

HOUSE & GARDEN

A Condé Nast Publication

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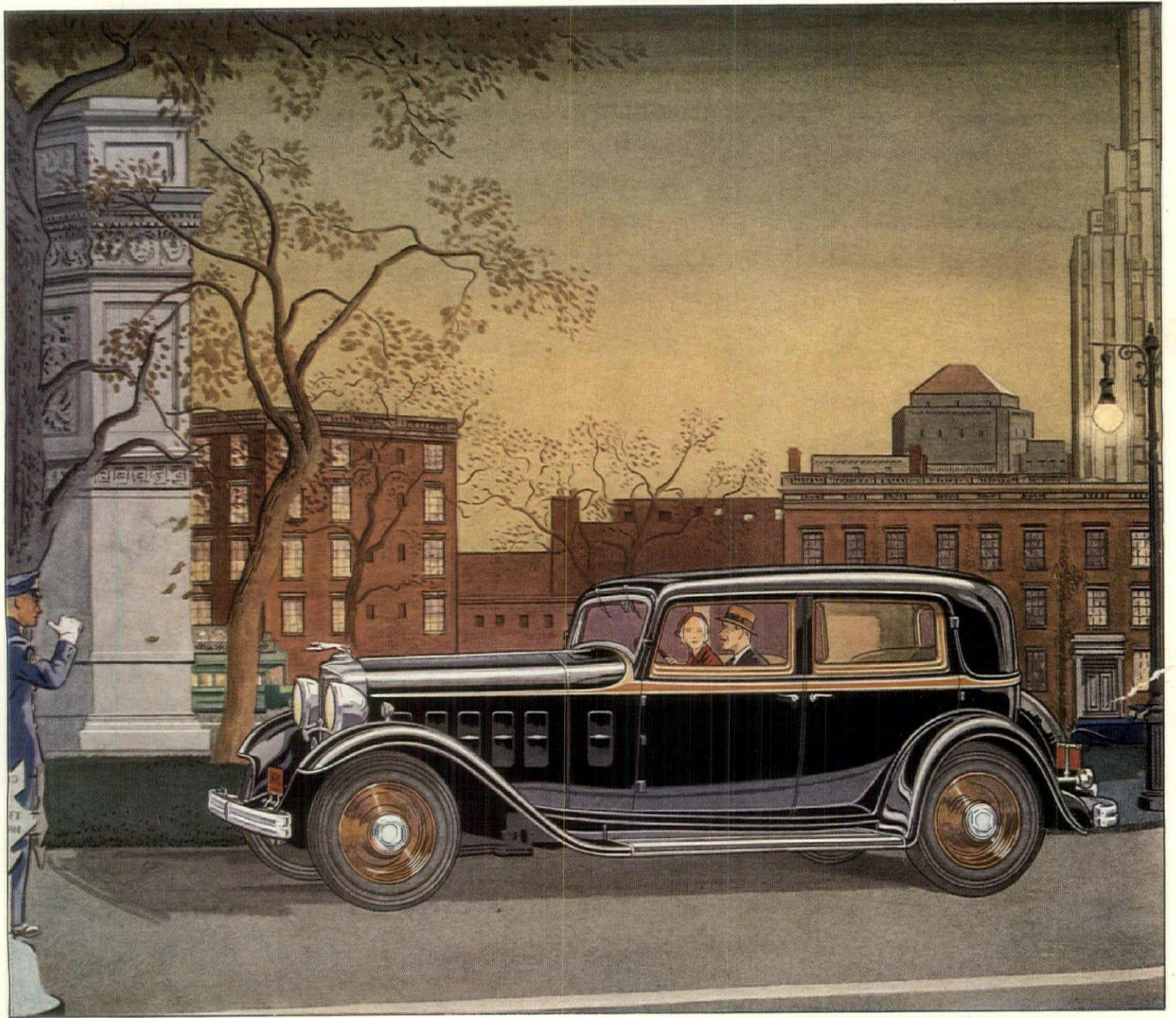


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OLD BROCADE (*below*) is also very new, and very lovely, and sets an effective new style in Sterling. It is luxurious, rich, and with a beautifully smooth brocaded type of decoration. It is pleasant to live with, easy to clean, and does not show fingerprints or scratches. Like the others, its price is modest.

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Name _____

Address _____

My jeweler is _____

Script

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Modern



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A Pleasant Surprise

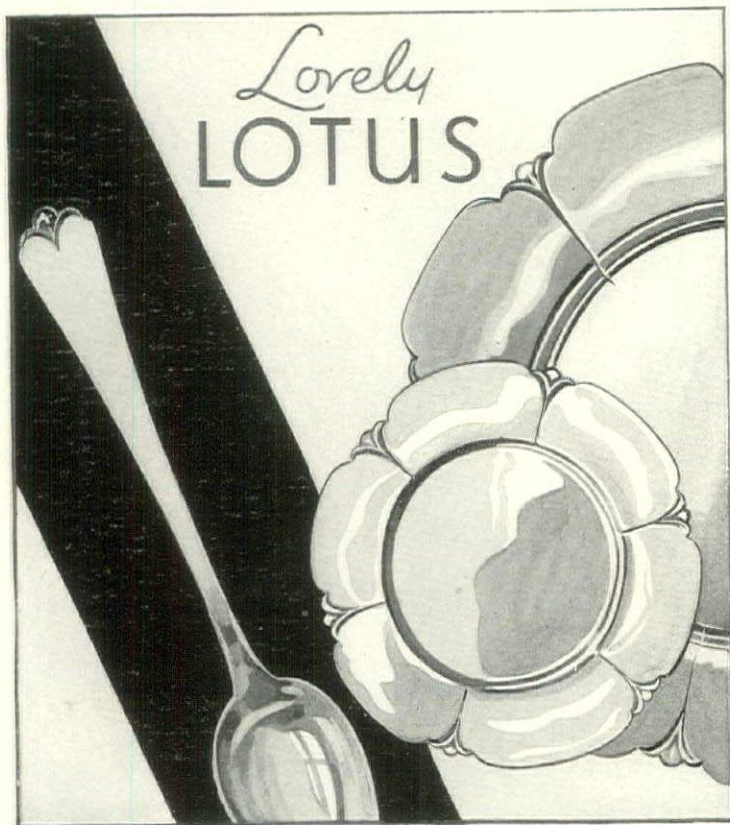
Imagine Elaine's surprise when her own Sterling silverware proved the hit of the party. Everyone raved about the Lovely Lotus pattern she had received as a wedding gift. "Beautiful" . . . "so original" . . . "superb craftsmanship" . . . Elaine was deluged with praises of the Lotus design.

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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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The Mary E. Pogue Sanitarium and School

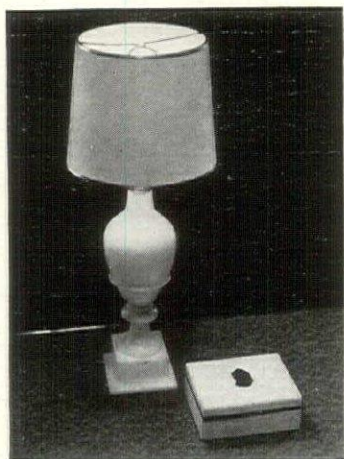
Wheaton, Illinois Founded 1903
For children and young people needing individual instruction. Special training. Medical supervision. Trained nurses. College trained faculty. Home atmosphere. 25-acre estate. Graduating Results. Many students have continued work in academic schools.

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

Shopping Around



With this issue our inveterate shopper begins a review in which you will see, each month, the smart, new things she has found. Life to her is just one big merry-go-round—whirling round and round the shops. Climb aboard—there's a horse that goes up and down for every reader and a good buy at every turn. Make your purchases direct from the shops, mailing either checks or money-orders to the addresses mentioned.



To some dull people suede is just another shoe leather. Of course we Moderns know that it is a perfectly grand upholstery material, but newest and most inspired is the suede paper shade on the lamp above which I chanced upon in the little shop of Lillian Chenevert, at 160 East 57th Street, New York. The shade is fawn-color with gilt edges, and harmonizes with the base of the lamp which is of wood painted in imitation of the creamy tones of the urn-shaped, alabaster antique of which it is a copy. The cigarette box beside it is covered in the lamp shade material and ornamented with a tiny black medallion in the shape of a girl's head. The lamp, complete, costs \$15; the box, \$3.75.

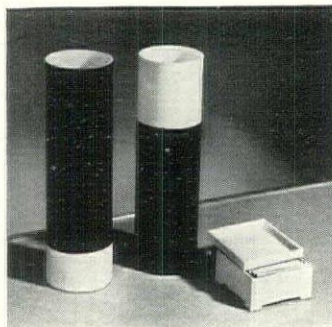
cut in the glass. The lamp is 13½ inches tall; the bracket projects 7¼ inches from the wall. Even a land-lubber can appreciate how well such a light would look at the door of some little "down-Eastern" cottage or hanging from the ceiling of a Cape Cod entrance hall. Lantern with cut design, \$22.50; with plain glass, \$12.50. Bracket, \$5. From I. Sack, Inc., 572 Madison Ave., New York.

There's an ocean of difference between a drink of salt water and an anti-Prohibitionist's cocktail, and the combination cocktail tray and smoking



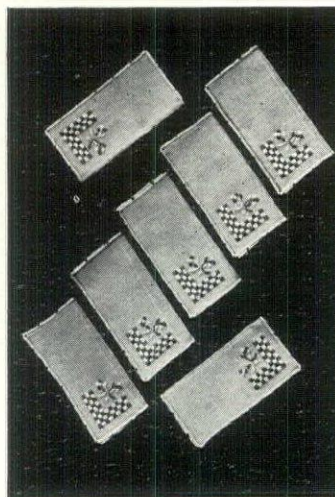
stand above is just as different as that from anything of the sort you've ever seen. The smoking stand is equipped with a never-fail lighter and in the center is a capacious ash-receiver, 8 inches deep. It is made of glass and can be removed to be emptied and washed. The feature of this gadget is the wide rim which fits about the neck of the smoker and upon which your glasses sit. When drinks are to be served the rim may be lifted off the stand, forming a doughnut-like tray with a hole in the center. This good-looking piece of furniture is painted black with chromium trimming and would be a smart addition to a modern interior, and an especially useful innovation in a bachelor's apartment. Diameter of top, 16 inches. Price, \$25. Pitt Petri, Inc., Hotel Waldorf-Astoria, New York.

The "upside-down" vases illustrated below upset all my preconceived notions of what pairs ought to look like by being the exact opposite of each other—the one with a black top and white base, the other just the reverse. The vases and the matching white cigarette box beside them are of opaque



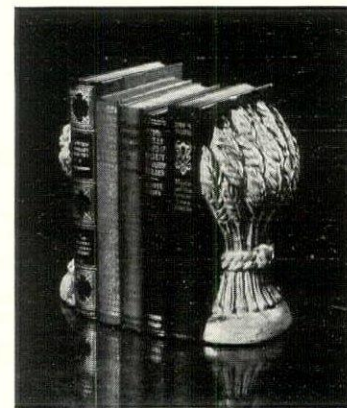
Lenox china. I recommended the entire set for the same setting in which the smoking stand above is used. The vases are 10¼ inches tall and cost \$6.50 each; the box, 3¼ inches square, priced at \$3. From Rena Rosenthal, 485 Madison Avenue, New York.

And now, since we have become thoroughly involved in a black and white motif, we might as well do the thing thoroughly and take home these cocktail napkins for the final touch. Made of cream-colored Italian linen, each has a clever little black and white checked motif embroidered in



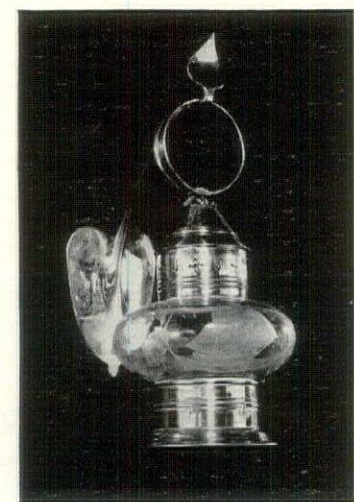
one corner and edging to match, 7 by 4¾ inches. \$6.75 a dozen. Also to be had in red, blue, green and gold. From Leron, 745 Fifth Avenue, New York.

The little mirror above reflects the spirit of these economical times. Its price, a fraction of that of a year ago, makes it the bargain of the month. It has been imported from France and its fine wooden frame is delicately carved and gilded in the 18th Century French manner. Gilt flowers spill from the charming little basket on top, from



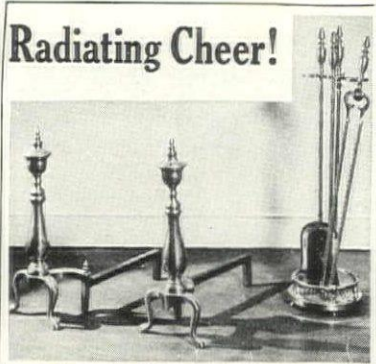
which it derives its name, *Le Panier*. The measurements are 14 inches wide by 30 inches tall; the price is \$12. Hang it above a small table in sitting room or hall. From A. L. Diament & Co., 101 Park Avenue, New York.

For ingenious decorating ideas, Jessie Leach Rector, designer, has no superior. Latest of her creations is the pair of book-ends above, for which she has chosen a wheat motif that has a delightful simplicity and sheaves of style. Compatriots of the mirror at the top of this column, they are of wood, gilded and rubbed to achieve an effect of age. Price, \$16 a pair. Rector Studio, 220 East 41st Street, New York.



Speaking of lamps, take a look, all you old sea-dogs, at the one above—a real ship's lantern that hangs from the wall on one tooth of a great brass anchor. How's that for a bit of old briny? The lamp is solid brass polished to a degree of perfection that will suit the fussiest seaman. A fleet of sailing ships tack about the globe,

... Shopping Around ...



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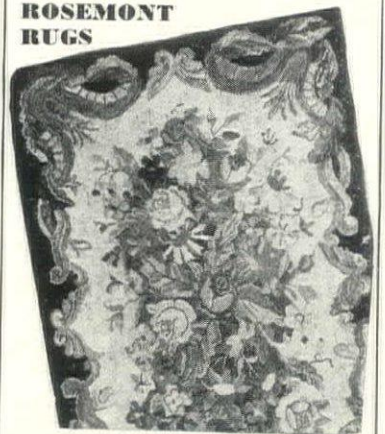


WITH Halloween just ahead you'd better be making the goblins and witches your friends. There's no better way than to have an owl for your doorman, for, of course, as everyone knows, this bird is in cahoots with all the creatures of darkness. Here are two of these birds of the night who will not only keep the pixies from your door, but will allow you to clean your shoes upon their outstretched wings. This unique foot-scraper is of iron painted black, 9 3/4 inches wide and 5 1/2 inches high. Price, \$8. Todhunter, Inc., 119 East 57th St., New York.

EVEN a crowned head should rest easily upon the pillow that's peeping out of its travelling case at the right. Made of down it has a little silk cover which is snapped on to allow for changing. You carry it about in a moire bag with convenient zipper opening and handles, that is large and strong enough to hold a book or two and small accessories. Indispensable for travelling, particularly to rest one's back upon during the long hours in a car or train. Black, henna, brown, green and eggplant. \$4. Mrs. John Bainbridge, Fearing Road, Hingham, Mass.



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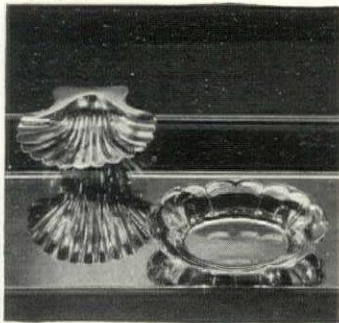
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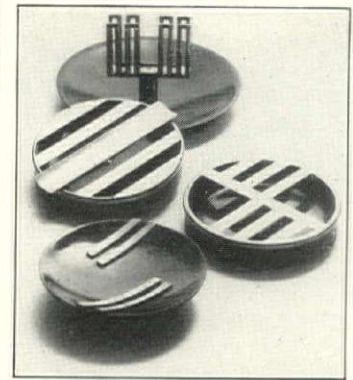
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FOR FALL festivities you'll want a number of the bonbon dishes at the left. If you love fine silver—who doesn't—you'll cherish them for their shimmering gray beauty. Each is a copy of a design of the old Irish silversmiths—the large shell a lovely thing of fluted edges with tiny conch shells for feet, the oval dish with the famous rattle border. \$10 a piece. Graff, Washbourne & Dunn, silversmiths. Order through your local dealer.



