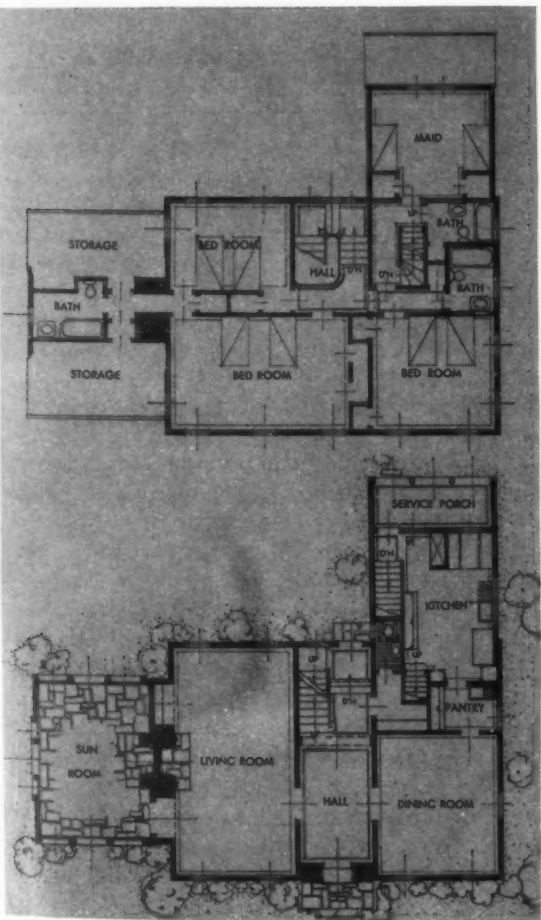
As might be expected, the glory of this home is its pictures, and the owner has lent his walls as a gallery of memory in which the work of friends is enshrined. One is greeted immediately on entering the house by a trio of canvases of such well-known artists as A. B. Frost, Edward Penfield and Frank Tenny. Against the wall covering in the (Continued on page 60)







George H. Van Anda



THE RESIDENCE is based on the central hall Colonial plan, with a sun room wing to the left and an extension at the rear for service. Rooms are of generous size. E. Dean Parmelee was the architect

DECORATIVE treatment has been centered in the deeply revealed doorway, which, while Colonial in spirit, is an original design of Mr. Parmelee. Detail follows the high standard of Colonial craftsmen



## Modern gardens as the Germans do them

By G. T. Huntington

THE garden application of what is customarily understood as modern design is somewhat closely allied, in the results achieved, to that grand old sport of monkeying with a buzz-saw. It has been tried in all its violent extremes, but by the outcome even those who once lauded its potentialities seem to have been forced to realize that before the sincerity of growing plants their fantastic theories are bound to fall with a series of particularly sickening thuds.

Yet the so-called modern movement has not been without its benefits in garden design as well as in architecture and interior decoration. It has served to draw attention to the virtue of simple masses, of basically structural line as opposed to mere superficial ornamentation. By emphasizing the importance of such fundamentals it may well be paving the way for a marked decrease in the numbers of those formless gardens which, though often productive of handsome flowers, are quite without definite pattern.

This tendency toward concise and sin-

cere pattern is evidenced by some of the German gardens of today, where modernism has passed beyond its grotesque stage and is definitely established as a broad influence. It will be worth while to consider a few of these examples rather closely at this time.

At the top of this page is a garden which could have been planned only by one strongly under the influence of such a tendency toward forthright pattern. Being near the house, it is distinctly architectural as well, a design of straight lines and right angles in stone as a setting for the softer contours and colors of the plants. Nothing could be simpler and more restful than the broad, long bands of clear water, wholly without ornament save for the reflections in their depths. There is a quality of richness here, a reliance upon the beauty of elemental things, which is very old as well as new. The Saracens knew how to develop such effects; there may well be an echo of their precepts in this modern example.

There is noticeable, too, an absence of overcrowding among the plants themselves. Occasional groups of ten or a dozen Tulips, small clumps of Iris, here and there the broader, taller masses of fine-

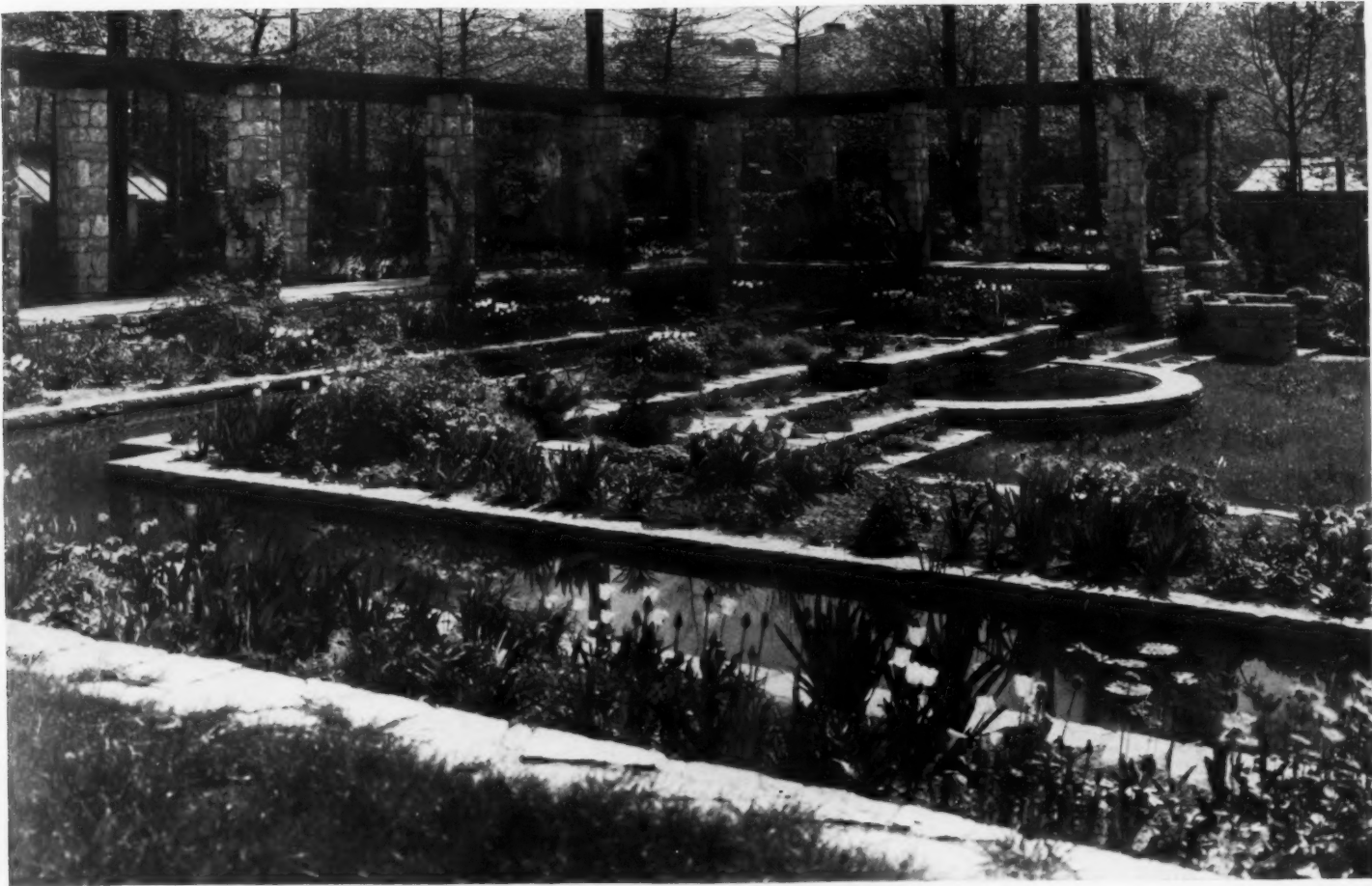
leaved perennials for later bloom—all in their definite places as units in an unforced whole. Such a scheme obviously depends on good proportions, but when rightly carried out it is eminently successful from every viewpoint.

AGAIN, on the opposite page, consider another aspect of this same garden. Here the architectural character is still further emphasized by the massive stone pillars which support the terrace loggia and the semi-circular pool jutting into the central lawn almost like a bay window.

Particularly interesting are the narrow flagged terraces on either side of this curved pool. Essentially they constitute a rock garden, but not of the conventional type. No attempt is made to create an alpine landscape in miniature, but that is no detriment to the well-being of the plants which grow among the stones. As a matter of fact, this feature of the plan has an advantage over the usual type of rock garden in that its plants are all readily accessible for close-up enjoyment and those odds-and-ends of top-dressing, clipping and whatnot of which many alpinists are so often in need.

In the third of this group of German





gardens the projection of the house into the grounds is accomplished quite simply but with marked success by three straight flagged walks and an equal number of rectangular flower-beds. Once more the suggestion of substantial walls is employed and an effective focal point added by a severely simple pool with a single and unornamented water jet.

This is a general type of garden which is appropriate for many small properties here in America. Under such a plan there is no waste space, nor is there any suggestion of cluttering. It is a true garden first and foremost, devoted to the production of well-grown flowers in abundance.

Yes, there is much to be said in favor of the influence which such gardens as these modern ones in Germany may exert on design in other parts of the world. They are good because they maintain a sane balance between pattern and planting and do not seek justification merely by one or the other. After all, outlandishness and bizarre effects of any kind are utterly foreign to the calm spirit of gardening. To plan a garden like a kaleidoscope of garish triangles and zigzags may be "smart" in the eyes of some extremists, but it shows a woeful lack of good taste.



ON these pages are two photographs of a modern German garden in which water, confined within geometrical bounds, plays a prominent part. Here is simplicity of line carried through with taste in a style which could well be copied in America

THE photograph directly above exemplifies that close connection between garden and house which is so often desirable. It gives the feeling that the architecture has been projected into the grounds by means of the terrace and the straight flagged walks



HOUSES ON SPIT HEAD, WITH TOWN OF HAMILTON IN DISTANCE

## Point House, Spit Head, Bermuda • By Hudson Strode



DINING ROOM AT POINT HOUSE

Walter Rutherford

MORE and more it is becoming the fashion for Americans to purchase old Bermuda houses to "do over" into winter residences. It speaks well for the good taste and discrimination of the majority of these people that they have held to the traditional architectural character of the island in the work done. One of the most successful renovations of a dilapidated dwelling has been achieved by Mr. and Mrs. Charles Stokes of Philadelphia. A few years ago they bought a bit of bay front property which contained an abandoned house. Keeping all the original house that was usable, they added unit by unit, being scrupulously careful to design in strict accord with the native architecture.

The property is one-third of a point of land known for two centuries as "Spit Head". Another third was purchased by Eugene O'Neill, and it was here that *Strange Interlude* was written.

Originally, Point House, as the Stokes' residence has always been known, was the home of sea-captains; and in the cavernous cellar beneath, they would store their cargoes. When possible, cargoes would be unloaded in the dead of night so their owners might evade payment of duty. Mr. and Mrs. Stokes, being sea-lovers themselves, have carried much of the sea-going atmosphere into the house.

The interior is by no means over-nautical, and it is exceedingly comfortable—a sprawly, easeful sort of place. But in its cedar beams, its ship's lanterns, sea chests and ship models, it accentuates delight-





MOON GATE

A TWO-HUNDRED year old house reconditioned, the Bermuda home of Mr. and Mrs. Charles Stokes has been reconditioned and added to in fine keeping with the original character



SEPARATED GUEST ROOM

fully the water motif, as do the colors of walls, rugs and lamp-shades: sea-foam green, chameleon green, aquamarine.