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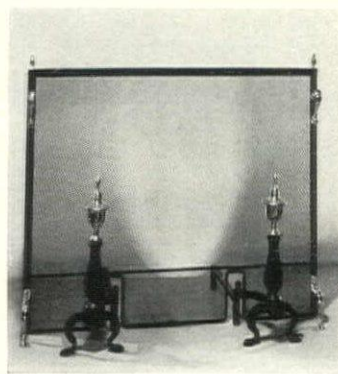
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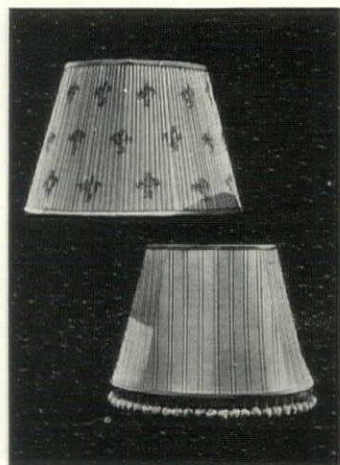
New Address

485 MADISON AVENUE, NEW YORK

TOASTING popcorn and one's toes are favorite indoor pastimes when the frost begins to bite. Then the log fire becomes the center of attraction and it behooves us to make sure critical eyes will not find ours shabby and uninviting. Here are andirons and a fire-screen of which no room could be ashamed. The screen is iron with brass trim. Slots at bottom permit andirons to stand outside screen. The andirons have solid brass finials. Screen, \$12; andirons, \$5 a pair. Tuttmann, 103 Allen Street, New York.



IF YOU are buying new fall bonnets for your lamps, consider these which are two of the latest and smartest models. Both are in the prevailing Empire mode—sophisticated and gay. That at the upper left, of fluted peach taffeta, is edged in blue-green and decorated with hand-painted blue-green design. 15 inches in diameter. \$24. Other colors and sizes to order. 15-inch diameter, without painted decoration, \$18.75. Below this is a whimsical affair of stretched, green-striped taffeta with fringe of silk balls. In full range of colors and sizes. 12-inch diameter, \$24. Edward Garratt, Inc., 485 Madison Ave., N. Y.



CANDYBEME LAMPS

Refinement—Grace—Charm

"Candybeme" lamps are as different from other lighting fixture lamps as a smart looking 1932 automobile is from an awkward one of '98.

Three important Art Museums are using "Candybeme" lamps in their historic chandeliers, and since their appearance in stores and in the National Home Magazines, they are being used ever increasingly by architects, decorators, and discriminating home owners.

If you are seeking the charming effect of lighted candles in your candle-type chandeliers, wall brackets and candle-labs, you will use "Candybeme". "Candybeme" lamps are furnished in clear or frosted, and with base to fit small size candleabra sockets. Adapters are available for use in regular size sockets.

Clear . . . 50c each
Frosted . . . 55c each
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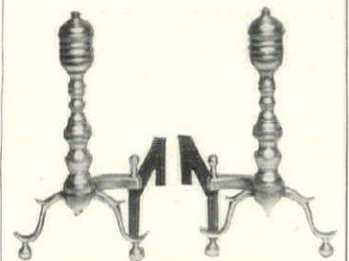


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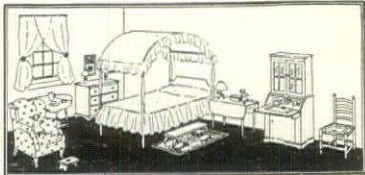
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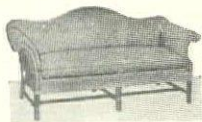
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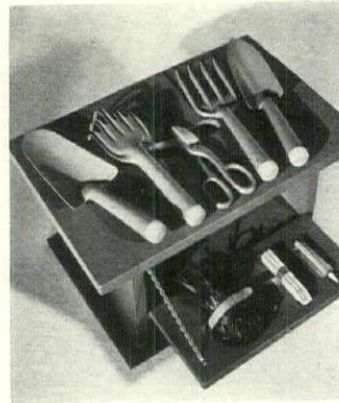


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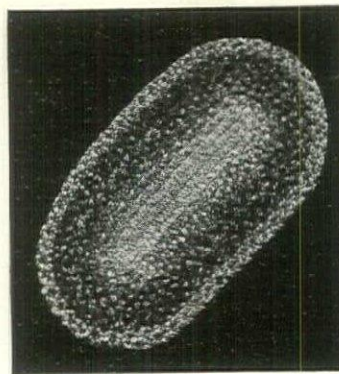
HERBERT S. MILLS
Hamilton Canada

Don't tackle your Fall gardening without first securing the services of the efficient little workman at the right. This box is called the "Weeder's Rest" because it is guaranteed to prevent that malady common to all serious gardeners—"weeder's knees." It contains two trowels, scraper, fork, shears, raffia, wooden tags and a pencil and is light enough to be moved about for the gardener to sit upon as he works, 18 by 10 7/8 inches. In green; other colors to order. \$5. Without fittings, \$3.50. Glenn Gardner, Jr., 945 Palmer Ave., Bronxville, N. Y.



Now that Victorian is in fashion, we can wax enthusiastic over the dressing table set at the right without danger of ostracism. These bits of German pottery, echoes of the mauve decade, are cobalt blue with roses on white medallions. The bottle stopper and knobs on dark covers are in the form of rosebuds. Bottle, \$2.80; powder jar, \$3.30; cold cream jar, \$2.60. Also in green or white. Pitt Petri, Hotel Waldorf-Astoria, New York.

Changing the vase to suit the flower is the new notion in decoration. The trick is to get hold of a bowl made of lead, most pliable of metals, which by a twist of the hand you can transform from deep to shallow, from narrow to wide, as your mood and that of your flowers dictate. One flower holder accomplishes the work of a half dozen or so. The bowl at the left, reflected in a mirrored table top, has been made shallow to accommodate a bouquet of Asters, \$5, Alice Marks, 19 East 52nd St., New York.

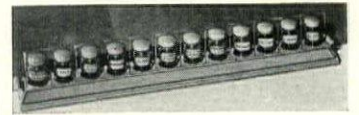


Here's a machine to tickle the sweet tooth—a quick-as-a-wink, laborless ice-cream freezer to use in the electric refrigerator. Once the cream mixture is prepared it need only be placed in this tray, cover fastened, and the whole placed in the refrigerator. Attention is required only when freezing begins and four or five times during freezing, when handle is drawn back and forth once or twice to allow all parts of the cream to come in contact with the cold surface. Made of aluminum, the freezer can be taken apart and cleaned in a few minutes. \$3.50. Lewis & Conger, 6th Ave. at 45th St., New York.

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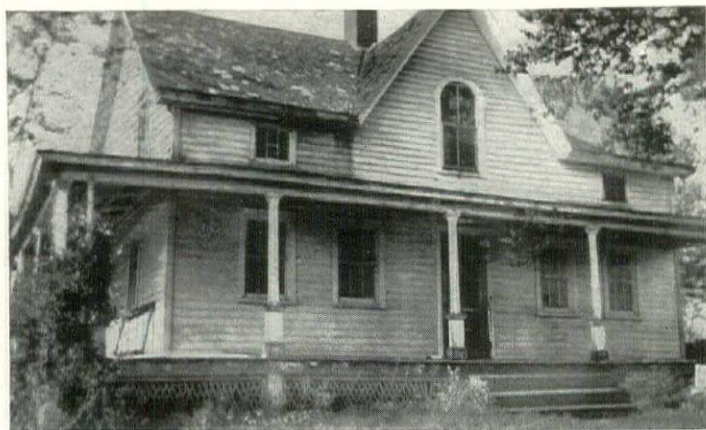
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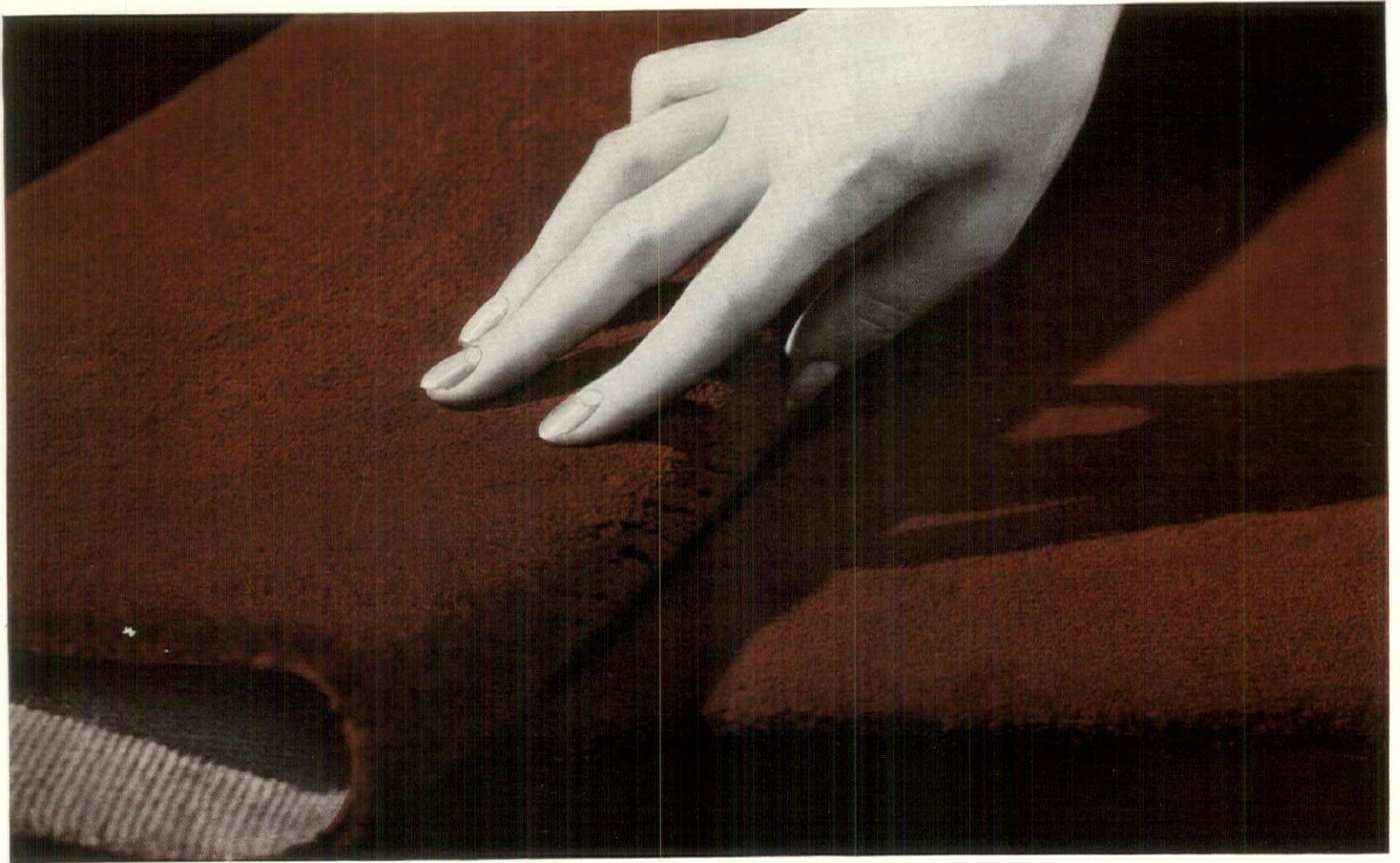
work—shaded lamps and an occasional wrought iron wall bracket.

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Claridge Carpet is made in twenty-one beautiful colors—and in widths up to

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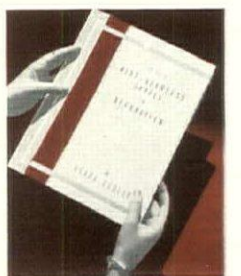
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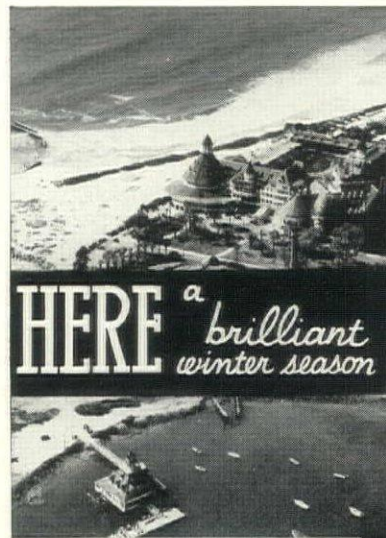
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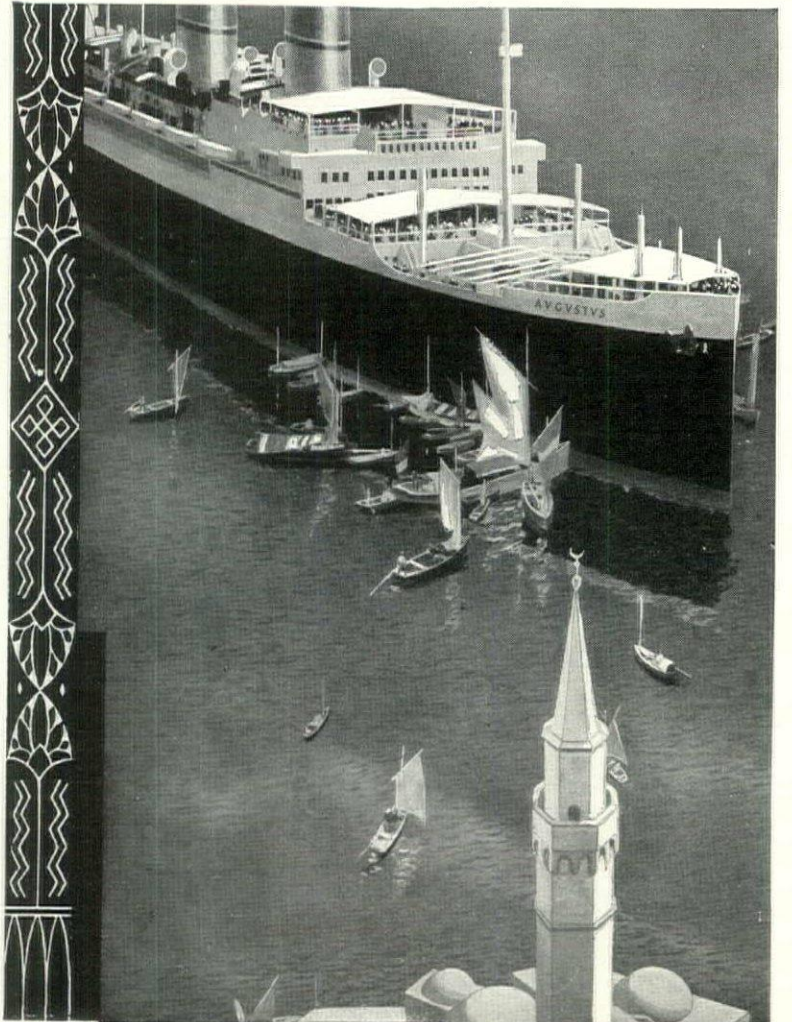
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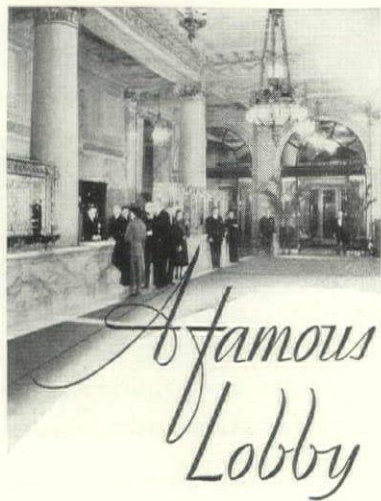
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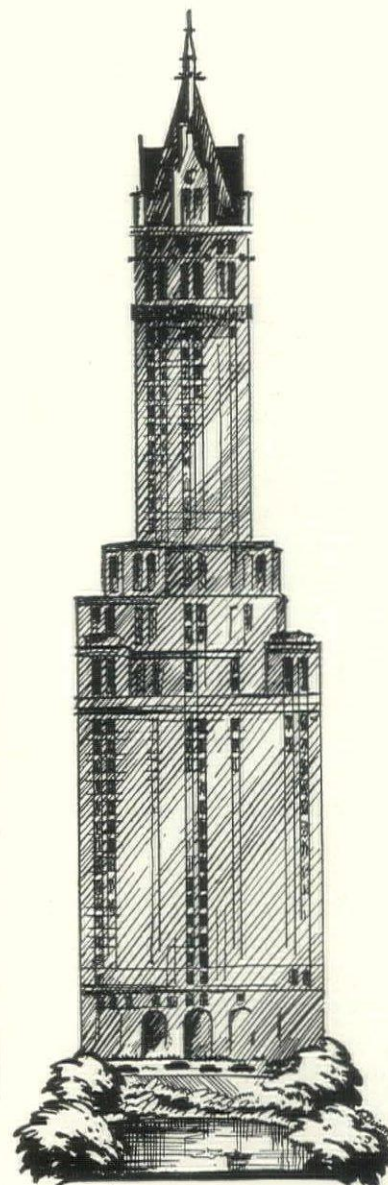
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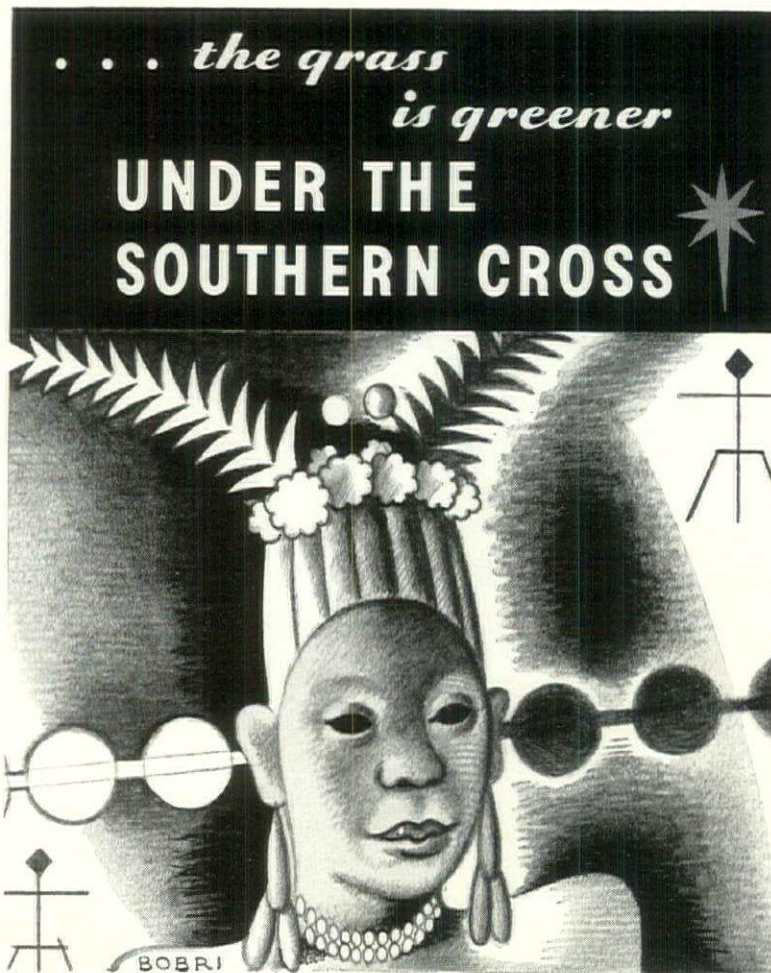
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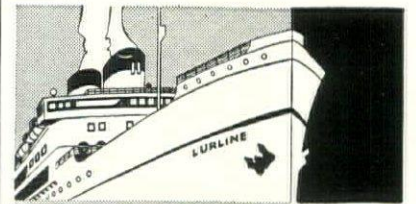
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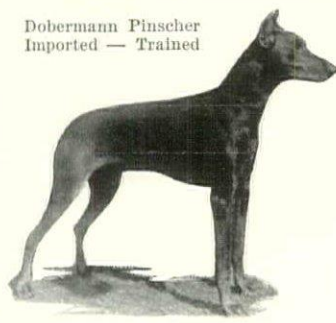
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READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 14)