The long drawing room, which goes right through the center of the house, has windows on four sides and three exits to outdoor terraces. It is spacious but intimate; two or three people gathered about the fireplace can feel comfortably cozy—twenty or thirty at a cocktail party may be seated with plenty of elbow room.

Every room in the place but the dining room is provided with a fireplace. However, the house in its construction is so open to the sun at varying angles that it is rare for a fire to be necessary, except in the drawing room for evening cheer.

Although Point House is furnished with things from all over the globe, in the reconstruction and in the added wings there is no note unBermudian, except the eight foot surrounding wall that knits the four distinctly separate buildings together in a miniature feudal manner. And, of course, the gateway in the land side of this wall is as far from Bermuda tradition as China. It is a copy of a Chinese Moon-gate.

The reason for the pyramidal and corrugated effect of the stone roofs of Bermuda is pretty generally known to catch the drinking water from the heavens; but only those who have seen these white-washed roofs against the throbbing blue of sky and water, or under the magic of moonlight, can realize that it is these roofs which provide the chief distinctive fascination of Bermudian landscapes.



MR. STOKES' STUDY—AN ADDITION

## The guest house emancipates both visitor and host

By Donald G. Tarpley

TWO SEASONAL problems invariably arise for those who have country places: in summer, what to do with guests; in winter, where to stay for occasional week-ends when the house is closed.

While even the smallest country houses can boast of at least one guest room or a room where a guest can be tucked away, in summer this accommodation is often inadequate. The hostess either has to reduce the number of her guests—which may be a blessing in disguise—or make provision for them outside the main house. That is one argument for having a guest house on the place, however humble it may be.

There is also much to be said for the guest. The extent of a guest's enjoyment of a visit to a strange house often depends not so much on what is done to amuse her as on the amount of privacy permitted her. We are all creatures of habit. We have habitual times and ways for rising and starting the day and for retiring at night. The drawback with visiting a strange house

often comes from the necessary interference with these habits. Of course, a pretty safe guest rule is to leave the guests alone, not to have too crowded a program for them, and, above all, to give them privacy.

In the main house a guest may not have privacy and the customs of the house may collide annoyingly with her precious habits. Provide a guest house, and the problem is satisfactorily solved.

An older generation was accustomed to large houses with many guest rooms available. Today the tendency is to build small and medium size country houses, thereby cutting down the cost of maintenance. Moreover, the many luxuries and accessories to which we have become accustomed cause us to spend our money on them rather than on making the house large. We have found it wiser to have a small house with all comforts rather than a huge barn of a home. In this evolution the number of guest rooms has become limited.

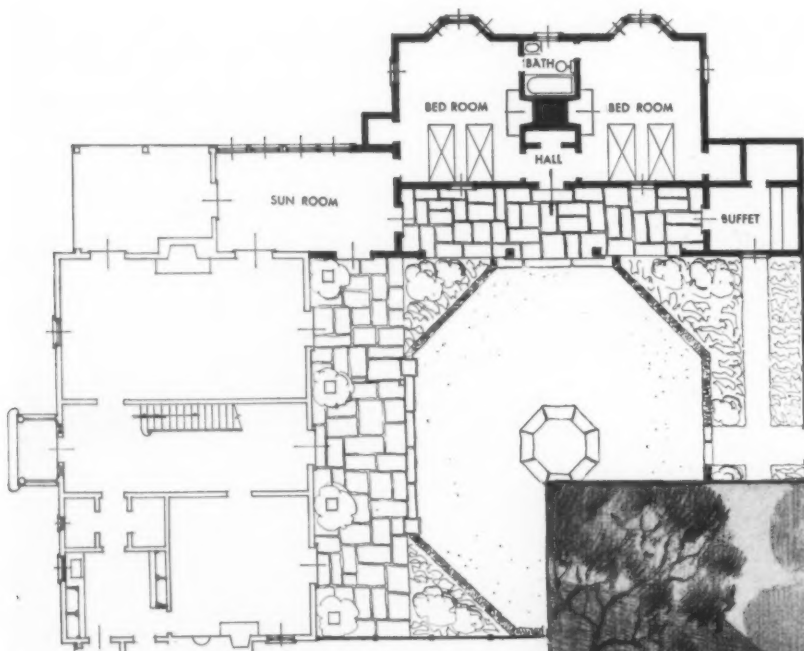
The south and east side or sunny rooms

were usually given to members of the family, the least desirable rooms being left over for guests. Occasionally, as more room was needed for the children, the guest was pushed up into the attic or eliminated entirely except when the children were away at school or camp.

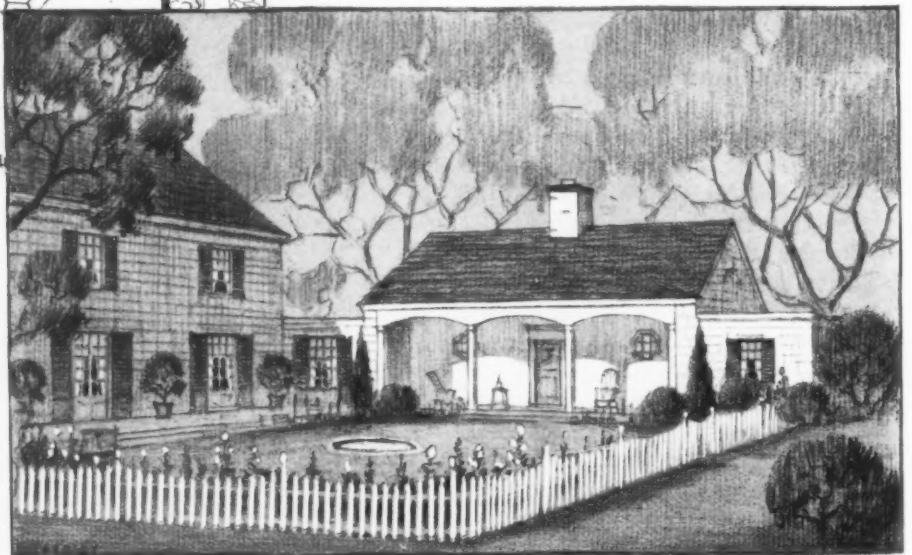
The tendency in recent houses is to have guest rooms on the first floor. The guests can read in the library and retire when they choose without keeping the hosts up. It is a luxury for anyone living high up in a city apartment to step out of his room into the garden in the morning before breakfast. If he comes in with muddy boots in spring it is comfortable to step right into his room and change without the guilty feeling of tracking mud through the house.

One of the charms of an old plantation or farm is that there is never just one building. There is the dominating main house with smaller one story buildings scattered about. They were either slave quarters, gate houses, smoke houses, and other things which were found necessary after the main house was built. All these little buildings, if properly located and designed, tend to give prominence to the main house.

If a guest house is built entirely separate from the main house, it can be made a very important garden feature. It can be made a fitting termination of an axis. It may be placed to shut off some objection-



To a Colonial country house might be linked a guest building to accommodate four people. The buffet would provide breakfast. It can be used for parties or a place for the family to stay over week-ends when the main house is closed. Its materials should correspond with the materials used on the main house—shingle, whitewashed brick, clapboard or shiplap. Contents is 14,500 cubic feet. It would cost in shingle about \$5,000





able view—give an excuse for a grape arbor or pergola—or a flower bordered path that leads somewhere.

A distinct advantage in having a separate guest house is that the main house may be closed up in winter and the guest house could be used for week-ends in the winter. In that case it would be advisable to have a separate little heating plant and kitchenette.

If the guest house is small enough, electric radiators and open fireplaces may be sufficient. In some cases a caretaker could live in it out of season.

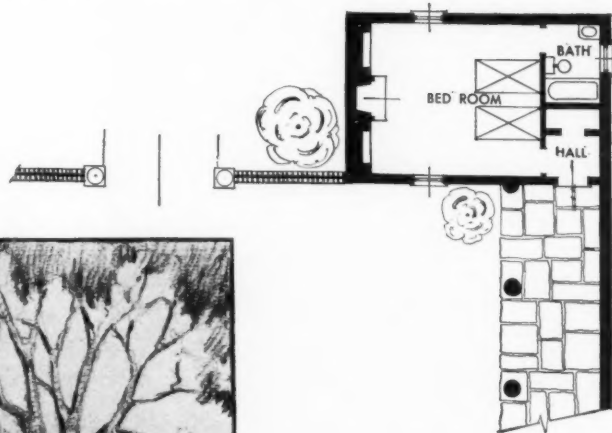
Instead of building the guest house after the main house, you may want to build it first and live in it while the main house is being built.

In any case, if your property is large enough, leave space for it so that you can plan your garden accordingly.

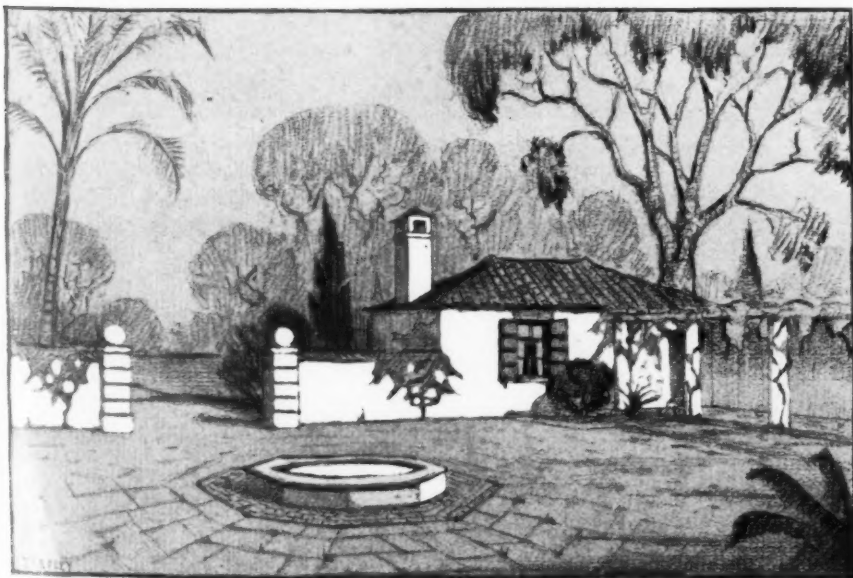
The style of guest house can be as varied as the ingenuity of the owner. On one Connecticut farm a building that had long served for chickens to roost in was cleaned up and furnished—and there the guests now roost. On another a barn was converted into a combination play room and guest house. The hay floor was for dancing and parties. At the rear, stairs led to a balcony around the back and two sides on which were bunks. This is an excellent idea for parents who never know how many guests their children are going to bring home. (Continued on page 57)