who could overawe him—and very few have the courage to try! His brain works with the precision of a chronometer and his supple body with eight-cylinder smoothness and speed. He has the invaluable ability to discriminate, almost intuitively, between the right and the wrong in an astonishingly wide variety of situations, and to govern himself accordingly. He is the sort of dog that you swear by instead of at—a splendid guide, companion and red-blooded friend whose reactions you soon learn to anticipate because, given a set of circumstances, you know how he will act. In this there is more comfort than the caninely inexperienced might suspect.

And it is all packed away in such a superb body! There is a deer-like quality about the movements of a good Dobermann which I have never seen in any other breed. He is a decidedly tall dog but splendidly proportioned. A study of the official "standard", describing the ideal specimen, discloses the following points which a Dobermann should have:

His head should be well proportioned to the body, long and suggesting a blunt wedge. The top of the head is quite flat and the line of the forehead extends with only a slight depression to the ridge of the nose which, in turn, is straight or only a little curved. The cheeks are flat, lips close and the jaws full and powerful. A Dobermann's eyes ought to be of medium size, dark in color and with a keen, energetic expression. Well placed ears clipped to a point, a set of strong teeth neither undershot nor over-shot, and a fairly long, muscular and slightly arched neck are characteristic.

Coming to the body, look for a firm short back with well defined withers, a somewhat rounded rump and closely docked tail. The chest is arched and deep to the dog's elbow; brisket full but not noticeably broad. The belly is well "tucked up". Fore-shoulders are powerfully muscled and close to the body; forelegs straight to the pasterns. Hind-quarters broad with powerfully defined muscles; viewed from behind the

hindlegs are straight and turn neither in nor out. Feet should be short, compact and well arched. No dew-claws. A male stands from 23" to 27" high at the shoulder and a bitch 22" to 26".

A Dobermann's coat and color contribute markedly to his well-groomed, gentlemanly appearance. His hair is short, hard and lies close to the skin. In color it is black, brown or blue with sharply defined deep tan "points".

Many efforts have been made to sum up the Dobermann briefly, but perhaps none is more adequate than the one by E. von Otto, Bensheim, who wrote of the breed as being "Pleasant in manner and character. Faithful, fearless, attentive and a reliable watchdog. Sure defender of his master, distrustful toward strangers, possessing conspicuous power of comprehension and great capacity for training. In consequence of his characteristics, physical beauty and attractive size, an ideal house dog and escort."

• *Recently we purchased a Scotch Terrier for our boy who seems to find difficulty in caring for the coat. What instruments are required for the operation?*
H. C. P., Ohio.

• We suggest that you procure what is known as a terrier brush, a #4 steel comb and a stripping knife, or, still better, one of the dog dressers and terrier trimming charts advertised in these columns. The dog should be brushed and combed every day. With a trimming chart in front of him, and the use of this dog dresser, your boy will have little difficulty in trimming, grooming, plucking, stripping and conditioning the dog's coat. The chart gives instructions in rugging, chalking, how to trim the hind quarters, toe nail trimming, correct brushing and combing, and thereby increase his interest in his dog.

• *What are rickets in dogs?*
W. L. N.

• Rickets, or Rachitis, in dogs, like rickets in children, is caused by improper nutrition. It is prevalent in young puppies kept in

(Continued on page 16)



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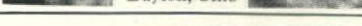
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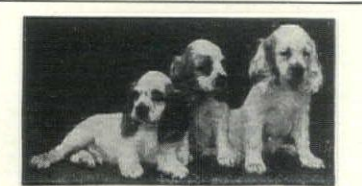
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READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 15)

dark, damp, unsanitary places, without pure air. Lack of exercise and improper feeding add to the liability of attack. Rickets is an acquired, not a directly hereditary disease, although the offspring of dogs affected with rickets would hardly be healthy. The principal cause of this disease is faulty food which results in too great acidity and the lack of calcium neutralization.

Prevention is easier than cure of rickets. The mother must be kept in vigorous health, especially while developing her litter. She should also get milk, cod liver preparation, strengthened with irradiated egosterol, which supplies vitamin D. Care must be used, however, not to give too large doses, else the bones will become brittle and the puppies' general health impaired.

• *To what extent should vegetables be used in planning a dog's diet?* Mrs. R. H. B.

• Vegetables have their proper place in any dog's diet. It would seem, however, that consideration of their food values and nutritional values would confine their use to an absolute minimum in the whole meal at all times. Vegetables contain a varying supply of mineral salts, and thus are valuable. They assist in keeping the intestines clear of mucus. Carrots, well cooked and mashed, beets, onions, spinach and garlic can be used. It seems safe to say that vegetables should not be more than one quarter of any meal. A large majority of owners of individual dogs nowadays seem to have a vegetable complex, using many vegetables to which strong objections can be offered, on the grounds that they have nothing for a dog in the way of nutritional value. Among the latter vegetables are peas, lima beans, corn and potatoes.

• *What should one look for in selecting a dog of the working type to be trained?* H. D. G.

• In selecting a dog to be trained at home or at a school, choose a young one, preferably a female, though that does not imply that males will not also train well. The first requisite is to see that she is basically healthy. She should have a strong, healthy body, a good clear eye and should be a normal specimen of her breed. Her hearing should be perfect and there should be no defect about her nose that would in-

terfere with her keenness of scent.

Some of the qualities the dog should have are spirit and aggressiveness—she should chase and bark at cats and show an inclination to go after other dogs. She should bark at the approach of strangers who come to her domain, should not allow other dogs or humans to interfere with her food nor to take it from her while eating. Of course, no training of a dog should be attempted during the hot weather, say from the 1st of July to the 1st of September.

• *What would you say about allowing persons other than members of the family to handle and pet a house dog?* Miss D. B.

• The question of allowing others than the master or owner to touch, fondle, or feed a dog is worthy of some consideration because it is of vital importance along several lines. It would seem that some people are so spineless they will do their dog more or less permanent injury so far as his habits and digestion are concerned, rather than thank a well-meaning friend with a declination when he presumes a little too far. First, your dog is yours. Keep him that. Do not let him accept the promiscuous attention of others, either in handling or feeding him. When you are present, make him know that he must obey your commands and must not permit liberties unless you tell him it is all right. Intuitively, dogs recognize friendly attentions; they should not be allowed to respond to them willy-nilly. It is rather a compliment to him, if he is told to say "how do you do" by extending his paw; but he should not do it unless in some way you show him you wish it.

In short, a dog should be taught to be genuinely polite and to be rather reticent in his approach than too friendly to strangers. Nor should he be allowed to be grouchy, nor to make those whose intentions are good fear him unnecessarily. Let him be as reserved as a well-bred person, friendly without being either officious or loquacious in his dog manners and voice. It can be done more by your own attitude than by a set of rules. Let us all carry in our minds the fact that our canine pets reflect our characters and our manners as well. With quiet politeness as our own wish in the matter the dog will get the cue and stand by at vigilant but unobtrusive attention.

(Continued on page 17)

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H. O.

READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 16)

• Kindly give a list of meats and vegetables that can safely be given to healthy dogs after four months of age. M. S.

• Meats: Raw beef, cooked beef, cooked lamb, cooked mutton, cooked beef hearts, boiled fish. Vegetables: Onions, carrots, beans, spinach, asparagus and garlic, either cooked or raw. They should be ground in either case. The proportion of meat to vegetables should be three to one.

• What are some of the signs of health that a person about to buy a dog should look for? F. J. H.

• Examine the teeth to see that they are sound, especially the gums, because they indicate the state of health. If the dog is a puppy, note whether the teeth have made a good start. Examine the eyes to see that the pupil has no white spots and that there are no cysts in the inner corners. If the ear is rough-edged the dog probably has eczema. Look inside the ear to see that the dog does not have canker, which is indicated by a brownish ill-smelling discharge. The coat should be of the right texture, depending on the breed. It should be full of life and abundant, especially on the heavy coated breeds. Altogether the dog's general appearance and action should be quite indicative of health, good spirits and friendliness.

• Would you include cornmeal and oatmeal in the dog's diet list? Mrs. P. E. R.

• Cornmeal, while included with rice and macaroni as fillers, has value as a food for cold weather, but then only for dogs working and living in the open. It can be made into mush and baked into corn bread and thus be used with meat. In the form of corn bread it is digestible. Oatmeal can be fed with impunity only in the coldest weather. Because of its heat-giving properties and its low cost it has been kept on the dog's diet list longer than it deserves.

It should be fed only for heating the blood of dogs out of doors and is more satisfactory if fed with meat. Some claims to its credit as a food are worthless when so many other foods can take its place with better results. This writer has used it very little.


• Do you especially recommend the female dog as a house pet? J. L.

• Yes. As a rule the female has a keener brain than the male and many times a better body, not from the standpoint of muscular strength but greater suppleness. The female is a better watch-dog and is also a better stage performer. She is mentally quicker and more alert. The success of many polar exploration expeditions has depended on sled dogs. Commander Byrd's most reliable advisors on the subject strongly favored females as dog team leaders. This is significant, because the success of this venture depended on the efficiency of the dogs.

In dogs we demand companionship, watchfulness and usefulness. The female gives us all these in far greater measure than the male. Many times she discriminates more carefully between friend and foe. In the house she is cleaner, quieter and more devoted. House-breaking is much easier with the female than with the male. As a pet for children she is to be recommended; because of her maternal instinct she is more devoted to them. In sporting dogs (dogs used to hunt game in the field), expert hunters recommend the female more than the male, because she shows more quickly and surely all the qualities required for hunting and retrieving game.

Finally, in selecting a dog it is well to consider that kennel owners, who perhaps have the choice of many dogs, generally select females for their own house pets. It is my opinion that in time the female will be universally accepted as the house dog, pet and companion for both children and grown-ups.

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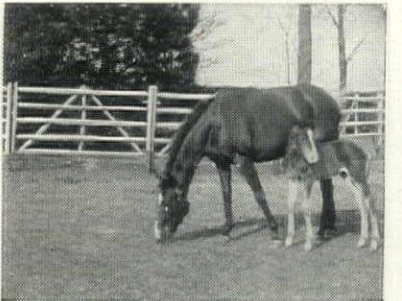
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tate the pure bell-like ring Steuben gives when you flick it with your finger.

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The new Steuben designs for fall are even more delightful than before. Look at the new Steuben stemware—so smart, so in today's mode, that it is irresistible. And all Steuben comes in open patterns—you can always extend your set. Supplement the lovely Steuben you own—now—at the new low prices.



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A new Steuben vase with contrasting polka dots that makes the merest handful of flowers give a modern note to your room. This fall's price is only \$4.

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THE BULLETIN BOARD

RAINBOWS FROM BULBS. Until you have grown them, you will never realize what rapturous beauty can come from bulbous Iris. Of late years some superb hybrids have appeared, especially in the English and Dutch groups. As a succession of flowering is desirable, plant Dutch bulbs for the earliest, Spanish for the next and English for continuing the bloom into July.

The bulbs should be planted in early October in a well-dug sandy soil fortified with ground bone, being set six inches apart and six deep. When frost begins to crust the earth, give the planting a mulch of leaves. At the same time pray to your garden gods that mice won't discover the bulbs. In infested gardens they are often set in wire baskets or grown in quantity for cutting in cold frames. While those in borders may be left from year to year, we usually lift the frame bulbs when the tops have died down and store them until next planting time.

SPENT BOOKS. Ranged shelf on shelf in many a home are books that never know the touch of the human hand save when they are dusted. Once they meant something to us, now they mean little. They satisfied a mood or a passage in life, and we are long since over the mood. They are spent books, as little use to us as an exploded fire-cracker. Would it not be better to bundle them all off to some home that can find use for them—clear the shelves to make room for books that meet our moods today?

STEEL HOUSES. At present there is a great to-do about steel fabricated houses. Unquestionably they have a future, but what benefits that future holds can scarcely be prophesied. No less than fifty methods of steel construction for homes are under consideration. From these will be doubtless found one, at least, that will help solve the slum problem.

THE LAY OF THE LAND. The gardens that seem most at home on their site are those that follow the lay of the land. By spending much money and much labor, you can impose any sort of garden on any sort of site, but it will always appear imposed. It will not seem at ease. It will lie there as uncomfortably as statutory legislation forced on people unwilling to accept it. Conform your garden pattern to the existing site, and it will soon seem always to have been there. It will blend into the countryside and quickly take on the semblance of age.

HOLLYHOCKS EN ROUTE. Omaha, which is a city of forward-looking citizens, has about decided to do something to the seven main roads that lead into it. Since that section seems eminently congenial to Hollyhocks, it is proposed to have these roads planted with them. On Hollyhock Day the seeds will be sown. This is to be made an event for the next five years.

REVIVE LACE. Now that all sorts of home industries are being enjoyed, why don't our American women take to lace making? The interest in old lace is widespread. It is being collected by an increasing number of enthusiasts. The making of it is also a fascinating hobby. Moreover we have a lace heritage in old Ipswich that might well be carried on today by nimble-fingered women. And, in a sense, lace-making is a logical progress from the making of petit-point, in which so many women are now interested.

OCTOBER

Deceived by fallen leaves we do not see
The quickened pulse of sap returning free,
Returning glad and sure for its thanksgiving,
After the summer's brave adventure—after living
In strange, new undiscovered ways,
After the ecstasies of sun-filled days:
Thinking of decadence we do not know
What happy ardor puts the leaves aglow.

—EDNA HOWE

BURNING BUSHES. Although we cannot rave about their insignificant flowers in the spring, at this season of the year our adjectives run short when we try to describe the autumnal foliage of the *Enkianthus*. Its pinwheels of scarlet leaves puncture a corner of the orchard and each is a burning bush.

Enkianthus, by the way, (at least so they behave with us) are rather slow to leaf out in spring. They put on such a good show in the fall that you can forgive them—like actresses who sleep till noon.

THE RETURN TO ELEGANCE. We lift our ear from the ground to state that enthusiastic rumbles for peasant types of furniture have gradually lessened and are scarcely any more heard. The new noise is caused by a return to elegance. The coming taste will show a revived interest in 18th Century English furniture and all the accessories of quality that accompanied it.

WATERMELON NUANCES. There was a time when the Watermelon shared with the Mango the honors for being a bathtub fruit. You ate it first and did a lot of washing afterward. You tickled both ears with the rind and expelled the seeds with a splendid, primitive gusto. Today its eating is reduced to a parlor refinement and we politely munch little balls that the cook has scooped out. So much for its gustatory progress. Nevertheless, the Watermelon carries with it a comprehensive benediction—at least to the Muslim, "Whoso eateth a mouthful of Watermelon," said the Prophet, "God writeth for him a thousand good works and cancelleth a thousand evil works, and raiseth him a thousand degrees, for it came from Paradise."

CHASING SPRING. One of our ambitions, which probably never will be realized, is to chase Spring through a number of countries. Start on the Bosphorous, say, trail it through Middle Europe, follow its tracks into Holland and eastward along the Baltic to Denmark and Sweden. Let be! Let be! The best there is in these days (and one could do far worse) is to trail it along the Atlantic seaboard. Like Mr. Watson, Elkanah Watson, to give his full and ancient name. A lad out of Rhode Island, he traveled on business down south in the year 1777. There was fighting all about the main-traveled roads, so he took to the deeper trails. Having accomplished his business, he followed Spring from Charleston back to Providence, followed it as one who was destined always to love the brown earth and the green things that spring from it. He recorded his observations in a diary. And wherever he went he noted the flowers and the tillage of the fields. Eventually he built his monument by founding our first Agricultural Society. One never knows what can be accomplished by a young man who chases Spring.

THREE DOZEN OF LILACS. If we were allowed only a dozen of Lilacs to grow, our first choice would be: Leplace, Leon Gambetta, Paul Thirion, Mrs. Antoine Buchner, Lucie Baltet, Vestale, Réaumur, Macrostachya, Turenne, Jules Simon, President Poincare and Josekæ.

Were Fate relenting and allowed us another dozen, we would select Necker, Marie Finon, Katherine Havemeyer, Le Notre, Claude Bernard, Lavoisier, Montesquieu, Jeanne d'Arc, Edith Cavel, Mont Blanc, President Viger and Victor Lemoine.

Did that same Fate relent still further, these would be our third dozen—Belle de Nancy, Lamartine, Mirabeau, Jules Ferry, Pasteur, Congo, Paul Herriot, William Robinson, Hugo Koster, Miss Willmott, Jules Simon and Mme. Lemoine.

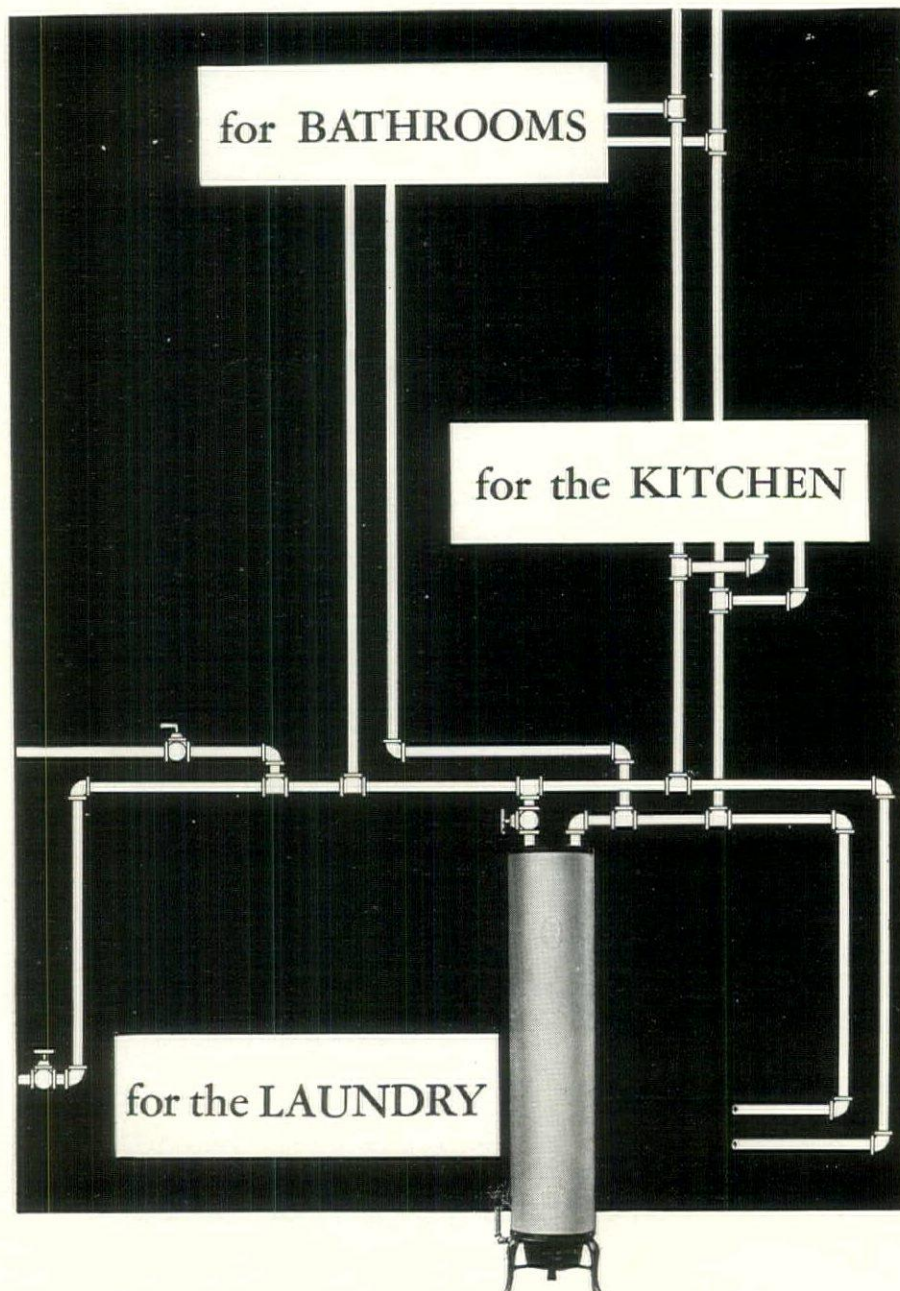
And even then, we would try to wheedle a few more—the species especially, such as *Villosa*, *Reflexa* and the delicately flowering *Chinensis metinsis*.

STILL ROOMS. It has given us a thrill, in this era of domestic brewing and fermenting, to realize that at one stage in the evolution of mankind, a stillroom was considered a necessary appendage of every well-equipped country house. This was the age—in England especially—when the concocting of home remedies from herbs and the making of flower waters from garden blossoms were commonplace tasks for the housewife. Here also the pot herbs were hung from the rafters to dry. Here were mixed pomades and sometimes here was made the weekly beer for the family. From that far-off picturesque age to ours is no distant leap. We have still rooms—only today most of the work therein is done by the men of the family, and they do not specialize in pomades and cures for rheumatism or the mumps.

ANCIENT MERCHANTS. In 1786 New York produced its first directory. A romantic little pamphlet it appears at this distance and many a trade in it has been forgotten long ago. There was Henry Kip of 25 King Street who inspected pot and pearl ashes. These were necessary for making soap and the housewife had to be protected by keeping them up to standard. John Nitchie, at 7 Garden Street, made starch and hair powder. The latter was for powdering wigs. Two chair makers are listed in this directory—J. Shelly at 50 Cherry Street and V. Telyan at 2 Broad.

The utmost convenience and economy in the water supply system is achieved with a rustless Everdur storage tank, connected with water pipes of Anaconda Brass.

Clean
hot water
...and plenty of it



when the tank is *Rust-proof*

CONSIDER this important fact carefully, when you purchase an automatic water heater: Only a rust-proof storage tank will provide a plentiful supply of clear, clean hot water indefinitely.

Remember that hot water hastens the formation of rust... and that a tank that is not rust-proof will become a source of annoyance and expense. At first, merely discolored water... which, if you let it "run clear," wastes the fuel used to heat it. Then, sooner or later, clogged outlets; and, eventually, a tank so weakened that it leaks and must be replaced.

Isn't it wasteful to spend *any* money for a rustable tank... when a rust-proof tank costs so *very little* more? The majority

of leading manufacturers are furnishing water heaters with tanks of welded Everdur (strengthened copper)... at prices thought impossibly low just a few years ago.

Everdur... Anaconda Copper, alloyed with silicon and manganese... combines the corrosion-resistance of copper, with the strength of steel. And the ease with which it is welded makes Everdur the ideal metal for volume production of rust-proof tanks of the welded type. Tanks of welded Everdur

are also advantageously used for storing water heated by furnaces, oil burners, stoves, side-arm units, etc.

You may obtain further information on the convenience and economy of rust-proof automatic heaters from your gas or electric company or plumbing contractor, or by writing to The American Brass Company, General Offices: Waterbury, Connecticut. In Canada, Anaconda American Brass Limited, New Toronto, Ontario.



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Contents for October, 1932

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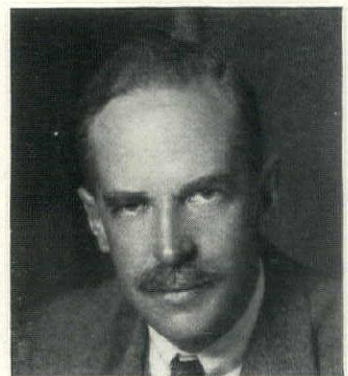
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 MARGARET McELROY, ASSOCIATE EDITOR • JULIUS GREGORY, CONSULTANT

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Mrs. Samuel C. Porter of the Atlanta, Georgia, firm of Porter & Porter began her career as a collector of antiques. Gradually her interest broadened to include the whole field of decoration. Mrs. Porter is one of the directors of the American Institute of Interior Decorators



Not only as residential architect has William Lawrence Bottomley gained recognition, but as senior partner of Bottomley, Wagner & White he has given inspiration for clubs, apartment buildings and hotels. River House in New York is a notable achievement of his firm



Probably the fine work executed by Polhemus & Coffin is in great part due to the number of years that Henry M. Polhemus, above, and Lewis A. Coffin, Jr. have been comrades in arms, first as architectural students, later in the same drafting rooms, and as partners since 1919

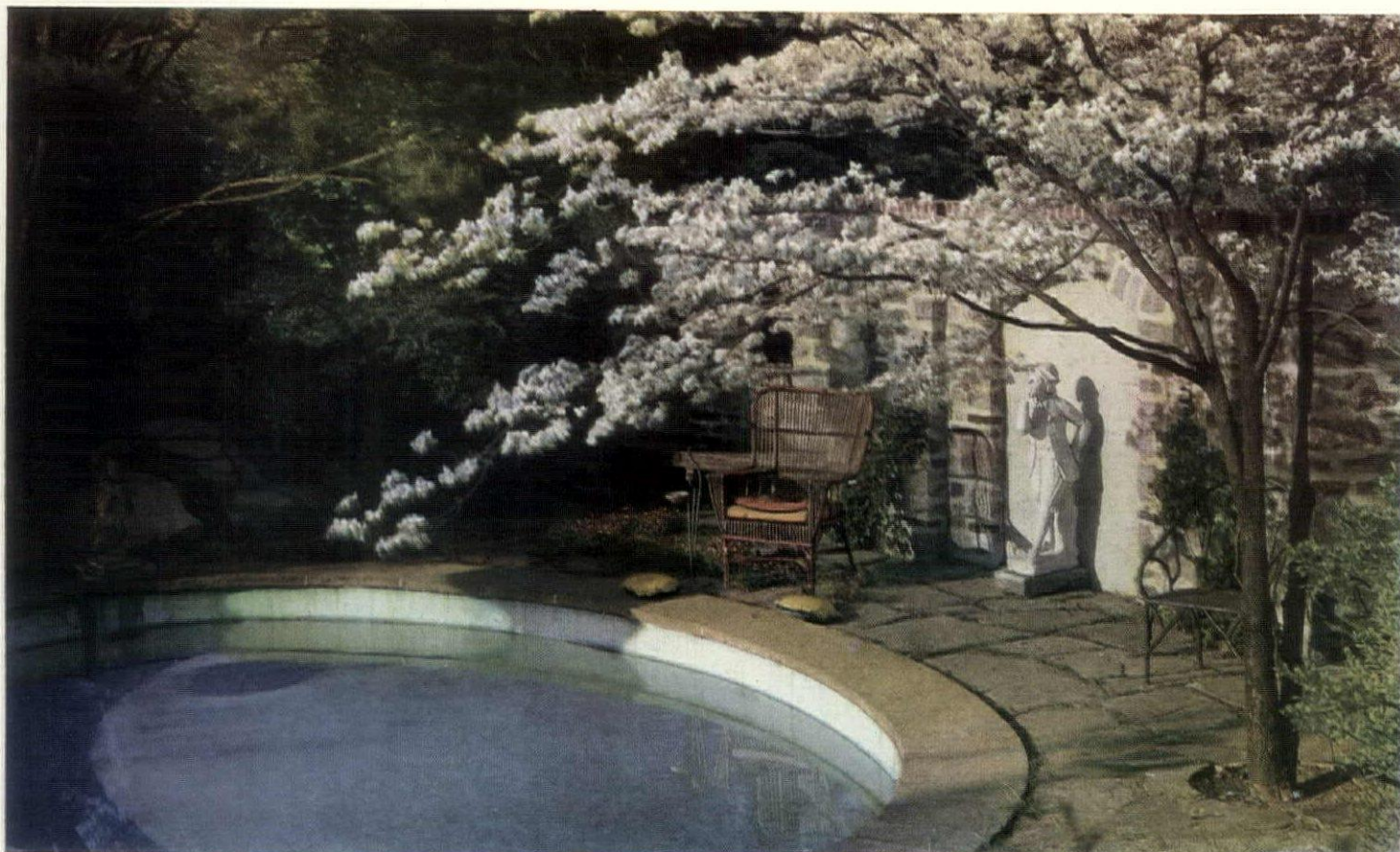
WHO IS WHO IN HOUSE & GARDEN



BOURGES PHOTO

CONDÉ NAST STUDIOS

A garden gains the spirit of high slopes



THE ROCK GARDEN COMES OF AGE

THE ROCK garden, having come of age, can now afford to turn back and consider its ancestry. From this survey of its past we may better understand its present phase and, perhaps, find a hint of its future.

Its present phase is horticultural. The emphasis in rock gardening today is laid on the raising of alpine plants and the discovery and dissemination of varieties not hitherto popularly grown. To this end we have a thriving Alpine Society, scores of articles in popular magazines, lectures at garden clubs, special alpine flower shows and learned disquisitions in scientific quarters. The explorer for alpine plants has become a popular hero. The intelligent owner of a superior or extensive rock garden takes first rank among the leaders in the contemporary horticultural world. The interest centers on the alpine plant, however, and its cultivation.

This was not always the case, as a glance into the ancestry of the rock garden will reveal.