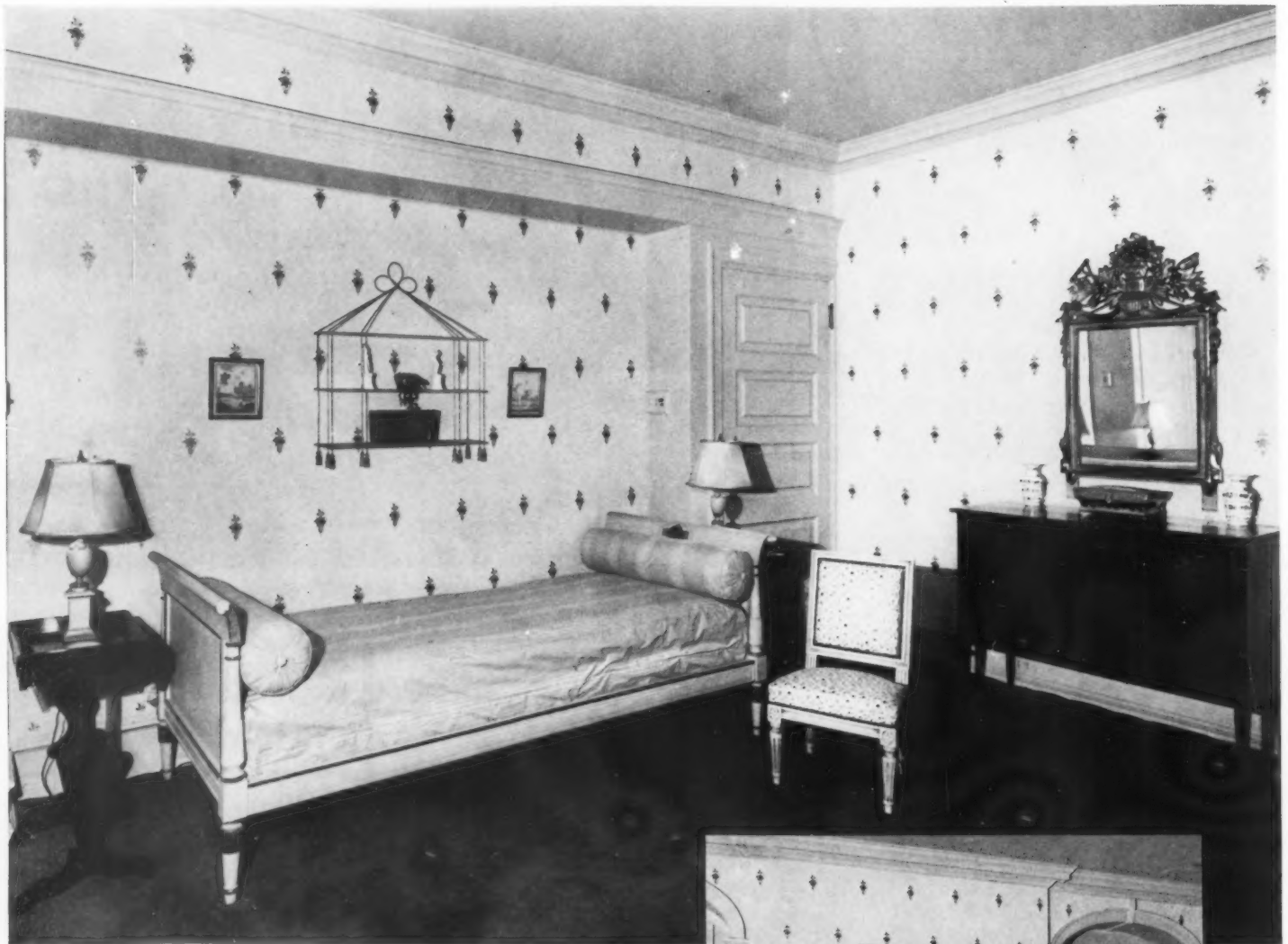


SHOULD the main house be in the French style, then in one corner of the garden could be built this attractive three room guest cottage. Its materials may be brick veneer, whitewashed, or stucco. The roof is shingle tile or slate. Contents is 14,680 cubic feet. Surfaced in brick veneer it would cost about \$6,500 and instucco approximately \$5,800



FOR a Mediterranean type of house this little guest cottage would be fitting. It is reached through an arbor. Merely a double bedroom and bath, it might serve also for a caretaker or a chauffeur. For occasional winter use the open fire could be augmented by an electric stove. Using stucco over metal lath would be the cheapest construction. Its contents is 3,570 cubic feet, which in stucco over concrete blocks would cost about \$1,850 and whitewashed brick about \$2,000





Drix Duryea



### French for feminine grace

**D**ISTINCTLY feminine character is given to the bedroom of Mrs. Lewis Neilson at St. Davids, Pa., by French furnishings against a gold medallioned French blue wall paper. Woodwork is French blue. Curtains are peach batiste over Venetian blinds. The mantel is white with detail in gold. Gilt lighting fixtures. Furniture: white and gold day-bed, pink and blue cover; walnut end-tables with lamps in white and gold; slipper chair, blue grounded chintz; walnut commode, gilt mirror; walnut desk; dressing table in peach chintz with blue dots. Mrs. Elizabeth Peacock, decorator



## What's new in building and equipment

**LIGHTING FIXTURES THAT VENTILATE.** Ceiling fixtures have recently been developed that provide for adequate artificial illumination, active circulation of the air and cleansing of the room atmosphere from obnoxious odors and smoke fumes. A fan is located below the lighting fixture, while a unit for the generation of ozone is set against the ceiling.

The cool air below the fixture, rather than the hot ceiling air, is set in motion, as the fan, capable of providing air circulation over an area of 300 square feet, propels 5134 cubic feet of air every minute. Refreshing movement is continuous, first to the walls, then down to the floor, back to the center of the room and around up again to the fan blade.

Since ozone is heavier than ordinary air, it drops down from the lower part of the generator at the ceiling, to be picked up by the fan and propelled to all parts of the room. It attacks accumulated impurities and is said to render the air in the room as fresh and sweet as that of the open countryside.

A central location for the fixture is recommended by the manufacturers, Edwin F. Guth Co. Thereby proper dissemination of light and even distribution of the air about the room is obtained, bringing comfort with elimination of the drafts that cause colds. Units are built to conform to specifications of the National Board of Fire Underwriters.

Recessed lighting, with reflectors built into walls and low ceilings and source of light concealed, is another method of room lighting offered by the same company. The equipment provides illumination in a simple, practical and efficient manner. Recesses are lined with corrugated iron reflectors to which three coats of enamel have been fused. Reflector shields which conceal the lamp bulbs are easily removable for relamping and cleaning.

**STAINLESS STEEL KITCHEN SINK.** Built of a metal reputed to be harder than ordinary steel, a kitchen sink, the Hydrostat, has been announced whose rounded corners and seamless design leave no crevices or joints to collect moisture or dirt. Fruit juices and other acids cannot affect the stainless steel, we are told, nor will the metal rust, scratch or wear thin. Undersides of surfaces are treated with a deadening compound to prevent metallic sound, while resiliency of the metal is said to soften impacts sufficiently to reduce the hazard of breakage when dishes are accidentally dropped.

An eight-inch basin, with removable

**These recent developments will interest home**

**owners and builders • By Gayne T. K. Norton**

strainer stopper to catch waste, forms a serviceable dish pan. Drainboards, surrounded by a splash proof rim, have fine corrugations upon which topheavy glassware may safely be set. A full length ledge extending behind drainboards and basin supplies convenient space for tumbler, soap and the necessary kitchen tools. Wall surfaces are protected against splashing by an eight-inch back.

All fittings rest upon the ledge and are chromium plated. Lever handles for hot and cold water flank the gracefully curved, swinging spout faucet that may readily be pushed out of the way to leave nothing overhanging the working space. A supplementary spray nozzle, connected with a 54-inch flexible hose that disappears into the shelf when it is not in use, makes the rinsing spray available over all parts of the fixture.

Four standard models of the sink are made available by The Bossert Corporation, four, five, six and seven feet long, respectively. In the four-foot model, the drainboard may be on either the right or left of the basin; the other three styles have drainboards on both sides. The fixture will conveniently build into any combination of stock kitchen cabinets, it is light in weight and attractively priced.

**MURAL PERSON-WEIGHER.** A person-weighting scale just announced has been designed as a built-in feature for the bathroom. Only two parts of this mural scale are visible, the platform and the dial housing.

The platform, measuring 12 $\frac{1}{4}$  by 16 inches, is flush with the floor. The housing over the indicator, available in round or square design, is flush with the wall and contains a spun aluminum weight chart with large, easily read figures. Back of the dial housing, in the wall, is a double-pendulum weighing mechanism, operating on the gravity principle. This mechanism, fully protected against moisture, is springless; its accuracy is unaffected by any condition. The center of the dial is four feet, nine and a half inches above the platform.

As no space within the room is taken up, the entire assembly is adaptable to almost any bathroom layout. The platform, being flush with the floor, gives wide lati-

tude in the location of the scale, as any nearby door can swing fully open over it without interference. All mechanism is easily accessible without removing wall or floor. A hydraulic device relieves the mechanism of shock transmitted from the platform. This mural scale is made and installed by the Toledo Scale Company.

**HOUSE INSULATION.** A loose fill insulation of a granulated mineral is now available and may be placed in exterior walls and in ceilings above sleeping rooms in new and old houses. At an expenditure of about \$100, it is claimed, the typical five-room house may be adequately protected against loss of heat in winter months and entrance of summer torridity.

The insulation consists of flakes of a micaceous material, which are very porous, light in weight and of high insulating value. The granules are screened clean of dust during manufacture and will not muss and dirty the house, either at the time applied or at any later period. No deterioration takes place after installation.

The material is fireproof, and forms a fire stop when placed in walls and ceilings. It is said to be free-running and absolutely sterile, so that it will not harbor vermin of any kind. The fill will in no way contribute to or encourage dry rot in the wood framing members of the house, we are told by the manufacturers, Geo. B. Smith Chemical Works, Inc. Should the insulation become wet it dries out quickly, and will not rot, disintegrate, nor remain permanently affected by moisture.

**TUB HANGER.** In new bathrooms, or in those being reconditioned, the tub may be hung from the walls upon a new type metal hanger. This will prevent an ugly crack from appearing above the tub at its juncture with the tile wall. The hangers are bolted to the wall studding at the proper height to provide support under the rim of the fixture. Since they are fastened to the same wall uprights to which lath for tile or plaster surfaces are nailed, they prevent any settling of the tub should floor beams shrink.