Like many another phase of garden endeavor, its forebears are disclosed not in practical gardening but in the evolution of garden design. The rock garden that we know and enjoy today found its first impetus in romantic gardening. To carry this lineage back through the years to its

first ancestors would stretch the trail across many centuries and into many countries. In essence, however, it can be squeezed into a paragraph.

The revolt against formalism in garden design, which broke out in France and England during the 18th Century, sprang from an enthusiastic reception of the landscape painting of the day, was abetted by the importation of naturalistic notions from China and stimulated and carefully nursed by poets, philosophers and novelists who turned the public mind to the contemplation and admiration of Nature in all her grandeur. The reproduction of these natural effects on one's country place became the leading garden ideal. Whole estates that had been laid out in the formal manner were torn apart and re-landscaped to wide-meadowed parks, rock glens, forests and such other incidents of the untouched countryside. In time this copying of untamed Nature was followed by the reproduction of Nature's ravages. The ruin of an ancient building has always appealed to the romantic mind and ruins became a prominent feature in gardens. The bucolic life, with its rustic concomitants of shepherds' huts, haystacks, and streamside mills, has also found a ready response in the hearts of people

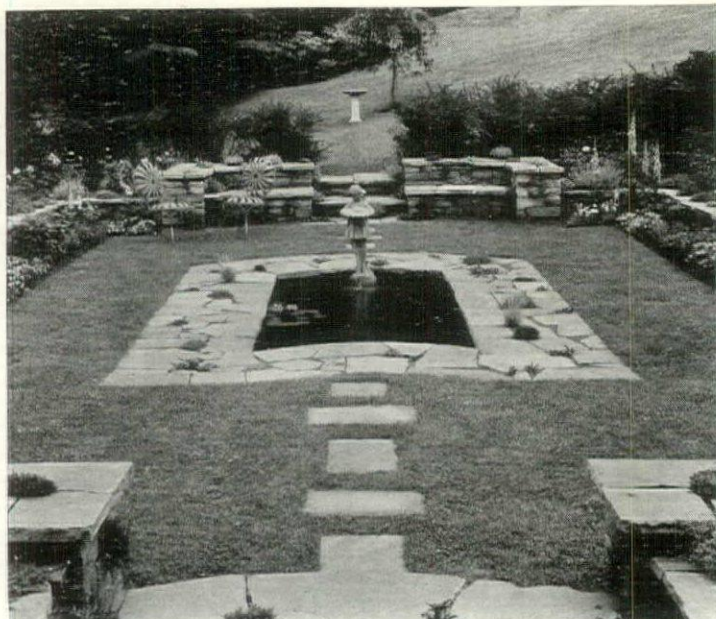
Two contrasting uses of rock, both found in the garden of F. L. Wurzburg at Bronxville, N. Y., are illustrated here. The rock garden was made from outcroppings and ledges; the pool garden is paved in formal manner

By Richardson Wright

wearied of sophisticated and highly civilized living. These likewise began to appear in gardens. The humblest utilitarian feature of the country place was cloaked in romance—the ice house became a shepherd's hut, the water tank a ruined tower; indeed the romantic ingenuity of some of these 19th Century gardens found in France, England and Germany attained a dizzy, although highly amusing, peak. Today we smile at their strange idiosyncrasies—and go on making rock gardens!

The rock garden began as a pile of rocks thrown down and then deliberately arranged to simulate some ancient cataclysm of Nature. Brickbats and even shards of pottery were included in this *mêlée* to convey the impression of human contact with this destructive outburst of Nature's wrath.

Of course Nature, having spent her wrath, quickly covers its traces with verdure—Ferns spring up in the cracks be-



BROAD PAVED POOLSIDE



THREE CIRCULAR LEVELS

tween rocks. Sedums sprawl their leafy arms, mosses soften the hard surfaces, birds and winds distribute the seeds of flowers. The plants that find this environment congenial continue to thrive. Gardeners, imitating Nature's way, began planting their artificial ruins. Thus were born the first rock gardens.

At this point horticulture entered the scene. At about the turn of the century plant explorers headed for the wilds and men and women interested in Nature started collecting plants from the various mountain ranges and bringing them home to their gardens. The interest in these alpine plants gradually spread from a few enthusiasts until today the culture of alpinists is a commonplace of garden work and the making of a rock garden to provide a natural environment for them is quite the usual custom.

Like many forms of garden enthusiasm, the first rockeries brought some ridiculous consequences. People made rock gardens on sites that never are found in Nature. Flat back yards began to sprout them. The intention may have been justifiable—the intention to create a suitable place for alpine plants—although it has been definitely proved that the most successful way to grow many of these plants is in a cool greenhouse in pots.

On the other hand, there have been created many rock gardens that do spring naturally from their sites. These almost invariably are found on places where the rocks are native to the spot—outcroppings of rocks that are uncovered and then augmented with others of the same kind. An example of this natural type of rock garden is shown in the frontispiece. A rocky hillside was stripped and then rebuilt, with special pockets of soil required by special plants. In this way many more

varieties can be grown than if the soil is restricted to the kind found on the place. Because it is a logical development of a natural site, the Wurzburg rock garden is eminently successful as an example of garden planning. Equally so is its horticulture, for it contains a great abundance of many kinds of rare alpinists growing congenially. Mrs. Wurzburg and Louise Beebe Wilder were responsible for the rockery. The formal pool garden illustrated here was designed by A. F. Brinkerhoff.

On the Continent, in Germany especially, the modern garden designer has recently been turning his attention to rock gardens, and with striking results. He has abandoned the idea of trying to reproduce Nature and has subdued Nature to his design, much as in Renaissance times plants were trimmed and clipped to fit into a preconceived architectural scheme. These Germans are making architectural rock gardens, which consist of a series of varying-width terraces and levels going down step by step to a pool at the lowest point. In some gardens water canals supported by dry rock work have been made a feature, as in the old Indian, Persian and Spanish gardens. The design is pronounced by the straight lines of the walls supporting the terraces. It is invariably formal. And the garden is convenient both to walk around and to work in. One doesn't crawl up miniature Alps, at the risk of spraining an ankle; the plants are set in the rock-banked terraces where they can be easily reached and enjoyed at close range.

On such rock-terraces there is ample room for pockets of special soils and protecting bits of stone that some plants require; in fact, the horticultural aspect of rock gardening does not suffer in the slightest; it is only made more convenient. And on a flat site such a garden does not

appear outrageously out of place. Its design can reflect the general architectural lines of the house, so that the house and garden make a complete picture. There is no abrupt change, such as one usually experiences in passing from, say, the rear of a New England Colonial wooden house into a miniature replica of the higher Sierras.

Since the culture of alpine plants has definitely come to stay and more and more garden lovers will be indulging in it, we recommend this newer form of rock garden. Abandon the ideal of imitating Nature. Abandon romanticism. Start with an architectural design, and let horticulture follow on afterward.

Already in England, and somewhat in this country, we can see the beginnings of this newer style of rock gardening. So far it has been centering its attention on what are called "creeping gardens." These consist of flat paved terraces supported by retaining walls, both the terrace cracks and the walls being planted with low-growing material. At first this may seem an illogical place to set out plants, since terraces are made to walk on and one's progress should not be reduced to a hop-skip-and-jump. However, by planting the edges thickly and using only the lowest-growing forms for the footway itself this sense of construction can be avoided. Also one must maintain a right balance between the areas planted and those left unplanted, for there is a beauty in stone that should not be entirely covered. Indeed, much of the success of these creeping gardens will depend on the right selection of the stones. They should be flat, ledge rocks, of course, and be carefully laid so that an even surface is presented to the foot. Variety in the color of the stones is also advisable. This applies both to the paved terraces and the retaining walls as well. (Continued on page 76)



RUSTIC FURNITURE AND STONE



THE BRADLEY CIRCULAR GARDEN



A CREEPING GARDEN



STONE BENCHES IN THE WALL

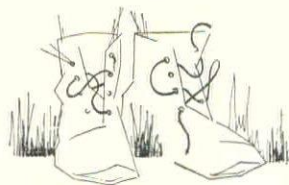


THE HOLMES TERRACED GARDEN



MR. HANCOCK'S GARDEN

Miss Jekyll's shoes



SIR EDWIN LUTYENS, the English architect, owns a painting that is unique in many respects. First, it was done by William Nicholson. Second, the subject is merely an ancient, crumpled pair of work-worn shoes. The third fact—the one which gives this picture its unique value—is that the shoes are the gardening boots of Miss Gertrude Jekyll.

In the world of gardens this charming old lady is certainly of queenly rank. The books she has written on gardening are read wherever the English tongue is spoken. The gardens she made have set the standard in gardening taste the world over. The flowers she has hybridized flourish in countless borders. For many decades she carried on the work. It has been real work—"dirt gardening", to use the colorful vernacular—work with spade and hoe and trowel, work that required working clothes and shoes of the stoutest make. And in this painting the shoes are immortalized. They can go down the coming years as a symbol and a sign to gardeners everywhere that their chosen avocation is no pretty, sentimental, dabbling play, but work, real work.

THERE are times when American gardening—especially that in which some garden clubs appear interested—threatens to pass into a pink tea phase. There has been much ado in late years about "artistic displays", those choice flower arrangements in which the ladies compete with such ardor. A glance at some of our recent flower shows would lead the casual visitor to suppose that the purpose of these clubs was to arrange bouquets. It would seem that many otherwise worthy garden persons are laboring under the impression that the end of horticulture is to provide flowers for these vase competitions. As an antidote to this error, permit us to suggest that garden clubs remember Miss Jekyll's boots.

From the size, weight and obvious service of these boots, it is evident to all who behold them that they were not chosen for appearances. This superb gardener has always dressed in a manner that best served her work. They almost tempt one to make an axiom: that the sincerity of the gardener is in inverse ratio to her appearance while gardening.

Lest this should seem a harsh saying, we tried it on several of the most active garden club women in the country. Here are five of the replies:

1. Knickerbockers—cloth in winter, cotton in summer. A man's shirt. No necktie. Rubber boots in winter sometimes, sneakers in summer. Sweater when necessary. A leather coat when pruning roses. No hair net. Usually a tam. "Besides this I garden in my best clothes (and ruin them) and in my second best (and ruin them) and in my third if I had any, and would ruin them if they weren't already ruined."

2. The oldest clothes possible—"a real dirt gardener never thinks of clothes except as to their comfort."

3. The oldest and most worn out clothes topped by a blue denim apron which gets washed at the end of the gar-

dening season in November. "I eagerly retrieved from the scrap basket my three daughters' discarded stockings as I like them with runs, for then the damage is done. Boys' rubbers over sneakers are perfect for trampling down soil."

4. Has a special kind of loose gown made for gardening.

5. Devised a glorified smock that is merely a succession of large pockets.

The other answers are in the same vein. The women who made them would all rank as potential Gertrude Jekylls in the American gardening world. Otherwise they are smartly dressed.

In addition to holding up her boots as a symbol and a sign, Miss Jekyll has also set an example to ladies of our garden clubs by her unflagging interest in new flowers. She has been quick to grow new kinds and has patiently labored to create others herself.

With a few rare exceptions, most of the hybridizing in this country is being done by men. Here is a field—a wide field indeed—for women gardeners. That they can create excellent hybrids is proven by the fact that some of our best new Irises are by women, and we hope eventually to see new Narcissi. Why would it not be feasible for garden clubs to have practical talks on hybridizing? Why not assign a flower family to a group of members, and have them follow the work through to the finished new production? A problem of that sort would stimulate interest beyond any amount of "artistic displays."

ONE of the most irritating experiences an American gardener can have is to take the catalog of any good average nursery here and compare it with its equivalent in France, Germany or Holland. In pre-quarantine days we had merely to import plants; now we are restricted by government tariffs to those grown here, unless we want the bother of taking out special papers and running the chance of having dead plants delivered to us after the government is finished sterilizing them. In some fields this quarantine has spurred American nurserymen to enlarge the number of the varieties they offer. In the main, however, we are still far behind countries abroad. Why? Because gardeners haven't demanded a wider selection.

Would it not be possible for our potential Gertrude Jekylls to make an occasional report to their clubs on new hybrids and new plant discoveries? And would it not follow, as a natural consequent of these reports, that the demand for the new varieties would stimulate nurserymen to grow them? Let enough garden club women—and they number well on to a quarter of a million now—create the demand, and our plantsmen will be quick to satisfy it.

These, then, are a few thoughts that pass through our minds as we contemplate Miss Jekyll's boots. How many women here, we wonder, will be equal to inheriting them?



THE 3

1680 and Mr. Bottomley

DISCREET remodeling has preserved the ancient charm of this gray-shingled farmhouse of about 1680, at Brookville, L. I.—the country home of William Lawrence Bottomley, architect. The original front door is painted blue-green with white moldings; pilasters and pediment, in a pompous Early American type of classic architectural detail, were added at a later date

AN EXPERT CHOOSES FIVE-SCORE DAFFODILS

By Jan de Graaff

IT IS now about nine years since Quarantine 37 went into effect, and because of the difficulties connected with obtaining a special importation permit, or encountered in procuring newer Daffodils through the regular trade channels, most amateurs are not aware of the great strides made in the hybridization of these flowers both in England and in Holland. The Daffodil as a show flower has consequently fallen behind many others of different families in this country.

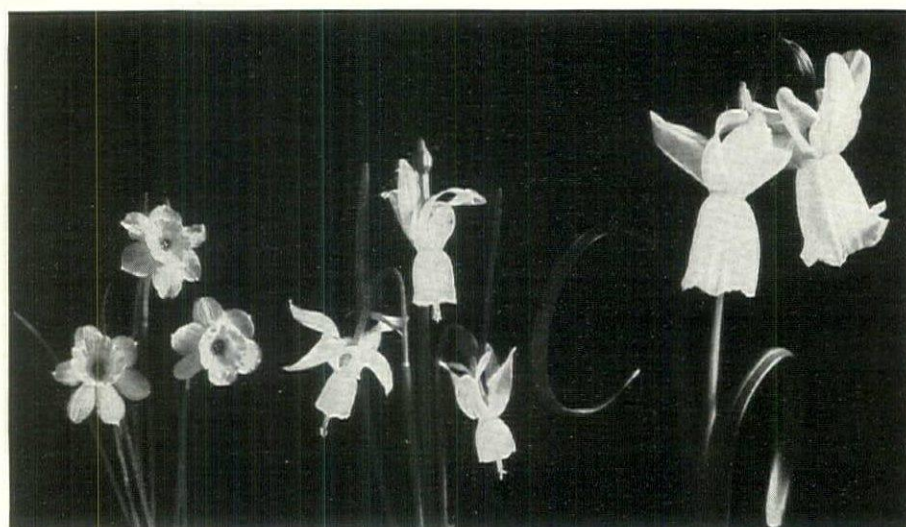
When it became evident that Quarantine 37 would go into effect, the foreign growers disposed of their stocks of seedlings and burdened the American growers with many varieties that will never have much value. Now that these varieties have been grown in this country for some time and the growers have had an opportunity to compare the various novelties, there has been a general clean-up in most commercial collections. The results are that in the first place it affords the amateur an opportunity to stock up on some surprisingly good mixtures for naturalizing, and that in the second place the remaining varieties are all outstanding for some reason, although further discarding will be necessary.

After carefully checking my notes of the last six years, I have selected a certain number of varieties, chosen for outstanding qualities, which I think will appeal to all Daffodil lovers. As a basis for any collection, I think some varieties of each division and subdivision of the eleven groups the R. H. S. gives should be included. Limiting myself to a total of one hundred varieties, all selling at a reasonable price, I have divided each group as follows: three standard varieties, six of the newer introductions and three of the latest novelties. I have included in my list only those varieties of which the supply is assured in this country. Checking over the lists that were submitted to me, I came to the conclusion that at least as large and as good a variety of Daffodils is grown in this country as in England or Holland.

I shall now give my idea of a perfect collection, which could be obtained at a very moderate cost and which could be used as the nucleus of a more extensive planting. I suggest using half a dozen of the cheaper bulbs, three each of the newer varieties and not more than one of the expensive varieties. May I point out here that single nosed bulbs would effect a great saving and (Continued on page 70)



QUEEN OF SPAIN AND TRIANDRUS CALATHINUS



TRIANDRUS CALATHINUS AND T. ALBUS JUNCIFOLIUS



BULBOCODIUM CONSPICUOUS AND B. CITRINUS

AFTER years of shortage in the choice newer Daffodils, due to the restrictions of Quarantine 37, American gardeners now enjoy a wide range of bulbs grown in this country. Some of the superior modern varieties are pictured on these pages. Many more are available, and it seems fair to predict that in the future America will hold a leading place among the successful Narcissus-producing countries of the world



MRS. JOHN BODGER

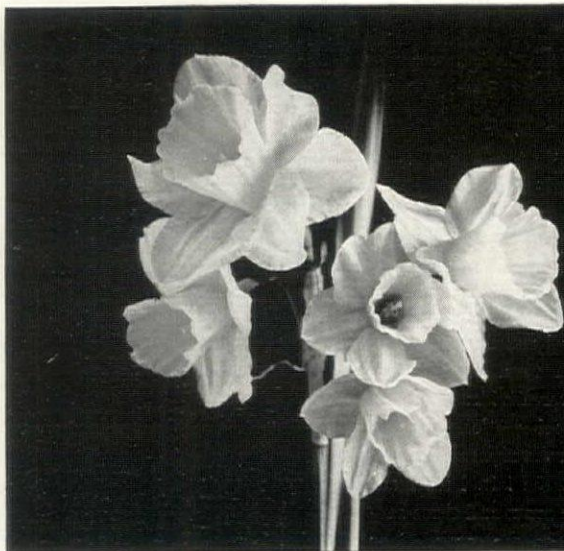
JOHN EVELYN



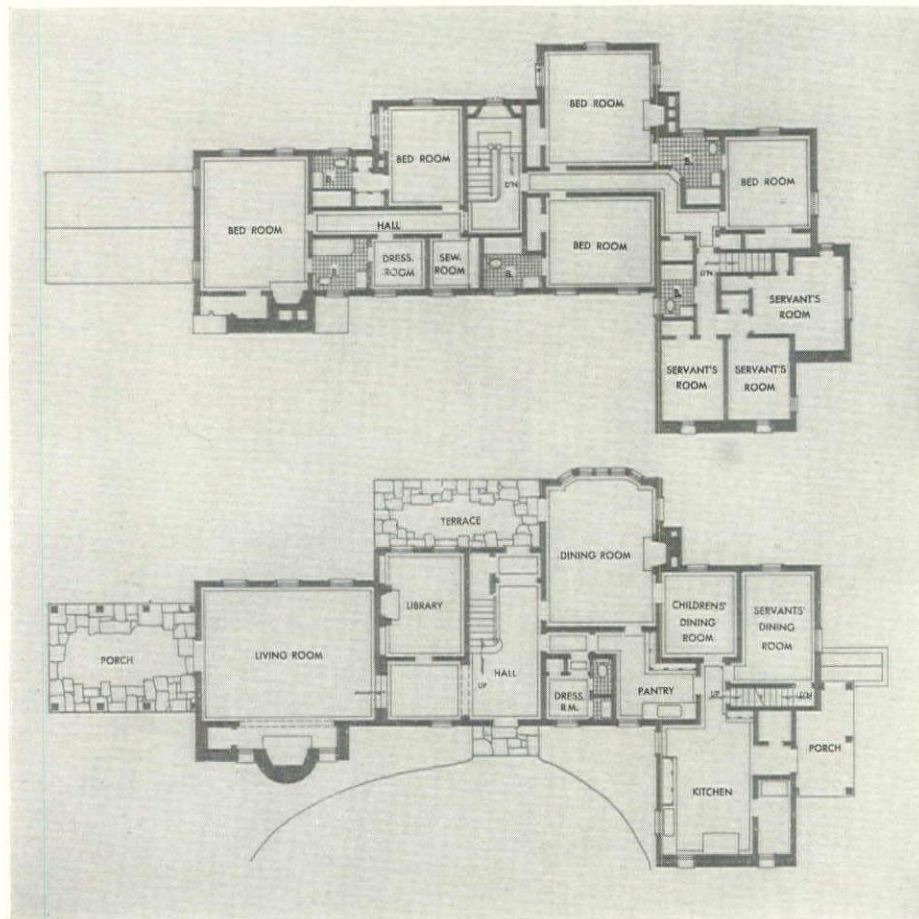
ABRAD, A BICOLOR



NETTE O'MELVENY

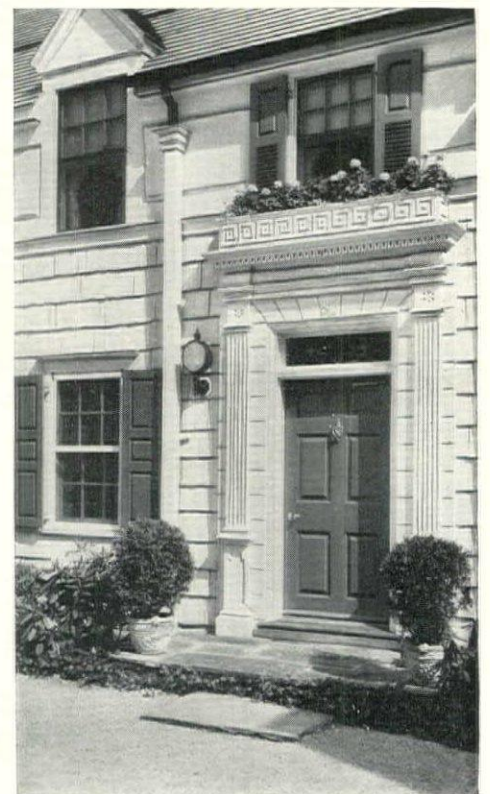


LADY HILLINGDON



FRENCH doors from the living room give access to this loggia-porch fitted out as a summer sitting room. This picture was taken from the river side of the house looking toward the drive leading past the entrance. Thedlow, Inc., decorators

THE well-fitted flower box surmounting the entrance doorway, carried out with traditional Classic dignity, gives the necessary touch of informality to bring the whole feature into keeping with the general character of the house. Inside the door one can look directly through to the river



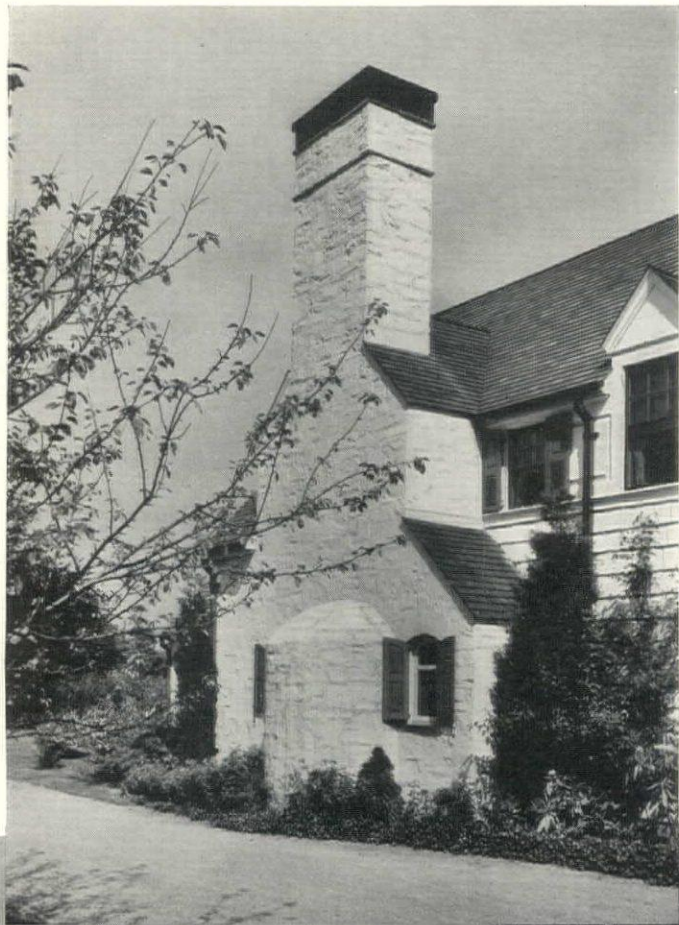
PARALLELING the Shrewsbury River on a side hill at Locust, N. J., the home of Cheston Simmons stretches out in the comfortable, rambling manner of the old Colonial farmhouses. The walls are of whitewashed shingles and stone, and the roof is of weathered shingles. Polhemus & Coffin were the architects

A CENTRAL stair hall running from entrance door through to a rear terrace facing upon the river divides the first floor into two logical sections—dining and service rooms at the right and living room and library to the left. Five master's rooms, a sewing room and three servants' bedrooms are on the second floor

A New Jersey residence with a river as dooryard

PRACTICALLY the entire width of the fireplace side of the living room is defined by the whitewashed brickwork shown as a base for the chimney. A huge fireplace nook, which may be seen on the plan, is the major feature of the living room. Due to a slight slope of the plot the living room is set two steps below first floor level

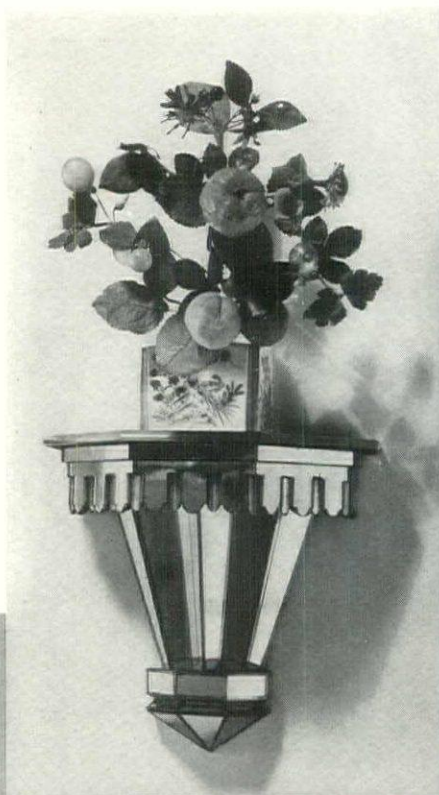
THE general view of the house presented below shows the full advantage of the site and the splendid vista from it across the river. The location affords desirable seclusion from surrounding properties yet gives an atmosphere of spaciousness, an impression that is further enhanced by the rambling character of the residence



GEORGE H. VAN ANDA

LIKE an olive in a cocktail, a wall bracket adds zest and interest to decoration. At the immediate right is a striking modern type made of blue mirrored glass from Elsie de Wolfe. This holds a decorative arrangement of artificial fruits and leaves

RARE old china is delightfully displayed on such a bracket as the delicate Chippendale design illustrated below, made of mahogany. A bracket of this type may be either placed on a table or hung on the wall. The china is old Staffordshire luster. Ysel



OF CARVED and gilded wood, the Adam bracket above is charmingly embellished with chains and tassels. From the Greenwich House Workshops. On it is white Nymphenburg china from Khouri

CURVES, carving, gilded wood and the genius of Chippendale combine in the graceful bracket at the left, holding porcelain bibelots. The back is of mirrored glass. From the Rector Studios

NO EARLY American room can be complete without the gilded eagle bracket illustrated at the extreme left. The green porcelain jar has chinoiserie decorations in plum color. Both are from Charles Hall



MARTINIUS ANDERSEN

A galaxy of graceful brackets
attuned to rooms of many moods

**Eleven versatile aids when
decorating ideas run short**

SPARKLING crystal flowers in decorative white cloisonné find the perfect setting on a modern bracket of gold, blue and mirrored glass. From Jacques Bodart. The crystal tree is from Yamanaka

FOR THE popular Victorian scheme comes the amusing blackamoor bracket at the right. Rector Studios. (Far right) Modern green porcelain goat on green and gold scroll bracket. Charles Hall

BELOW is shown a dramatic group combining a classic black and gold bracket from the Empire Exchange with a modern German porcelain urn in white and gold which comes from Charles Hall



THE FRIVOLOUS bracket at the left of intertwined ivy is white metal. Macy's Corner Shop. In the same mood are white feather lilies in a white and gold vase. Darnley. Above. A mahogany bracket from Hathaway holds miniature porcelains. From Macy's Corner Shop

House & Garden's fall planting guide

A LIST of all the bulbs, hardy herbaceous perennials, biennials, shrubs and trees that can be planted in the fall would occupy many pages of this magazine. A process of elimination has seemed a more simple method, and for this reason the commonly used plants for which fall planting is definitely advisable have been arranged in one section of the following list, and those which are definitely unsuitable for planting at this season have been put in another. Any plant not included may be planted in either fall or spring.

In the case of woody evergreens, both coniferous and broadleaved, planting in either very early fall or early spring is satisfactory provided the plants (if fall-set) are kept thoroughly watered until the ground freezes, or throughout the season in the case of spring planting.

FOR FALL PLANTING ONLY

ANEMONE (*Anemone pennsylvanica*) and all spring- and early summer-flowering varieties. In addition to *A. pennsylvanica* there are several easily obtainable varieties of this delicate woods-plant, effective in the border but particularly delightful when naturalized in the shade of the shrubbery border and young trees.

BLEEDINGHEART (*Dicentra spectabilis*). A plant of interesting habit; flowers pink and purplish; 3'; in light, rich soil; shade; propagate by division.

COLUMBINE (*Aquilegia*, in variety). One of the most valuable plants in the border on account of its exquisite and durable foliage and its long-spurred blossoms. The various types range from the dainty blue and white *A. coerulea* to the 3' to 4' yellow flowered *A. chrysantha*. In moist, well drained sandy loam; partial shade; propagate by division.

GLOBE FLOWER (*Trollius*, in variety) of which *T. caucasicus*, "Orange Globe", is perhaps the best; 1' to 2' in moist, heavy loam; partial shade; propagate by division.

HEPATICA (*Hepatica triloba*). One of the earliest blooming plants in the border; flowers white and blue; 4"; foliage practically evergreen; in rich loam; shade; propagate by division.

IRIS (*Iris*, in variety). There are many types of this popular perennial, ranging from the small *I. pumila* to the towering *I. laevigata*, or Japanese Iris. Some of the best of the various species are Walhalla, Johann de Witt, Queen of May, Mme. Chereau, Oniga-shima, Snow Queen, Perfection, and Victorine. Plant in rich, well drained loam; sun; propagate by division preferably immediately after blooming.

Concise suggestions for flowers, shrubs and trees

together with their characteristics and culture

LEOPARD'S BANE (*Doronicum plantagineum*). Large Daisy-like flowers; 1/2' to 3'; yellow; in rich loam; sun; propagate by division.

MADONNA LILY (*Lilium candidum*); in prepared beds, excavated 18" and filled to within 6" of the top with manure, then 7" of sand, then light rich soil; sun; protect; propagate by bulb scales.

PEONY (*Paeonia*, in variety). From among the various types the following are especially good: The Bride, George Alexander, Jupiter, Apple Blossom, Cathedral, Crystal Queen, Dragon's Head, Geraldine, Gypsy, Lemon Queen, the Moor. Grows most successfully in loamy, well enriched and deeply prepared beds; sun or part shade; plant crowns 2"-3" deep; cover lightly with well rotted manure through winter; propagate by division.

PHLOX (*Phlox*, in variety). From among the various types the following are especially good: Aurora Borealis, Bridesmaid, Elizabeth Campbell, Gismonda, Independence, O. Wittich, Robert Werner and R. P. Struthers. Plant in rich, rather moist soil, although it is not particular; sun; propagate by division.

PRIMROSE (*Primula*, in variety). Plant in rich soil; shade; propagate by division as soon as possible after flowering.

WAKE ROBIN (*Trillium grandiflorum*). Early flowering; large white blossom; 12" to 18"; in rich soil; partial shade; propagate by division.

SPRING FLOWERING BULBS

GLORY-OF-THE-SNOW (*Chionodoxa*, in variety). One of the first spring bulbs to appear. Flowers white, blue and rose.

CROCUS (*Crocus*, in variety). A small, early blooming bulb, among the best of which are: Non Plus Ultra, violet tipped with white; Baron von Brunow, bright blue; Mont Blanc, white; Queen of Sheba, gold; Margot, rosy heliotrope, and Vulcan, pale blue.

SNOWDROP (*Galanthus*, in variety).

SQUILL (*Scilla*, in variety). One of the best of the small flowering spring bulbs for naturalizing in the woods and under the shrubbery borders. Among the *campanulata* types there are the *caerulea*, blue; the *rosea*, pink; and *alba*, white and exquisitely pure.

DAFFODIL, Jonquil, Narcissus (*Narcissus*, in variety). A good list is: Croesus, C. J. Blackhouse, Conspicuous, Emperor, Empress, Frank Miles, Loudspeaker, Ornatus, Sea Gull and Sir Watkin.