The hangers are low in cost and easy of installation. Each hanger will support a weight of more than 750 pounds we are told by the (Continued on page 54)

## 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
<p>● New Moon, 3rd day, 5 h. 20 m., evening, in the West.</p> <p>☾ First Quarter, 10th day, 10 h. 7 m., evening, in the West.</p> <p>○ Full Moon, 17th day, 4 h. 6 m., evening, in the East.</p> <p>☾ Last Quarter, 25th day, 8 h. 42 m., morning, in the West.</p>			<p>First Week: Hot, with thunderstorms.</p> <p>Second Week: Warm, muggy, enervating.</p> <p>Third Week: Gorgeous summer weather.</p> <p>Fourth Week: Midsummer, hot and dusty.</p>			
<p>3. It is about this time of year that the disease known as curl may appear on the Peach foliage. The remedy for it is thorough spraying with a combination of Bordeaux mixture and arsenate of lead. Besides this, pick off and immediately burn any leaves which are affected.</p>	<p>4. Early July inaugurates the garden's most critical period. Weeds are at the height of their enthusiasm, and the hot sun bakes the soil discouragingly. To combat both these dangers, nothing can equal deep and frequent cultivation with a wheel-hoe or a draw hoe and rake.</p>	<p>5. The great majority of garden soils are more or less deficient in humus, an essential factor in the growth of good plants. One of the most effective ways of remedying the defect is to plant cover crops now and dig them under later on. Use Clover, Vetch or Rye for this purpose.</p>	<p>6. If you grow Roses you are doubtless driven to the verge of anarchy by those slow moving, light brown demons known as Rose beetles, oblivious to most sprays. But cheer up—you can murder them wholesale by jarring them by hand into a basin of kerosene where they drown.</p>	<p>7. Blight is a subtle but sometimes prevalent disease which may do much damage to Cucumbers, Melons, Celery and Tomatoes. Bordeaux mixture, applied as a spray regularly every three weeks, will go a long way toward preventing or checking the spread of its ravages.</p>	<p>8. This is the time to set out plants of late Kale, Celery, Cabbage, Cauliflower and Brussels Sprouts. Use plenty of water when transplanting them and remember that a little extra fertilizer worked into the soil will help start the plants growing vigorously in their new locations.</p>	<p>9. If the Sweet Peas are heavily mulched their roots will be kept cooler and their season prolonged. Use rough litter or grass clippings. If aphids appear, spray with a nicotine preparation. A little shade at midday will help to maintain the quality of the flowers and prolong the season.</p>
<p>10. To keep up the supply of fresh vegetables, it is advisable to make additional sowings now of Beans, Beets, Carrots, Lettuce, Radishes, Endive, Cucumbers, Kohlrabi and Turnips. Try an early strain of Corn, too, after first soaking the hills or drills thoroughly to hasten germination.</p>	<p>11. Even the "summer" Lettuces have a tendency to run to seed quickly at this season. To lessen this, support boards over the rows so that they will be only a few inches above the plants. These sun protectors should be taken off during rainy weather, so that the water can reach the roots.</p>	<p>12. Hot, dry weather is favorable to the propagation of all kinds of plant lice. Many different types of plants are subject to the attack of these pests, but the most susceptible are those with soft foliage. Daily inspection is advisable, supplemented by a frequent nicotine spray.</p>	<p>13. This is a suitable time for taking Chrysanthemum cuttings for flowering in small pots in the greenhouse. Another thing to remember is the care of the Carnation plants outdoors. The ground around them should be cultivated frequently and kept regularly watered.</p>	<p>14. There is still time to start a few annuals for flowering in the autumn garden. Sow in a shaded coldframe or sheltered bed the seeds of early Asters, Poppies, Stocks, Larkspur and Candytuft. When setting out the young plants, have the ground rich and water freely.</p>	<p>15. Three or four shoots on the Tomato plants should be selected and supported by a small framework or stakes. Cut off all other shoots and reduce the number of laterals by pinching. These procedures of training and pruning will produce finer fruit.</p>	<p>16. The lawn trees should be examined now for bark injuries. If any are found, cut the wound back to the live bark and paint thoroughly. Stubs where branches have been improperly cut or decay has set in should be removed. Watch carefully and constantly for signs of fire blight.</p>
<p>17. Beets and Carrots being grown for winter are always worthwhile. Several rows of each should be sown now, and if the planting is done in soil which has been previously cropped, spade in fertilizer. At this time you can also sow some Peas for autumn use.</p>	<p>18. Promiscuous soaking of seed to hasten germination is wrong in principle and often does more harm than good. At this season, especially, the best plan is to soak the soil instead of the seed, before sowing. The moisture then penetrates and encourages deep subsequent rooting.</p>	<p>19. By this time the late Potatoes ought to be swelling fast. An application of fertilizer worked into the soil will increase the size of the crop and the quality of the tubers. Contrary to the ideas of many people, Potatoes require considerable regular attention.</p>	<p>20. One of the ways to increase the size of Onions is to break down the tops immediately by removing them to the ground level. This is best accomplished by bending over the tops with the hand until the stems double. In doing this be careful not to loosen the bulbs from their position in the soil.</p>	<p>21. Artificial watering is essential in dry times, but be very sure to do it correctly. Remember that the natural soil moisture is preferable, provided there is enough of it. If you must water artificially, soak the ground thoroughly after the surface has dried, cultivate.</p>	<p>22. After the Climbing Roses have finished flowering they ought to be pruned by removing a few of the old canes and training the younger and more vigorous ones in their places. Roses of this type flower better and more profusely if they are kept within reasonable bounds.</p>	<p>23. It is not too early to prepare for moving evergreens next month. The beds for them ought to be marked and the arrangement determined beforehand, as it is important that the trees shall not lie around after digging. Drying of their roots would be fatal.</p>
<p>24. The main stems of the Dahlias ought to be reduced to two or three at the most—often a single stalk is the best. Keep the lateral shoots pinched out on the flowering stems and remove half the buds. Some sort of adequate support must be provided to prevent storm breakage.</p>	<p>25. If you have not sown Peas for a fall crop, better get them in now. Other cool crops such as Spinach, Radishes and the large heading types of Lettuce and Endive may now be planted. This is about the last call for final sowing of Beets, Winter Radishes and Carrots.</p>	<p>26. One of the worthwhile vegetable garden jobs at this time is the sowing of Rutabagas for next winter's use. New ground is preferable for this crop and the plants must never be allowed to suffer from dryness. Sow the seed in drills and thin out later to give room for development.</p>	<p>27. If you are not already familiar with it, try summer pruning of the fruit trees. Pinch back the most vigorous shoots and remove all the weak interior branches. This advice applies to trees of bearing age. Those of small size need different treatment, which should be studied.</p>	<p>28. Are you getting full value from the products of your vegetable garden? Do you gather the crops daily while they are in the best condition, using those you require for the table and putting the rest away in glass? Such things make the garden a worth-while investment.</p>	<p>29. Newly set out plants of all kinds should not be allowed to suffer for lack of water. All new nursery stock ought to be saturated weekly during dry weather, and the soil moisture conserved by mulching with several inches of rough litter. Artificial shade helps the situation, too.</p>	<p>30. If strong young Strawberry plants are set out now they will fruit abundantly next season. Be sure you order both staminate and pistillate varieties to assure fertilization of the blossoms. Prepare the bed thoroughly, digging in plenty of well-rotted manure to enrich it.</p>
<p>31. Lawn weeds are conspicuous now and many of them can be readily removed. One method is to have some weed killer or gasoline in an oil can, dropping a little in the center of each weed. For Dandelions, especially, try one of the modern "cane" type poison guns, sure and easy.</p>	<p>The more simple the people the greater their appreciation—at least, so it would seem, since as nations became civilized they one and all by fire and axe have destroyed the friendly trees, and of these vandals the white man ranks head and shoulders above all others. From the early stages of his colonizing days down to within a few years of the present, wherever he has gone he has laid waste the tree wealth of</p>					<p>the lands in an effort, often vain, to make a blade of corn grow where two trees grew before.</p> <p>A halt has been called to this ruthless waste and we are at least beginning to appreciate the danger done and cast about for means to amend the damage. Tree planting is now the vogue and ere long, maybe, tree worship will again hold man enthralled.—Ernest H. Wilson</p>

### Old Doc Lemmon Notes the Passing of the Bay Hoss Buster

"Wal, another old landmark's gone—Chet Carberry's bay hoss Buster is dead. Found him flat an' cold in his stall last Sunday mornin', Chet did. Hedn't been sick nor nothin', fur's I could tell; just went to sleep an' never woke up, seems's if—a peaceful old hoss come to the end of his long, peaceful road.

"Lord, whut a grand gelding Buster was through all the twenty year an' more that he pulled Chet's sidebar buggy an', on picnics an' strawb'ry festivals an' sech when the hull famby went along, hooked up with Sally on the pole o' the double surrey! Seventeen hand high, he stood, an' ev'ry bit of it as kind, sound an' gentle as a June mornin'; nothin' stronger'n a plain

snaffle bit ever went into his mouth, nor needed to. I never see'd a finer eye in a hoss, nor a better road gait. Full-blooded Morgan from over Vermont way, he was, an' if ye know hosses ye know whut that means.

"I dunno whut Chet'll do now, him an' Buster was sech good pardners. He's purty bad broke up, though he don't let on much 'bout it. Like enough he'll keep on a-drivin' down to The Corners Sat'day afternoons an' hitchin' to the old post by Keeler's store—vittles still hev to be bought, ye see, an' new plugs o' tobacker, an' hard candy for the gran'children. But he'll be drivin' with another hoss an' thet'll make it all diff'rent—yep, mighty, mighty diff'rent."



# Distingue!

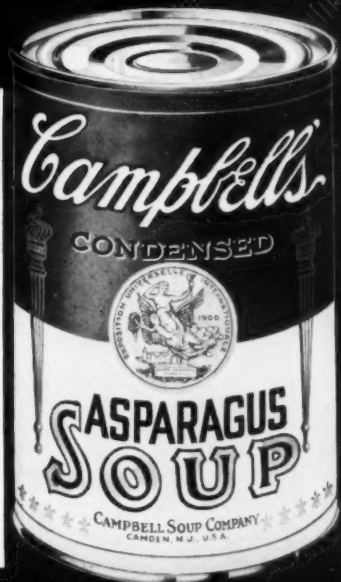


**EAT SOUP AND KEEP WELL**

There is no table that would not be graced by this delicious Asparagus Soup, from Campbell's famous kitchens. It not only captures the lush richness and daintiness of that springtime favorite, but it does so with the French soup chef's subtle touch. Its selection is a tribute to a discerning hostess. And for Cream of Asparagus that ingratiates and completely satisfies, the label gives the easy directions. Either way you elect to have it, this is a soup of the highest culinary distinction.

**21 kinds to choose from**

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



LOOK FOR THE  
RED-AND-WHITE LABEL

**MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS**



Martinus Andersen

THREE different picnic dishes can be stowed away in the three-part container of the large thermos, left. Lewis & Conger. Ice-cube thermos, center. Abercrombie & Fitch. Smart calfskin case, right, holds quart thermos—two cups under the screw-cap—and tin sandwich box. From Saks-Fifth Ave.

## Putting pleasure into picnics

(CONTINUED FROM PAGE 27)

brought directly from the brewery's refrigerator. Although there had been a great deal of hardy conversation about riding back, when the time came we stepped meekly into the cars, only too delighted that our wise hostess had ordered grooms to lead the horses home.

### RECIPES

The following recipes are for two people unless otherwise noted.

#### TOMATO JUICE COCKTAIL

Boil four large, or six small, ripe tomatoes, for five or six minutes. Press through a funnel sieve so fine that it is like a cloth. Put the juice on ice until it is to be used. Then add:

$\frac{1}{4}$  small teaspoonful of salt  
A pinch of pepper  
 $\frac{1}{2}$  small teaspoonful of Worcestershire  
 $\frac{1}{2}$  of the juice of one lime (if impossible to get limes, lemon juice may be used)  
Shake until ice cold

#### COLD PIGEON

Clean the pigeons well and wash in Taragon vinegar. Season with salt

and pepper. Place in casserole with several large peeled onions and stalks of celery. Top with a tight-fitting lid and cook in a moderately hot oven for 45 minutes. If the oven is very hot, a teacup of broth may be added to prevent the pigeons sticking to the casserole. But it is much better for them to cook in the vapor of the vegetables. Put on ice until time to serve.

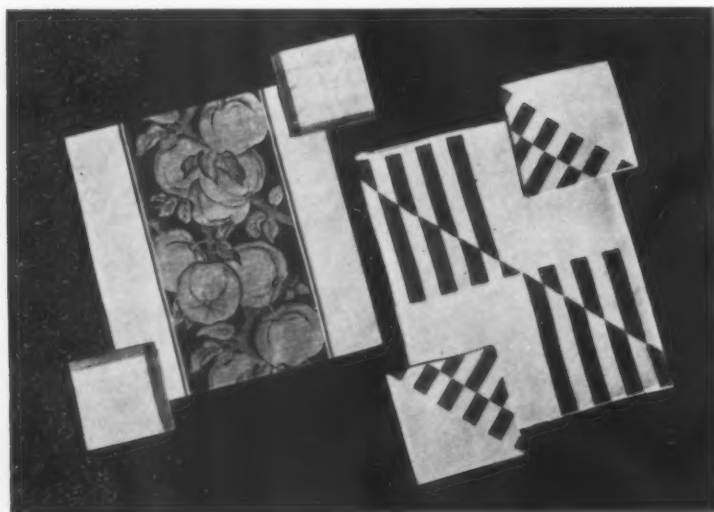
#### STUFFED EGGS

Boil eggs until hard. Leave them in ice water for some minutes before peeling. Slit the white just enough to take out the yolk without damaging the white. For two yolks:

1 teaspoonful of English mustard  
Salt and pepper to taste  
Add thick cream until yolk becomes a thick paste  
Add one strip of crisp fried bacon, chopped fine  
One drop of onion juice

Stuff the whites with this mixture and put the eggs on ice.

(Continued on page 61)



WHITE linen-crash cloth, left, has fruit-scattered center panel in green, gold, red or blue. B. Altman. An all-over pattern of bright red stripes on a white ground makes the cloth at the right the life of any picnic party. From Mosse

## What's new in building and equipment

(CONTINUED FROM PAGE 51)

manufacturers, the Kohler Co. Three hangers are recommended for a corner type tub and four for a recess tub.

**DOUBLE BRICK UNIT.** Permanent masonry construction at no greater cost than first class frame construction is said to be made possible with the use of a kiln burned, hollow brick unit of special size and design recently developed. The hard burned clay product offers the insulation and fireproof advantages of hollow tile, it has the external appearance of face brick, and it effects savings in labor, in time and in the amount of mortar required for laying up the wall, we are told.

The vertical face of the unit that is visible on the finished wall is the same in size as the exposed edge of a standard brick, approximately two by eight inches. The third dimension is another eight inches, so that each of these special units extends through the entire thickness of an eight-inch masonry wall. Interior of the hollow unit, divided into vertical air cells, creates dead air spaces in the center of the wall, which improve insulation, drain away rain water and help internal ventilation.

Horizontal mortar joints should not extend unbroken through the entire wall thickness we are told by the manufacturers of the unit, the Metropolitan Paving Brick Co. A space unfilled with mortar in the center of the wall will create a gap across which rain water will not be able to pass. Each of these units may be laid up in the wall as quickly as a single brick, and there is said to be a saving of fifty percent in the amount of mortar required.

**FLUSH VALVE.** Quiet operation, with elimination of the annoyance of water hammer is claimed for the balanced design of a self-lubricating flush valve for water closet bowls recently developed. Valve action is said to be positive under a wide variation in water pressure. The duration of flushing action is easily adjustable without dis-assembling the parts.

The one-half or three-quarter inch diameter water supply pipe of the average residence cannot supply water in a sufficient volume to properly flush a bowl. To make this installation available for many old houses, a 30 gallon tank may be installed at any convenient place in the building, with a one-inch supply line extending therefrom to the valve.

A lubricant chamber packed at the factory maintains a thin film of oil on cylinder walls of the valve. This also keeps cup leathers soft and pliable, assuring smooth operation for many years. Heavy weight is said to contribute to long life. The valve has been made available by the Scovill Manufacturing Co. in exposed and concealed types; operation is by either lever handle or a push button.

**GARAGE DOOR HARDWARE.** Both new and old garage doors of stock size may be swung up overhead and out of the way when equipped with rugged hardware just announced, wherein simplicity of installation and easy operation of the doors are essential features.

A slight pull from the outside or push from within and the extra heavy, heat treated and oil tempered coil springs, one on either side, swing the door up overhead, where it will rest upon steel tracks.

When modernizing a pair of old doors, heavy steel bridge-truss braces are fastened along the top and bottom to hold the two parts together and keep them from getting out of true. A long steel strip screwed along the outside of the joint where the two doors meet makes it weathertight at that point. Heavy steel plates which extend along the sides as part of the hardware make the garage weathertight.

Proper balance of the doors is effected by a machine bolt fitted into the end of the spring, which may be turned up or down to increase or decrease tension. Ball bearing trolley wheels insure easy, smooth rolling on the track. The equipment is manufactured by the Stanley Works.

**GLASS BLACKBOARD.** Blackboards of glass have recently been developed which may appropriately be built into the side wall of a child's room, the game room, or other room in the house. The board is said to present an un-fading black surface that cannot wear glossy smooth. Its velvety finish is free from imperfections and any desired fineness of velvety texture may be obtained.

Black plate glass with a suspended abrasive uniformly dispersed through it while it is in molten state is the standard process of the manufacturers, the New York Silicate Book Slate Co. The black color is said to be permanent, never requiring treatment to bring back the black luster.

**HUMIDITY DETECTOR.** That film of moisture, the presence of which upon the window pane indicates a higher percentage of humidity in the house than is healthful, is now being put to use to automatically maintain proper atmospheric conditions. A beam of light directed through the glass pane upon a photo-electric tube, when obstructed by the presence of moisture, causes the sensitive cell to pass along an impulse to a pilotron tube, which in turn actuates a relay, stopping the humidifier equipment. A north window free from the sun's rays should be chosen for the installation.

Mirrors reflect the light through the glass of the window four times, thereby adding to the sensitiveness of the equipment. When moisture clears from the glass, the motor in the humidifier is again started. Placing of this robot on the window sill obviates the necessity of turning the humidifier on and off. It is a product of the B. F. Sturtevant Co.

**CONDITIONED AIR GENERATOR.** Air conditioning equipment recently announced is available in two types, one re-circulating the basement air, the other for the circulation of air from outdoors. Humidification of the heated air is automatic and requires no attention. Three or four complete air changes are assured every hour by a continuous flow of warm, clean, hu-

(Continued on page 56)





**"A week ago  
I had dandruff  
so badly . . . .  
NOW NOT A TRACE"**



"After a bad cold, which kept me in bed nearly three weeks, I began to have trouble with my hair and scalp. My scalp felt itchy. Every time I combed my hair quite a little of it fell out. And I developed a very trying case of dandruff.

"I had never been bothered this way before and naturally was quite alarmed. I tried several expensive treatments, with very little success, and then my husband suggested that I try Listerine. I was pretty skeptical but I decided to do as he suggested. I used it four times.

"You can imagine my delight at the end of a week to find that there wasn't a trace of dandruff and that my scalp no longer itched and burned. I have told other women about it, and

they say they too have found it wonderful in keeping the scalp and hair clean and healthy."

This statement is typical of those contained in letters from thousands of people all over the country.

If you are troubled with loose dandruff, give Listerine a trial. We do not claim that it is infallible but in most mild cases it gets quick results. Even severe cases have yielded to it.

Listerine attacks surface infection, removes and dissolves scaly crusts, soothes inflammation and cleans both scalp and hair.

Send for our FREE BOOKLET OF ETIQUETTE—tells what to wear, say, and do at social affairs. Address, Dept. H.C.7. Lambert Pharmacal Co., St. Louis, Mo.

**LISTERINE** *relieves itching and burning scalp*

## He is also first in the moulds of his potters

(CONTINUED FROM PAGE 21)

these pieces Washington appears far from fierce or vengeful, but wears a rather sheepish or apologetic expression, and looks more like a juvenile French Father of his Country than like a forceful Virginian. However, on some of the transfer-printed plates, plaques and platters produced in France, the portraits are of good resemblance.

Due to the fact that the pottery industry in America was still in its infancy during the first quarter of the 19th Century, it was not until some twenty-five years or more after his death that the first American-made portrait of Washington was produced in pottery. Furthermore, neither the potter nor the precise date of its manufacture have yet been definitely identified, although the best opinion points to Thomas Haig, of the Jersey City Potteries, as the maker, and the date as somewhere between 1820 and 1840.

The piece in question is a Rockingham-ware pitcher, 11 inches high, decorated in relief with a full figure of Washington as a Master Mason, wearing his regalia, and in the act of presiding over his lodge. Washington was Master of the Lodge at Alexandria, Va., from 1783 to 1785. This pitcher is now in the collection at the Washington Masonic shrine at Tappan, N. Y. In the Pennsylvania Museum at Philadelphia, there is a Hemphill pitcher with a portrait bust of Washington, but this is of later date.

At about the time of the Civil War, and for several years thereafter, there was a popular demand for A. B. C. plates, so-called because the rims were decorated with raised letters of the alphabet. In the center of the plate was a transfer-printed design. Some of these plates showed a portrait of Washington. Other plates portraying Washington were made for the Centennial Exposition of 1876.

In 1892 J. S. W. Starkey, a potter of East Liverpool, Ohio, modeled an excellent portrait-jug of Washington, deriving his inspiration from the portrait appearing on the two-cent stamp of that period. It appears in two varieties, one entirely of white glazed clay, the other with the hat colored black and the name WASHINGTON

inscribed in gold across the front. Specimens of this piece may still occasionally be found in antique shops.

In 1896 porcelain jugs, of the toby type, modeled as the standing figure of George Washington were modeled by W. W. Gallimore for the Lenox Potteries at Trenton, N. J.

Small busts of Washington in bisque porcelain are also occasionally to be found, but no records exist of their origin, although they are certainly of American make. As there are some three hundred hotels in the United States bearing Washington's name, a great quantity of hotel crockery exists with more or less dignified and recognizable portraits, but no enthusiast has yet gathered these into a collection. Most such pieces would have but little value, but, on the other hand, some of these portrait wares will some day be highly cherished and sought for. The Onondaga Potteries, of Syracuse, for instance, have produced a very handsome set of plates for a hotel in Florida, decorated with a copy of one of Stuart's portraits. A great variety of plates portraying Washington and events of his life are being produced this year in honor of the Bicentennial. Few have any artistic merit, yet in a hundred years they will, no doubt, be in demand by collectors.

The equestrian statuette of Washington, shown on page 20, was recently presented to the President by the Austrian Government. It was modeled by Albin Doebrich, and produced in the Wiener Porzellan Fabrik at Augarten. It is an exquisite specimen of porcelain statuary, and that there is no facial resemblance whatever to Washington is perhaps ceramically inconsequential. It is a fine physiognomical study of a young Viennese disguised in a wig and costume of Colonial days. We are told that the sculptor examined photographs of all the famous paintings of Washington and allowed each to contribute some feature to his own conception of idealistic portraiture. While this plan offers no very valuable contribution to historical accuracy, it may at least represent the triumph of art over nature—of what might have been over what was.

## What makes good furniture good?

(CONTINUED FROM PAGE 29)

by carefully joined muntins costs many times as much as a single pane of glass with jig-sawed lattice work to imitate muntins. The latter construction is a sign of inferior furniture.

(9) The great cabinet-makers of the past have always used veneers. These were inlaid and protected by solid wood around them or by beads on the drawer fronts. Beautiful graining is obtained in crotch veneers. They should not be used on exposed surfaces. All the great examples of furniture from the Queen Anne Period through the classical revival of the 18th Century show veneers.

(10) Built up laminated panels and tops are stronger than solid wood. This method of construction is one contribution modern methods have made that is an improvement over the past. It costs more but is far more durable.

(11) True Windsor chairs were joined with long tenons on the ends of the chair legs which come clear through the seat and are wedged from the top. Do not buy Windsor chairs that lack this feature. It is a sure sign of cheap construction if the posts do not come clear through the seats. The bow of the chair back also should come through the seat and be wedged from the bottom. Three to five spindles in the chair back should come through the bow and be wedged from the top. Any other construction is an imitation and absolutely will not last.