TULIP (*Tulipa*, in variety). The three principal types are: Single Early, of which Aurora, Pink Beauty, and Leopold II are particularly good; Cottage, of which Clare of the Garden, Flava and Acushla are excellent; and Darwin, of which Clara Butt is a beautiful pink, La Candeur, a pale rose maturing to a pure white, and William the Silent, rich plum color.

NOT TO BE FALL PLANTED

JAPANESE ANEMONE (*Anemone japonica*). One of the showiest of the fall blooming perennials, of which the best varieties are: Alice, Brilliant, Queen Charlotte and Whirlwind. The late blooming habit makes it extremely inadvisable for fall planting.

CHRYSANTHEMUM (*Chrysanthemum*, in variety). Some of the best varieties in the various types are: Irene, Klondike, Windlass, Globe d'Or, Nesco, Gladys, Mignon, Pink Daisy and Peter Pan. Like the Japanese Anemone, its late blooming proclivities make it essentially a spring planting perennial.

DECIDUOUS SHRUBS

BLADDER SENNA (*Colutea arborescens*). BUTTERFLY BUSH (*Buddleia*, in variety). Very showy and worth while. SNOWBALL (*Viburnum plicatum*). A reliable old standby. SPICE BUSH (*Benzoin odoriferum*). Spring blossoms and autumn berries. STEPHANANDRA (*Stephanandra flexuosa*). White. (Continued on page 76)

DRAWING ROOM OPPOSITE

THE CHARMING Victorian drawing room in Mrs. Juliana Force's New York apartment is a garden of delicate tints—sky-blue satin curtains, pearl fringed; lemon walls with old wall paper border; pink ceiling; furniture in yellow and pink, and papier mâché chairs inlaid with mother of pearl. Before a gold-framed mirror a blackamoor holds Bristol glass lights. Bruce Butterfield, decorator



SAMUEL H. GOTTSCHO

Reviving the American-Victorian tradition

An experiment in the rococo

By Helen Appleton Read

THROUGH the great glass doors presided over by a handsome stylized American eagle, through picture galleries which tell the story of American art from its earliest beginnings to the present moment of contemporary expression, down passages and up stairways whose walls are stencilled with formalized motifs of stars, eagles and stripes—the way leads to the apartment of Mrs. Juliana Force, Director of The Whitney Museum of American Art. In its isolated seclusion above the museum, it suggests those glamorous apartments reached through hidden doors and secret passageways which served the teller of fairy tales as an infallible device for creating a legend about a romantic personality.

Not for that matter that legend-making devices are necessary for enhancing the interest that attaches to Mrs. Force and her surroundings. Associated with Mrs. Harry Payne Whitney for many years in her championing of American art, first as director of the Whitney Studio Club and now as director of the museum, she occupies an outstanding position in the art world. Her apartment is an index of her vocation and avocation. To the connoisseurship which her position in the art world implies is added a rare flair for decorative arrangements. The eagle which sounded the American note at the entrance to the museum determined the decorations of the Force apartment. American pictures, decorative motifs gathered from America's cultural past, special pieces of furniture or decorative details by American artists are the ingredients with which Mrs. Force has achieved her unique results.

In evincing this personal flair for decoration there is no trace of that schism between the fine and the decorative arts which so frequently occurs when decoration is given special consideration. Mrs. Force's apartment is convincing proof of her decorative credo, namely, that a genuine interest in and knowledge of art immeasurably enrich one's appreciation; fur-

thermore, that works of art are the nucleus for distinguished decorative arrangements. Without giving her rooms any suggestion of picture gallery staidness, the pictures which hang in bedrooms, drawing room, hallways, and study not only exist for themselves as works of art but provide interesting units in a decorative scheme.

To this vital interest in American art and a life-long association with artists must be attributed much of Mrs. Force's pioneering recognition of authentic period quality. Artists sense the quality that makes a period live again for contemporary taste long before it is accepted as a period fashion. Artists were the first to discover the charm of the American-Victorian style while, according to current standards of taste, it still epitomized the era of ugliness. Artists are now finding that the brass beds and curly maple furniture of the '80's and '90's, so long banished to the limbo of tasteless decorative periods, have an ornate artificiality that fits into the growing interest in rococo motifs. They have recreated them into a period which is commencing to be recognized as American Rococo. Artists, it must be remembered, were the first to reawaken interest in so called "Americana", at a time when

European traditions held sway. They went into the attics and junk shops and brought out the horsehair sofas, the alabaster lamps and vases, the Rogers groups, the bead work foot-stools and bell ropes, and the Early American portraits by anonymous limners. It was all a part of the growing belief in the validity and vitality of an American cultural tradition, the so-called American renaissance which had its consummation in The Whitney Museum and in the decorations of this unusual apartment.

Although Mrs. Force holds no brief for any particular period, nevertheless each of the rooms in the apartment can be said to derive from some definite decorative style, as for example a Victorian drawing room, an American Rococo bedroom, an American Empire study and an American modern dining room. The gayety, surprise and taste depend, however, to a considerable extent on the interpretation of these periods and the liberties she has taken in combining them. She borrows from the past whatever suits her purpose and mixes it with wise and witty eclecticism. There is no strict taboo against the introduction of works of art by Europeans; it merely happens that (*Continued on page 62*)





GILDED, carved wood eagles hung on white and gold silk cords hold milk glass balls that light the study of Mrs. Force's apartment. The furniture is a potpourri of Biedermeier, Victorian and Modern pieces. Walls are pale pink; carpet and curtains, dark brown. Illustrated above and on opposite page



ABOVE: Drawing room. Modern paintings and a painted, gold mirror screen by Louis Bouché fraternize with Victorian furniture. Left: The bed is pièce de résistance in the bedroom. Mother of pearl paper on walls; doors, mother of pearl and black lacquer





TEBBS & KNELL, INC.

China and Chippendale pervade a Georgian house

STRIKING the keynote of the entrance hall at the right is the Chippendale staircase in Chinese red, the graceful fret design taken from an old Virginia house. Walls are white with fine architectural detail. The Chippendale motif is further expressed in lighting fixtures of painted wood. This hall and the rooms below and opposite are in Mrs. James Jefferson Goodrum's house, Atlanta, Ga.



SUGGESTING an airy bird cage with its rattan motifs and soft Chinese coloring, the painted ceiling is a delightful accompaniment to pale blue walls in this octagonal breakfast room. Further accenting the serene background are painted niches with humorously grotesque figures of Chinese men and children picked out in bright hues on a golden ground. The curtains in this gay room are of apricot taffeta, which warm color is echoed in the needlepoint rug

BRELLIANT murals by Allyn Cox of Chinese figures in bright colors with pearly white faces, together with distinguished architectural detail, dominate the Chippendale dining room, a view of which appears opposite. Walls are pale straw color with cornice in red, yellow and pearly white. Furniture is Chippendale and the hangings are white damask with lacquer-red draw curtains. Porter and Porter were the decorators and Hentz, Adler and Shutze, the architects

Kitchens of to-day cook and heat with electricity



MODERN electrical kitchen equipment is the result of the combined efforts of the electrical engineer, the household economist and the style authority, and is equipped for a long life of efficient and aesthetic service. Electric cookers are foremost among these dependable, silent servants, with efficient insulation, automatic and dependable activity to make the cost of operation almost negligible.

The preparation of three meals a day can consume hours of time and devastating amounts of strength and energy. The modern electric range, however, with its temperature controls, scientifically regulated, makes it possible to put an entire dinner into the oven and, without further thought, to leave it for an entire afternoon and return to find the food perfectly cooked, hot and ready to serve. Besides this virtue, electrical cooking likewise affords the pur-

est form of heat, absolute cleanliness and constant and uniform temperature; at the same time, insuring the coolest kitchen atmosphere for the comfort of the cook.

Customs and tastes differ widely in the selection of electrical kitchen appliances, and it is an excellent plan for the purchaser to study her own cooking needs before making a choice. The size of the kitchen and its plan must be taken into consideration, and the location of the electric range is of vital importance, for adequate light must be afforded during the day. As a special 220-volt outlet is required for standard electric ranges we would recommend that before making a purchase you have the voltage in your home checked by your local utility company.

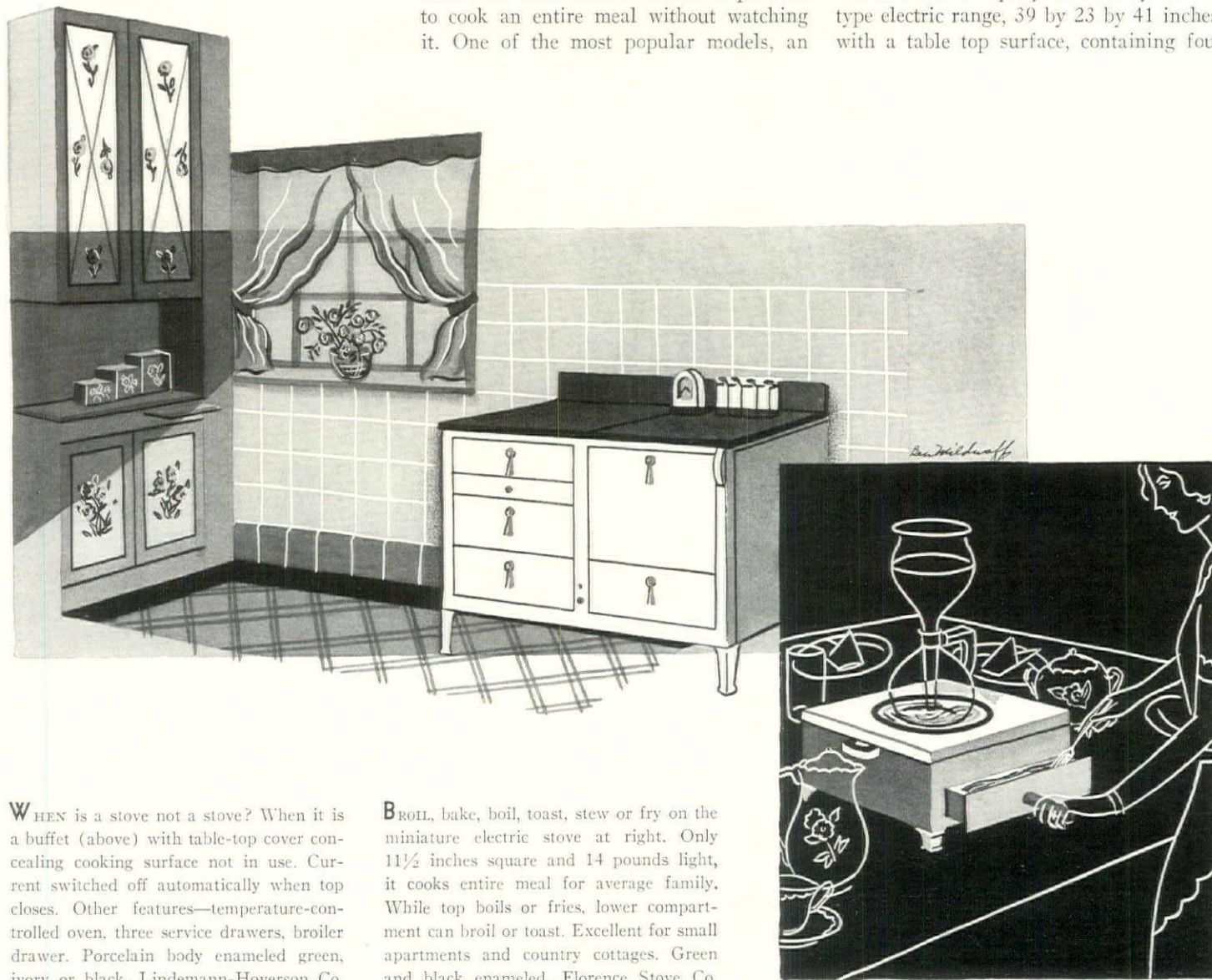
The ranges of the Westinghouse Electric and Manufacturing Company have been designed for every size and type of kitchen. Throughout the line, one finds the oven so insulated that it keeps all cooking odors and the heat inside where it belongs. The automatic heat control makes it possible to cook an entire meal without watching it. One of the most popular models, an

By Elizabeth Hallam Bohn

attractive addition to any kitchen, is in the console style with a spacious eighteen-inch oven and three cooking units—adequate for a family of six. A scientifically constructed broiler pan provides smokeless convenience for broiling, baking or toasting. This range is also equipped with a useful condiment set and towel rack.

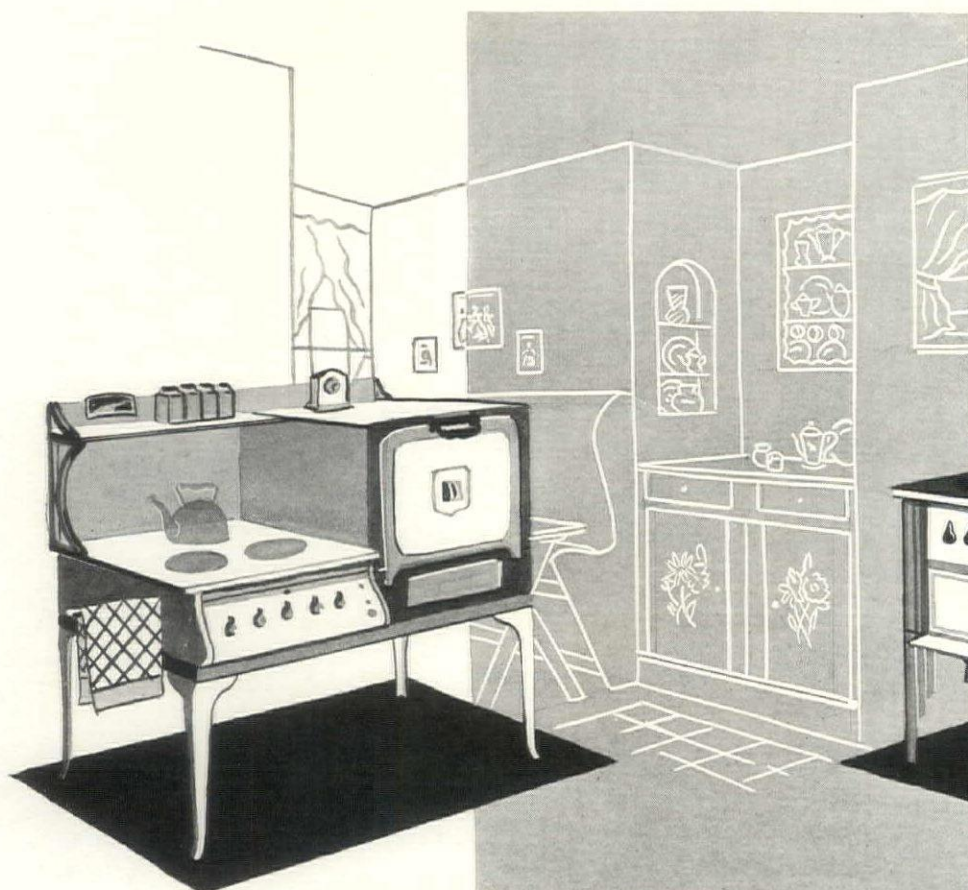
The Edison General Electric Appliance Company features a four-burner electric range with high speed calrod units that is roomy, fast, and economical in operation. With its constant oven heat, automatic oven temperature control and the automatic timer, oven meals may be prepared piping hot by merely setting controls. Through the use of this timer clock, which requires no winding, the oven can be turned on and off, automatically, at the right time.

Among the models manufactured by the Estate Stove Company is a sturdy console type electric range, 39 by 23 by 41 inches, with a table top surface, containing four



WHEN is a stove not a stove? When it is a buffet (above) with table-top cover concealing cooking surface not in use. Current switched off automatically when top closes. Other features—temperature-controlled oven, three service drawers, broiler drawer. Porcelain body enameled green, ivory or black. Lindemann-Hoverson Co.

BROIL, bake, boil, toast, stew or fry on the miniature electric stove at right. Only 11½ inches square and 14 pounds light, it cooks entire meal for average family. While top boils or fries, lower compartment can broil or toast. Excellent for small apartments and country cottages. Green and black enameled. Florence Stove Co.