Volumes could be written on the subject of good furniture construction. The above are only a few salient points, the knowledge of which will aid the purchaser in judging the merits of modern furniture, and help her when she makes a selection.

## What's new in building and equipment

(CONTINUED FROM PAGE 54)

modified air, propelled by a ventilating fan.

The type that is designed to recirculate basement air includes an efficient spray washer to remove all impurities and deliver clean and fresh air to the heating chambers of the furnace. Such washing might prove impracticable with the type supplying outside air, since in zero weather the spray would be frozen. The air from outdoors is required to pass through a fiber filter sheet, which may be readily removed and replaced when its efficiency is gone.

Gas is economically burned in both types of the equipment. Patented zig-zag water tubes, affording extensive heating surfaces, combined with long fire travel, enable a maximum amount of the heat units in the fuel to be converted into effective heat. Waste products of combustion pass into the chimney flue at the lowest temperature to which they may safely be reduced.

A wall thermostat regulates the gas flame to maintain desired temperature in all rooms, while a safety pilot will shut off the gas supply in any emergency. The equipment is a product of the Kelsey Heating Co.

**ASPHALT SHINGLE.** Greatest roofing protection where the wear is heaviest is provided in a strip shingle with an asphalt base just made available, with extra thick butts and sealed edges. The coating of asphalt and layer of mineral granules by which edges are sealed is an improvement that not only prolongs the life of the roofing, but likewise enhances the beauty of the distinctive colors.

Various pleasing ensembles of softly shaded and pleasing color contrasts are offered. Deep shadow lines, produced by rounded edges and thick butts, add to the general effect. The Flintkote Co. is the manufacturer.

## News-reel of country lamps

(CONTINUED FROM PAGE 34)

of cool green ivy leaves, and the white parchment shade has a border of Ivy leaves. This firm also features washable shades of white piqué oilcloth edged with green piping.

The vivid green of malachite inspired a new lamp which the Empire Exchange made recently for a white room. The base, a graceful wooden urn, was painted the greens of malachite; on this was a brilliant green tinsel paper shade. And for a white and green bedroom I found a simple and delightfully cool-looking shade at Altman's of white parchment threaded at the top with bright green ribbon ending in a flat bow.

**THE LIGHTS OF TODAY:** Modernism is at its best in lighting devices and lamps. At the new firm of Margaret Kay and Sylvia Van Rensselaer are excellent specimens of modern designs in lamps and furniture. If you are tired of fussiness, of period designs, of color, here is a lamp solution—a slender clear glass column bordered with chromium rods on a bakelite and chromium base cut out to resemble a monogram, and a simple shade of cool

**TEMPERATURE CONTROL.** A new method for the automatic control of heating, cooling and humidifying systems has just been announced. Wall thermostats in every room regulate the delivery of heat or ventilation by their control over small motors designed to open and close steam valves or to operate air dampers.

The relay system, developed by the Barber-Colman Co., provides a flexible and sensitive means of adjusting heating, cooling and humidifying plant operation to room requirements. It may be used to control gas or oil burners, automatic stokers, furnace damper regulators and the valves on mains bringing steam from central heating plants.

Each radiator valve of a direct radiation heating system is equipped with a small electric motor, contained within a cylindrical metal housing. Every time the room temperature falls below the degree at which the wall thermostat is set, the motor is actuated to automatically open the radiator valve. If not already in operation, the oil or gas burner in the central heating boiler will at once start up, and will continue to function as long as any one of the valves remain open.

When room temperatures are once again comfortable the thermostat signals to the motorized valve and it closes off the radiator. When all radiator valves are closed, the burner in the heating boiler will stop.

**VERTICAL GRAB BAR.** A long, rigid grab bar for vertical installation in walls over recess and corner tubs is a very practical recent offering of the Standard Sanitary Mfg. Co. The bar is placed within reach of the person in the tub whether he is standing or sitting. It is covered over with a rubber sheath to preclude any chance that hand, if wet, might slip.

white lumarith bound in silver. Equally distinctive is a copper and chromium torchère for indirect lighting. The slender chromium standard on copper base supports an inverted copper bowl which rested on discs of spun metal 1/2 inch apart, two of copper with a chromium one between, these spaced discs giving an unusual effect of lightness and grace.

At Rena Rosenthal's, that Mecca of the modernists—there is a new lamp designed by Walter Von Nessen consisting of a flat disc of plate glass bound in chromium resting on a chromium base. The wiring is entirely concealed in the chromium rim and on this was a perfectly plain white parchment shade.

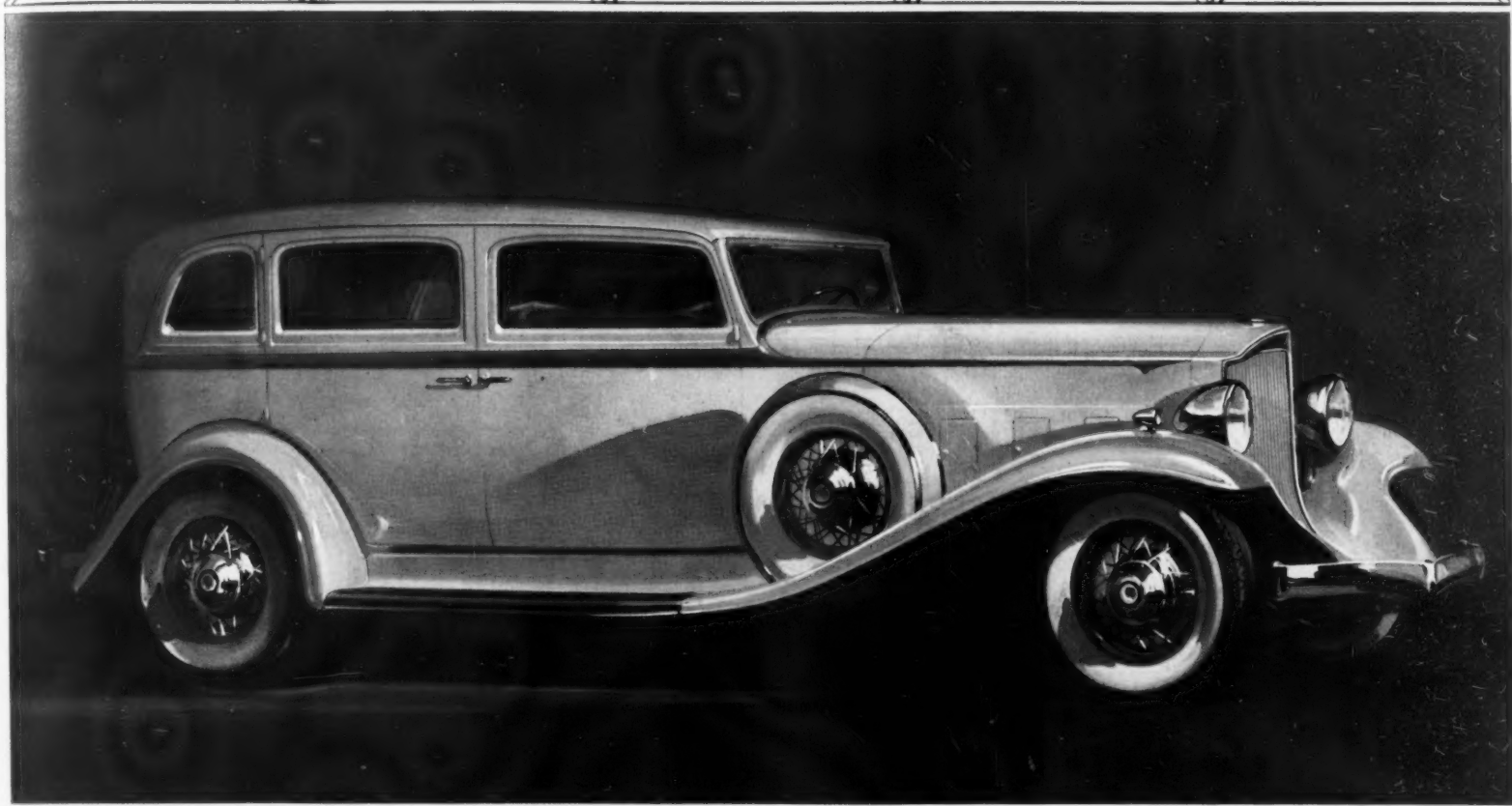
Another interesting light that cleverly combines the old with the new is a lyre-shaped lamp that can be used as a wall bracket, table lamp or pedestal lamp. The frame of the lyre is white with gilded base and gold star decoration. Forming the strings are four thin glass rods through which the light glows from a bulb concealed in the base. This charming design comes from Russel Wright.



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find, too, that it embodies Packard's latest engineering advances—Silent Synchronmesh Transmission, *quiet in all three speeds*; simple, *safe* Finger Control Free-Wheeling; and the pioneer system of Ride Control—just as do the larger, heavier and more costly Packard cars. ¶ Here is a car that offers for the first time the luxury and distinction of Packard transportation at factory prices lower than \$2000—and with shatter-proof glass throughout, six-ply tires and front and rear bumpers included. Your Packard dealer will gladly accept your present car at its full worth—and the remaining payments will be surprisingly small. Why *not* enjoy *luxurious* transportation?



P A C K A R D

A S K T H E M A N W H O O W N S O N E

# COLOR DOES THE TRICK



Blue walls, cream curtains, a colorful chintz, a dark green marble floor and Italian furniture are used in this sun room of Mrs. Howard Whitney, Glen Cove, L. I. Odom & Rushmore, decorators

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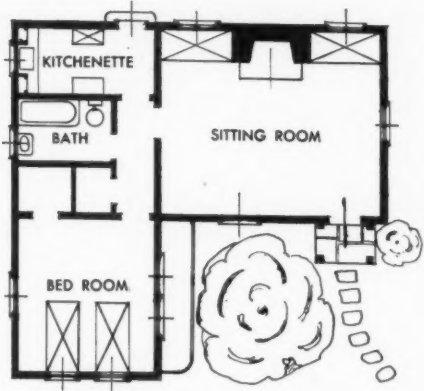
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A GUEST house in the Swedish peasant style could be made of logs or cypress siding. Plans call for a complete equipment of sitting room, double bedroom, bath and kitchenette. In fact it is a complete little summer home to be built for about \$3500

### The guest house emancipates

(CONTINUED FROM PAGE 49)

There are also on the market any number of ready-built houses that are easy to erect and not too staggering for the pocketbook. They come in good architectural styles, are permanent and can be easily fitted into the landscape scheme. Many can be enlarged later.

We are suggesting here four types of guest houses designed to match the architecture of four types of main houses. These are Colonial, Spanish, Italian and a rustic type based on Swedish peasant architecture.

The Colonial type is designed to be linked to the house by a sunroom and to form with the main house two sides of an enclosed garden, the other two being fenced. It has two bedrooms, a bath, a buffet and adequate small closets. If built of shingle with a ship-lap face back of the porch, it would cost about 35 cents a cubic foot. If done in brick veneer whitewashed and with a shingled roof, the cost would run somewhat higher.

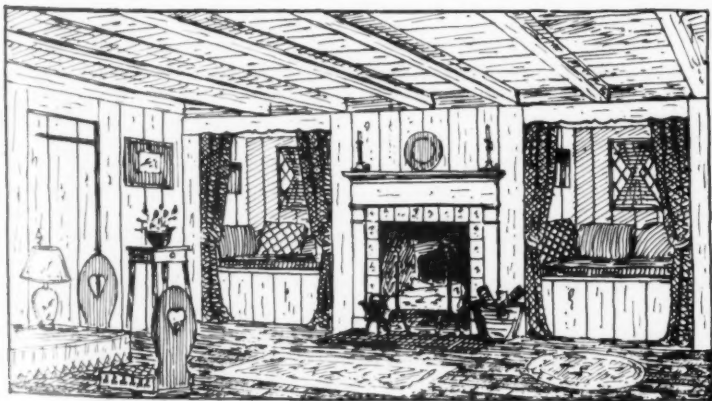
At the top of page 49 is suggested a French type with an L-plan that has

two bedrooms, a bath and a living room. In brick veneer whitewashed, with a shingle tile or slate roof, the cost would average 45 cents a cubic foot. Stucco walls would bring it down to about 40 cents.

The Mediterranean or Italian type presented on the same page is set in a corner of the wall and reached from the main house by a pergola. Stucco on concrete blocks with a Spanish tile roof would set the cost of this at about 52 cents a cubic foot; whitewashed brick with the same roof 55 cents.

For the Swedish cottage would be used either logs, log siding or cypress clapboards. Living room walls would be covered with pine boards. Cost would average 40 cents a cubic foot.

Costs mentioned in this article are for erection in the suburban area about New York City, which is probably the highest-cost area in the country. Costs vary as much in some cases as 30% between sections. Any local builder will be glad to give the cubic foot cost for various types of construction.



To carry out the Swedish atmosphere, panel the living room in pine. Bookshelves go in the deep window reveals at the head and foot of the built-in beds. Peasant furnishings should be used

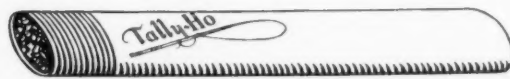
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## Build your personality into your home

(CONTINUED FROM PAGE 41)

to the all-day reader or student the unwavering light rays, free from the annoyance of flickering sunbeams. The window toward the west will permit a setting sun to cast its cheery rays into the room, as a reminder that a time for relaxation has come.

The elevator apartment house should not be considered the only convenient home for the invalid or the aged family member who is unable to rise from a wheel chair. Such an existence, with its almost certain exclusion from any patch of colorful garden, will be a disappointment to many. Not a few people, while they could hardly be termed invalids, have been admonished by their physician to refrain from walking upstairs. Entirely free to move about on the level, they face a hazard in ascending to an upper floor.

A house may be designed to suit the convenience of this type of family member. In the very small home, a private room with bath on the ground floor will satisfy usual demands. With lively interest in all family doings, the invalid may participate in social functions as actively as the spry child.

Unless the house has all rooms on one level, such an arrangement cannot bring with it complete peace of mind. Allowing an invalid to sleep on the ground floor while the other members of the household are in an upper story, is not the best idea. Any house planned for the true convenience of the invalid should provide a mechanical means for vertical transportation, in other words, an elevator. An aged person or invalid, particularly if an intimate member of the family, will enter upon many social affairs with greater enthusiasm than any of the younger people. Yet they usually lack the endurance to maintain concentration upon games or other activities for prolonged periods. Rather than subject such a person to unnecessary fatigue, provide a means of their retiring without disturbance to the others. Thus the wheel chair may be rolled to the door of the elevator shaft, and rapid ascent made to the quiet and peace of an upper floor room.

### INVALID ELEVATOR

The invalid elevator renders the house plan so flexible that it will be entirely feasible to build upon a sloping site which dictates the advisability of setting rooms of the same story at slightly varying levels.

This is assumed in the second plan, showing a house built on a southern hillside. While the ground is but a step below the floor level at the front of the house, in the rear, because of the sloping terrain, a lower story stands entirely above grade.

For a moderate difference in level between rooms, a ramp might offer opportunity for quick descent. In the house plan illustrated, such a ramp is suggested leading down from hall to living room. The invalid may participate in a meal with other members of the family and the easy descent to the living room will encourage a sociable hour in the early evening. For an outdoor place in early dusk, there is the open porch. A recreation room on the floor below may be as read-

ily reached by means of the elevator.

A predominant urge, leading many families to forsake apartment living for a home of their own, is the inherent craving for a maximum amount of sunlight and air—a problem almost impossible of solution in the apartment house. Some people may be satisfied, when they select a house, or develop its plan in cooperation with their architect, to provide a sun porch. In too many instances this is a detriment rather than an asset, placing reliance upon the necessity for engaging in work about the ground, to get people out into the open.

For those who would take fullest advantage of the sun and fresh air, the first condition to be settled in developing a plan is the orientation of the house. In the third plan on page 41 the plot faces to the west, and is a normal suburban property, not over-commodious in frontage.

### FOR MAXIMUM SUN

The house is placed to take fullest advantage of the sun's rays through every hour of the day. The early rising sun lights breakfast preparations in the kitchen, and offers cheery good morning to those about the breakfast table. By mid-day, which marks the cessation of kitchen activity, the sun will be offering its balm to loungers on porch or terrace, while still giving brilliant illumination to any family meal. Later in the afternoon the sun will be at the front, blazing into the living room through the many-sided bay window.

Architects have long preached the Continental custom of turning the back of the house toward the street, and building around the garden, but many owners desire living rooms overlooking grassy lawns which stretch back from the street. Into such a lawn extends the large bay window of the living room, to admit a maximum of light rays, the benefit of which will be increased if health glass is used.

To still further increase the advantage of out-door living, a house of this type may provide upon the second floor that much maligned facility, the sleeping porch. Where this is carefully and sympathetically incorporated in the design, and not tacked on as though it were an afterthought, such an out-door room has many opportunities for improving health.

To the musician, a studio stands as the one important room in a home. The size of such a room will not alone be dictated by the need for space to place and manipulate instruments, and to seat musicians, in the case of a small orchestra, but also to permit the accommodation of guests at informal concerts. If the house plan is arranged, as in the lower plan on page 41 so that the living room can be utilized for the seating of an audience, the music room need not be exceptionally large.

Since the same steady north light desired by the artist will prove beneficial to the rendition of musical compositions, a high-window opening in this direction will be desirable. The musician will always appreciate a means of reaching or leaving the room at will, entirely without regard to other

(Continued on page 61)



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- 100 Poet's Narcissi. 4.50
- 100 Crocus, in 4 colors. 2.50

Total Value \$29.00

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## Color notes for spring gardens

(CONTINUED FROM PAGE 15)

double Arabis and purple Pansies. Halley against low, dark evergreens like the dwarf Japanese Yew.

Yellow Tulips: Acushla with purple Violas and Forget-me-nots. Hebe with early white *Iris florentina*, Bleeding-heart and Anchusa. Capri with Purple Aubrietia and white Columbine. Arethusia with Forget-me-nots or pink English Daisies. Walter T. Ware with purple Iris, Forget-me-nots or *Scilla campanulata*.

Narcissi: Emperor, Empress, Lucifer and Sir Watkin naturalized among Lilacs and Bush Honeysuckles. Any of the Poeticus type with a background of pink Flowering Quince (*Cydonia japonica*). Elvira (Tazetta hybrid) with early Darwin Tulips or *Tulipa clusiana*. Any of the Yellow Trumpet or white Poeticus types with Bleeding-heart.

Hyacinths: City of Haarlem with blue Polemonium or purple Aubrietia. Queen of the Blues with Arabis and

Forget-me-nots. Roman types combined with Narcissi and Violets.

Crocuses: Various colors so planted as to come up through carpets of *Sedum acre*, Thyme or *Sedum alba*. Drift plantings of Enchantress and Dream, Silberi and Tommasinianus, Susianus and Grand Yellow, King of the Whites and Imperati. Tilly Koenen and Mme. Mina under Forsythia. Remembrance, Grand Yellow and *purpurea grandiflora*. *Crocus tommasini-anus* and Winter Aconite. Grand Yellow and *Chionodoxa luciliae*.

Other bulbs: *Scilla sibirica* planted freely under Forsythias, *Magnolia stellata* or Cydonia. *Scilla nutans* and *S. campanulata* naturalized under Beech trees. Chionodoxas beneath Spice-bushes, Flowering Almond, early Spireas, Forsythias, Magnolias or Cydonias. Muscari Heavenly Blue along with these same shrubs. *Trillium grandiflorum* with a background of Bleedingheart.

## \$500 does the budget cottage bedroom

(CONTINUED FROM PAGE 33)

tinged inside with a soft pink wash.

With our allowance nearly expended we came to the matter of curtains. Something inexpensive yet effective, so as not to neutralize what we had thus far gained. White muslin hung in deep folds and draped in one continuous line across both windows and intervening wall space worked out excellently. Very full six-inch shirred ruffles gave additional elegance.

The following list gives a complete summary of furniture and decoration in the Budget House bedroom and the prices paid:

- Box springs and mattresses on legs (Two sets) \$62.50
- Bedspreads of deep cream sateen, scalloped skirt bound in olive green sateen (2) 15.00
- Head board made double size, covered in deep cream sateen and tufted with olive green tufts. Bases of box springs also covered and tufted the same as headboard 24.50

- Chairs. Lower part square boxes covered in box pleated white sateen with one side a panel to slide—interior to be used as shoe cabinet. Pads covered in white leatherette and tufted with white buttons (2) 26.80
  - Dressing table fastened to wall with brackets. Draped in white muslin with shirred dotted Swiss over skirt, top covered in same material and glass top 26.13
  - Dressing table lamps (2) 8.72
  - Dressing table stool 13.00
  - Mirrors over commodes with side glass covering prints (2) 21.20
  - Bookcases, end-tables finished in natural wood waxed 12.50
  - Pair muslin curtains with six-inch shirred ruffles 16.56
  - Commodes, finished in natural wood with decorations in olive green (2) 75.00
  - Flat wooden bowls for flowers (2) 1.80
  - Reflector lamps for commodes (2) 12.70
  - Flower prints (54) 13.50
  - Green felt for floor covering (14 yds.) 15.68
  - Lamps and shades (2) 22.50
  - Feet molding for prints (96 feet) 14.40
  - Wire plant stand 37.50
  - Dressing table mirror 22.50
  - Glass for over prints 12.50
  - Chintz upholstered armchair 45.00
- \$499.99**

## A famous illustrator chooses Colonial

(CONTINUED FROM PAGE 42)

living room, a medley of soft undertones fused to the semblance of an old Gobelin tapestry, are others, among them examples of Howard Pyle, Amiel Fisher and D. C. Gruger.

Not only did architect and client work together in more than usual harmony but the decorator joined in to make a triumvirate, completely in accord. The decorator is of the firm belief that books and Nature are the two vital influences in life. And though books had preceded her kind ministrations, she has brought into the color scheme the soft nuances of Nature and the free atmosphere of the out-of-doors. They are to be noted in the gentle green of the tufted Scottish rug and in the mellow harmonies of old hooked rugs. As well, too, in the mellifluous soft red, relieved by crisp touches of green, orange and yellow of the French Provincial chintz hangings at the windows.

If Autumn seems to reign in the coloring of the living room, the sun room is the very embodiment of spring. Walls

and woodwork are painted the youthful green of the first Apple leaves. A seductive wood valance that forms a cornice board for the window draperies and continues about the room as an ornamental frieze is decorated with Spring flowers and Fall fruits, and the same gentle colors are repeated in textiles and floor rugs.

Lighted on three sides by pleasant casements, the room is literally drenched with sunshine. It dapples the waxed stone-paved floor with splashes of pure gold and illumines the maple and fruitwoods of the Early American and Provincial pieces with the warmth of clear amber. Another Colonial fireplace, framed by delicate hand carved, fluted pilasters upholding a shelf with molded edges, provides added cheer on cool days. And to lend a bit of creature comfort an amusing old cobbler's bench is placed before the open fire, holding nuts and cigarettes in tills that once carried wooden pegs. The room is the tonic note of this happy home.

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## Build your personality into your home

(CONTINUED FROM PAGE 58)

social gatherings of the family. The door to a terrace offers this.

Keeping in mind the hours of interminable practice which ever stand as the penalty for perfection in musical rendition, and out of regard for the comfort and peace of others in the household, this room should be completely shut off from other parts of the house. In the plan two pairs of doors separate music room from living room.

A pipe organ will very frequently claim place in this house. The console will be installed in the music room, to satisfy the convenience of the musician intent upon personal interpretation of some beloved composition. The speaking parts of the organ may be located in the basement or attic. These are: the blower to bring air to the pipes, the wind chest which serves as a reservoir to stabilize the pressure, and the pipes themselves seated over it, which are made to speak as the air, released by depression of keys on the console, passes through them.

For those frequent intervals when the musician may plead to be excused,

or may be absent from the house, the automatic electrical reproduction, which has been so thoroughly perfected, will make possible enjoyment of organ music by all family members and friends. This automatic reproduction is not marred by mechanical tone, for volume of sound in organ music is regulated by other means than pressure on the keys.

Tonal openings into the living room will serve average needs, while in the upper hall an echo organ may be placed to bring music from distant parts of the house. The music may at times be released into the unoccupied living room, and allowed to float to the ear from a distance, softened and subdued by this indirect rendition.

These four problems have been analyzed as is the custom of the architect whenever his cooperation has been requested. With a program definitely formulated, the governing factors recognized and proper provision made to satisfy them all, the home plan will be logical, and the resulting edifice expressive of the family individuality.

## Putting pleasure into picnics

(CONTINUED FROM PAGE 54)

### ALLIGATOR PEAR SANDWICHES

Make a salad dressing of oil, vinegar, Worcestershire sauce, salt and pepper, French mustard and a dash of Cayenne. Add one teaspoonful of lime juice (or lemon) and a few drops of onion juice. Scoop the meat out of the alligator pear skin and make into a butter. Add the above dressing, very slowly, being careful not to make the mixture too thin to spread. Spread generously on buttered squares of bread and top with another slice of buttered bread. Cut off the crusts.

### DATE AND NUT SANDWICHES

1 cup of pecans and English walnuts mixed  
1 cup of date meat  
Pass the nuts and the dates through a fine meat grinder and mix with mayonnaise until the mixture is easy to spread. Place between buttered slices of nut bread.

### BRUNSWICK STEW

For eight.  
1 large hen (4 or 5 lbs.)  
1 lb. of calf's liver  
1 can of corn  
1 can of tomatoes. Fresh vegetables are, of course, preferable.  
1 lb. of butter  
1/2 onion  
1/2 cup of Port wine (although not as good, the non-alcoholic may be used)  
Cayenne, salt to taste  
1 tablespoon Worcestershire

Boil the chicken until the meat separates from the bones. Cut into large slices and replace the meat in the water in which it was cooked. Add the vegetables, seasoning and cooked calf's liver and cook down to a thick mixture, using a heavy, uncovered aluminum vessel. Cook slowly (it will require about two hours) often stirring, but turning over only the bottom element to keep from scorching. Bread crumbs (no crusts) may be added if the mixture needs thickening.

### POTATO SALAD

2 large potatoes cubed and cooked with three large onions, by steaming. Place the cooked cubes on ice for one hour before proceeding with the salad

1 large, firm cucumber, using only the center. Dice it  
1 stalk of celery. Use only the heart  
4 slices of bacon fried until crisp and chopped  
2 chopped hard boiled eggs  
1/4 green pepper  
1 small onion. Several drops of onion juice are preferable

Mix well and add a mayonnaise or the following dressing.

1 raw egg  
1/4 teacup of olive oil  
1/8 teacup of lemon juice  
1/2 teaspoonful of salt  
1/2 teaspoonful of liquid mustard  
Pinch of Cayenne  
1/4 cup of whipped cream

Place the yolk in an ice cold bowl, add two tablespoons of oil, set the bowl in ice water and beat for half a minute with the egg beater. Add more oil and whip, throw in salt and whip. The mixture will thicken at once and look like soft butter. Slowly add a spoonful of lemon juice and then one of oil, continuing this until all the oil and lemon juice as well as the mustard and Cayenne have been mixed in and the dressing has grown very thick. Add the whipped cream. Mix with the salad and allow to stand on the ice for several hours so that the seasoning will thoroughly penetrate the potatoes.

### GUACAMOLE

2 large alligator pears  
1 large ripe tomato  
1 small onion  
1 small green chili (if impossible to obtain, a pepper may be used)  
Salt and pepper to taste  
A few drops of lime juice or vinegar

Chop the ingredients very fine and mix well.

### BEVERAGE

#### SANGRIA

For one person.  
The juice of 1 1/2 large limes  
1 wine glass of red wine (vin ordinaire)  
1 wine glass of natural water  
1 wine glass of siphon water  
Grenadine to taste  
Ice

For thermos bottles, ice well before pouring in.



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## House & Garden's bookshelf

ERNEST H. WILSON, PLANT HUNTER. By Edward I. Farrington. Boston: The Stratford Company.

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The present work, in addition to giving an estimate of the cosmopolitan and philanthropic character of the versatile explorer, botanist, horticulturist and author, names his books, gives an index of his many contributions to magazines, contains a roster, with brief descriptions, of the plants he introduced and, very helpfully, tells from what growers may be bought many of these plants. Pictures well done and excellent typography enhance this serviceable book.

F. B. M.

DOMESTIC SILVER OF GREAT BRITAIN AND IRELAND. By Edward Wenham. New York: Oxford University Press.

THE subject of the Domestic Silver of Great Britain and Ireland which Mr. Wenham has taken for his book is a happy one for Americans, for the general public here knows very little of British silver except that produced in England itself. We often hear of English silver and but rarely, except among collectors, of that from other parts of the British Isles; so that the addition of Scottish and Irish Silver in this book vastly increases its interest.

The book begins with the ancient

origin of British silver, but sensibly recognizing the practical impossibility of obtaining examples of primitive workmanship, and the extreme rarity of pieces antedating the 17th Century, takes us almost immediately into a comprehensive history of silverware from the Restoration period downward.

We are given a brief history of the silversmith's art first by periods: "Anglo-Saxon and Gothic," "From the Renaissance to the Enforced High Standard," "The Georgian Period," "The Victorian Period and After," and finally by articles, beginning with the spoon.

Chapter VI is devoted to "The Silversmiths of Scotland;" Chapter VII, "The Silversmiths of Ireland;" Chapter VIII, "Marks on English Silver," Chapter IX, "Sheffield Plate," which is included as explained in the Preface: "to show how the styles of the Georgian silver plate were repeated by the platers at Sheffield, Birmingham, and elsewhere after the discovery of the fused metal process; also to touch upon the several points of interest in connexion with Sheffield plate, regarding which so many misconceptions continue to exist." Chapter X is an interesting account of the "Methods of Forging Old Silver Marks."

Chapter XI, "Recent Auction Prices," gives the name of the article, date of its manufacture, and the price obtained for it at auction abroad, in pounds, shillings and pence, and the price per oz. in shillings and pence; the latter given of course for better comparison between like objects of different weights. This list is most informative to collectors as giving a sort of scale of recent prices obtaining at foreign auctions for articles of the different periods.

While it may not be germane to the subject, it is interesting to us, as Americans, to know that our own Early American silver is in greater demand here and brings better prices than the foreign pieces, even though the simpler workmanship of our early craftsmen often fails to equal the beauty of the more experienced British designer and workman. Sentiment is, of course, the principal contributing cause of this, aided by the greater scarcity of American output.

There is a list of "Works of Reference" and an Index followed by 95 plates containing illustrations of beautiful pieces. The book is brief, consisting of but 147 pages of text before the auction prices are reached. It is very informative, however, and the whole work is attractively presented and convincing.

G. G. G.



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<b>AUTOMOBILES &amp; ACCESSORIES</b>	<b>Kitchen Equipment</b>
Buick Facing 64	General Electric Refrigerators* Facing 1
Lincoln Facing 9	
Packard Facing 56	
<b>BUILDING MATERIALS</b>	<b>JEWELRY &amp; GIFTS</b>
<b>Architect</b>	Ciné-Kodak Home Movies* 59
Henry T. Child 8	<b>PUBLISHERS, BOOKS, ETC.</b>
<b>House Building Materials</b>	House & Garden Book of Color Schemes 56b
American Apollo Metal Sheets* 61	House & Garden Book of Gardens 58
Anaconda Copper, Brass & Bronze Products* 12	House & Garden Book of Interiors 9
Johns-Manville Home Insulation* 1	House & Garden Subscription Offer 63
<b>Heating &amp; Plumbing</b>	<b>TELEPHONE SERVICE ARRANGEMENTS</b>
Anaconda Metal Tanks* 12	American Tel. & Tel. Co. 64
<b>Roofing &amp; Shingles</b>	<b>TOILET GOODS</b>
Anaconda Copper Gutters* 12	Listerine* 55
<b>CIGARETTES</b>	<b>TRAVEL DIRECTORY—HOTELS</b>
Camel Cigarettes Back Cover	Page 4
Tally-Ho Cigarettes 57	Hollywood-Roosevelt Hotel* 4
<b>DIRECTORY OF DECORATION &amp; FINE ARTS</b>	<b>DEPARTMENTS</b>
Galloway Pottery† 8	<b>DIRECTORY OF DECORATION &amp; FINE ARTS</b> 8
Hatheway-Patterson Corp.* 8	<b>THE DOG MART &amp; POULTRY</b>
N. Y. School of Interior Decoration* 8	Pages 5-7
Pitt Petri, Importer* 8	Buffalo Portable Fencing* 7
<b>FOOD PRODUCTS &amp; BEVERAGES</b>	Hodgson Stock Houses* 7
Campbell's Soup 53	<b>THE GARDEN MART</b> 62
Clicquot Club Sec 57	<b>REAL ESTATE</b> 9
<b>GARDENING</b>	<b>SCHOOLS &amp; CAMPS</b> 2-3
<b>Garden Furniture, Fences &amp; Decorations</b>	<b>SHOPPERS' &amp; BUYERS' GUIDE</b> 8
Hodgson Garden Furniture* 7	
Stewart Fences* 61	
<b>Seeds, Bulbs &amp; Nursery Stock</b>	
Burpee's Bulbs & Seeds* 62	
Dreer's Hardy Perennials* 60	
Schling's Bulbs & Seeds* 60	
<b>Tree Experts</b>	
Davey Tree Surgeons* Facing 8	
<b>Gardening, Misc.</b>	
"Black Leaf 40"—Insecticide 62	
Dolge Weed Killer 63	
Evergreen Insecticide*† 60	
Hammond's Slug Shot Insecticide 63	
Wilson's Fung-O* 62	
Wilson's O. K. Plant Spray* 62	
<b>Water Systems</b>	
Double Rotary Sprinklers* 61	
<b>HOUSE FURNISHINGS</b>	
<b>Cold Preventive</b>	
Listerine* 55	

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*From front  
gate to  
back wall*

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