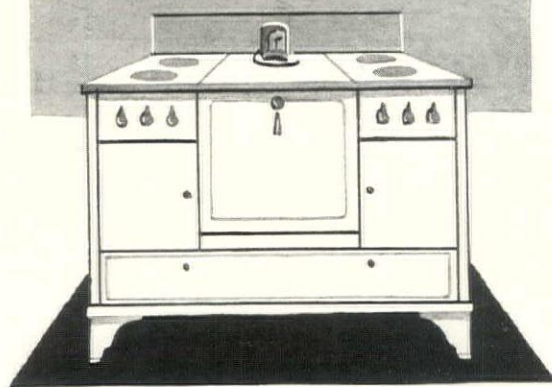


For beauty-conscious cooks—a mirror takes its place on the top shelf of the range at the left. This stove also has a condiment set and a towel rack. Gray enamel finish. Westinghouse

Below: A combination range and work table saves steps and space in the kitchen. At the back of working-top end of range is a double appliance-outlet. Malleable Iron Range Co.



RIGHT: The stove for the perfect roast. A dual-control system automatically sets temperature and changes it from high to low at proper time to bring out full flavor. Once meat is in oven, no further attention is required. Current turns off when cooking is done. From Westinghouse



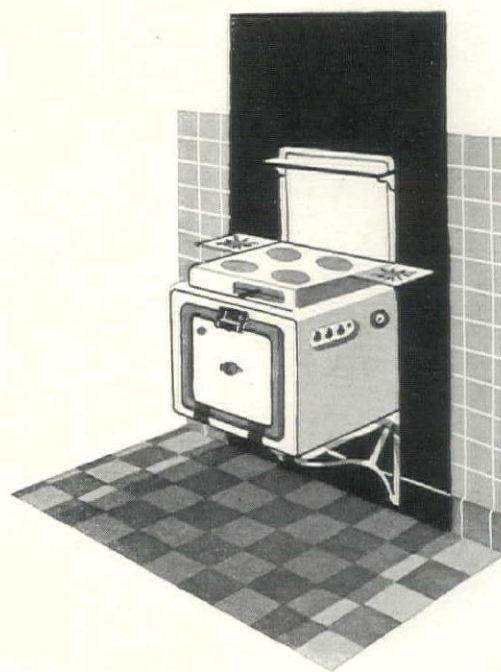
high speed cooking units. The oven, with automatic control, is equipped with a "stay-cool" door handle. A broiler has been built into the top of the oven and contains a double-searing, broiling pan. This range also contains three utensil drawers and the legs are adjustable to provide any cooking height from 36 to 38 inches.

The A. J. Lindemann and Hoverson Company makes an electric, four-burner buffet range, of porcelain enamel with top surface in Italian marble finish, equipped with three service drawers, a round-cornered, electrically-welded oven and a warming compartment with a 330-watt unit controlled by a special switch. The master switch provided for the four surface cooking units cuts these off automatically when the cover or top of the range is closed. It has been so made that a time control can be added at any time.

Particularly suitable for cooking in a

small space is the automatic electric range designed by the Walker and Pratt Manufacturing Company, which can be set on a table or shelf or any built-in fixture. The floor space required is only 21 by 23 inches. This stove has three cooking units and the oven is equipped for broiling and baking. In addition, this company makes a range of the cabinet type with automatic temperature control. The thermostat is sealed in such a manner that oven moisture cannot affect its operating parts. A utility light which illuminates the oven interior is an added feature.

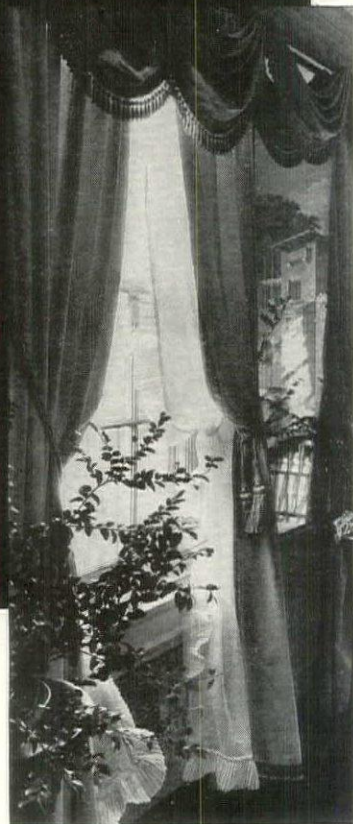
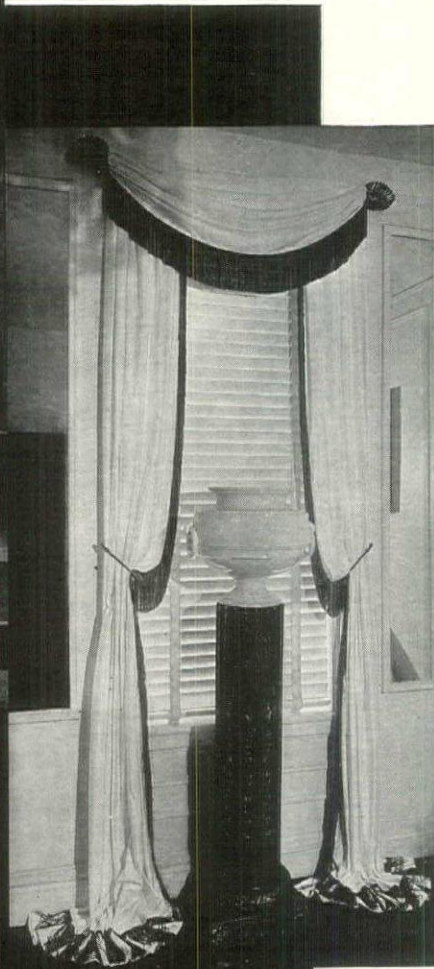
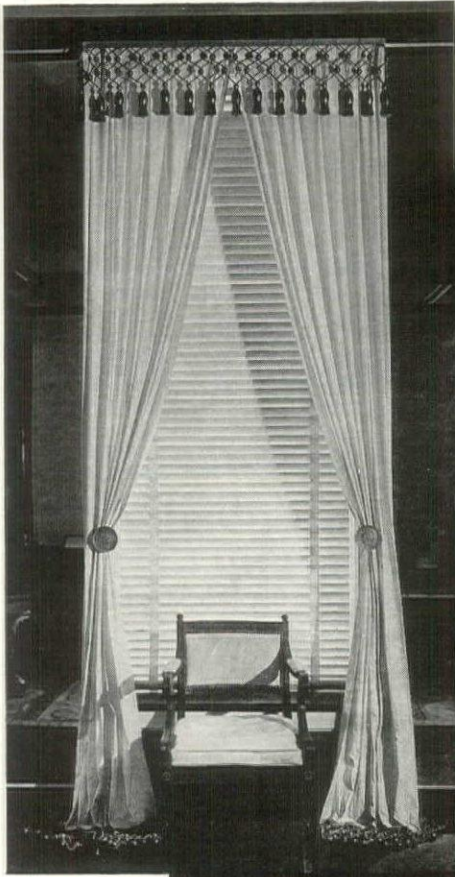
Landers, Frary and Clark ranges are especially built for larger homes. One of the most widely used models, 43 by 28 by 45 inches, offers ample table space since the oven is placed at the side of the panel with the electrical controls. This oven, with its extra depth of 19 inches, is automatically controlled and (Continued on page 65)



FASTENED to wall by brackets, stove above takes no floor space. Four cooking units on top, as well as built-in waffle iron and toaster. Convenience outlet for percolator has time-clock connection that switches current on just before breakfast, preparing coffee placed in percolator night before. Armstrong Electric & Mfg. Co.

Fringes, tassels, swags and swirls

By Margaret McElroy



Two SCHOOLS of curtains—widely different, equally challenging! Aggressively simple if your scheme is modern, bereft of trimming, chary of valance, depending for interest on luxurious materials emphasizing texture. The other side of the picture: elaboration rampant, with curtains that hark back to the extravagant era of the Empire, and further along through the 19th Century to Victorian loops and flounces, to rococo curves, and strong, rich colors—to a carnival of trimmings.

Fringes, tassels, bandings, pleatings; drops, ropes, loops; valances swirled and swagged and draped; gleaming lengths of material aswish on the floor—such are the glamorous curtains that go hand in hand with the elegance of the newest clothes.

Because elaborate curtains featuring trimmings of one kind or another are vastly in the majority this fall, House & Garden illustrates four types in which trimming plays a leading part, while opposite is a gay collection of new fringes and tassels. At the top of the page are hangings of white Permatex, cool and crisp and smart over white Venetian blinds. These curtains are trimmed on the bottom with gold netted cord fringe edged with gilded wooden tassels, the same trimming being used to form the effective valance. This distinguished window is in a room with white walls and black pilasters, much mirrored detail and black and gold Empire furniture. Elsie Cobb Wilson, decorator.

At the right of this is a new window treatment by the Empire Exchange emphasizing trimming. White is again the theme, but in this case it has been combined with brilliant emerald green. White taffeta hangings swirling on the floor, and the softly draped valance, are edged with long emerald green silk fringe.

Quite a different type of trimming appears on the window at the far left, by Taylor & Low. Ropes in Empire green are looped in two tiers over white moire curtains to form a valance that gives color, grace and finish to the scheme. Green tassel fringe edges the curtains.

Most elaborate of all these decorative treatments, is the curtain arrangement at the left, where the valance, of contrasting color, is trimmed with tassel fringe. The hangings are yellow-white taffeta, with valance in delicate blue-green edged with matching tassels. Thedlow, decorator.



BRUEHL-BOURGES PHOTO

CONDÉ NAST STUDIOS

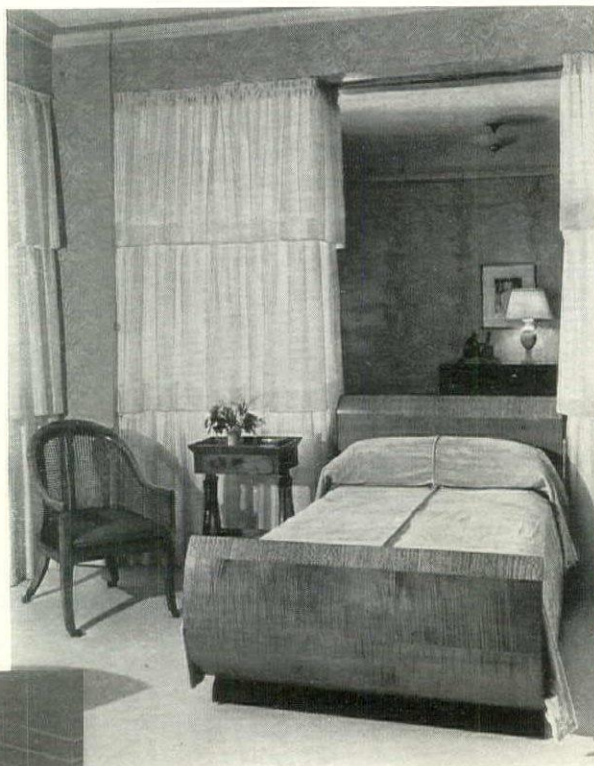
Carnival in curtain trimmings

SINCE curtains have gone completely frivolous, we take this gay way of showing new fringes, with a huge tassel for good measure. Left column, top: scallops of fine wool, mercerized tassels on net work with chenille. Standard Trimming Co. Tassels of lustrous rayon, E. L. Mansure; wooden balls, Standard; wool fringe for rugs, Frances Miller; large tassel, Edward Maag. Right: moss fringe for Victorian schemes, Maag; cream wool fringe, Consolidated. Silk balls in new colors, silk spool fringe, silk cluster fringe. Maag

**Some dramatic new ideas in decoration
are crystallized in these model rooms**

FRESH ideas in decoration, and new color effects, give interest to these rooms. Swiss painted furniture—little known here—steel gray walls, red carpet and vividly striped crash curtains make a gay bedroom. A Swiss piece from Vandevere Howard is shown below, right

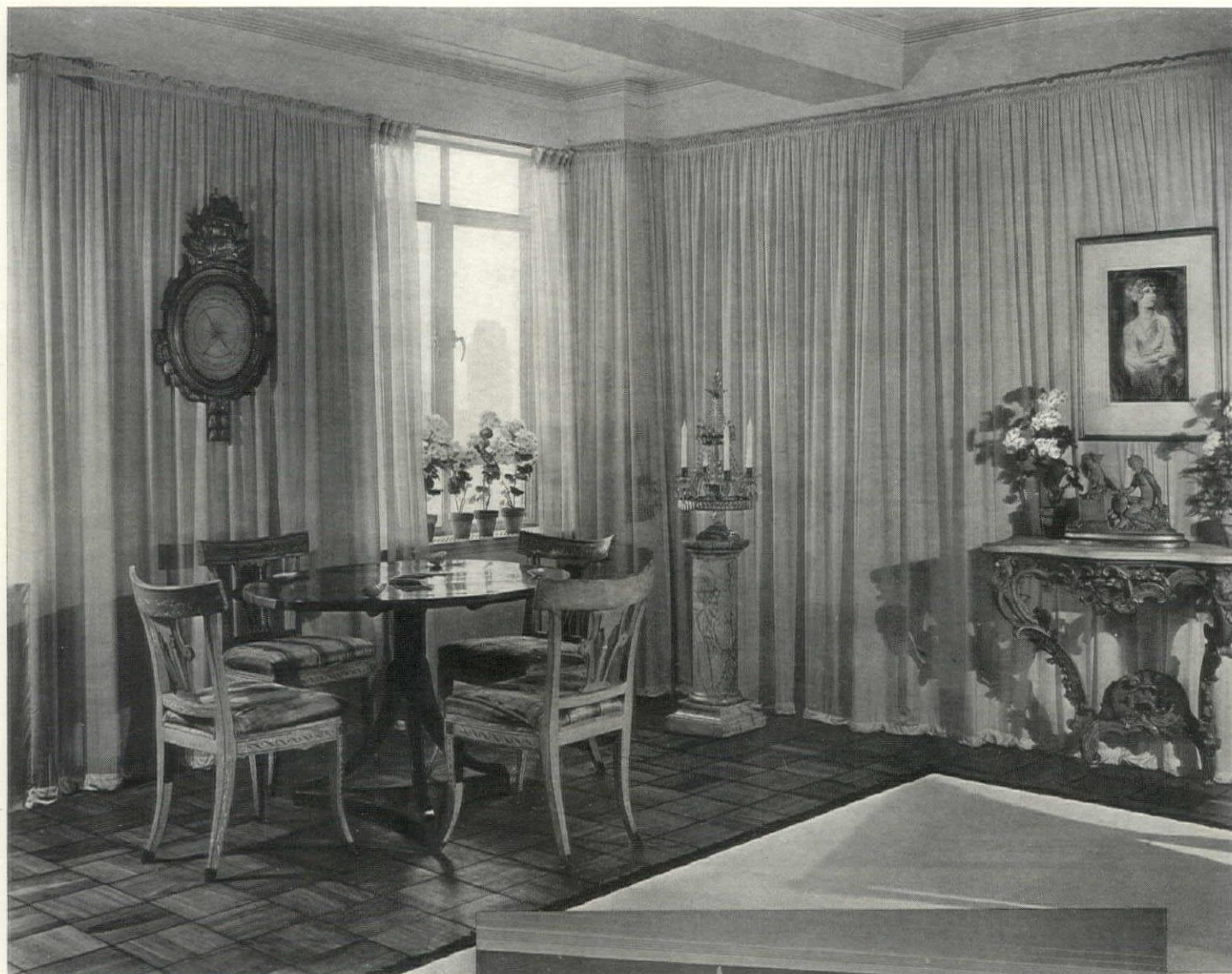
THE bedroom at right combines Biedermeier and modern furniture in blond woods, uses a deep pile coat material in eggshell for spread, ivory felt on floor, and a suave scheme of gray, yellow and whites. Three-tiered curtains are white, café au lait and chartreuse taffeta



G. W. HARTING



ARCHITECTURAL defects disappear in a dining room where curtains are hung slightly slanting to cover ugly beams which project into the corners. This treatment gives a graceful curve, creating the effect of a shallow bay. Window hangings are of dress material—a deep-pile, velvety fabric in gray-white, with long taffeta under-curtains in the same soft shade. The oval rug is ivory felt edged and finished with green wool fringe and the walls are painted in a new shade of laurel green



THE drawing room bubbles with ideas. If you want a room all softness and grace, with an appearance of luxury at little cost, hang your walls in folds of supple raw silk in champagne color. This fabric continues over the windows, forming curtains and further emphasizing the drapery idea. A white felt rug edged with olive green fringe—olive green being used with many whites in this room—white furniture, much crystal, and white artificial geraniums further accent the blond scheme

THESE model rooms in the new Majestic Apartments, New York, were decorated by Style Consultants, Inc., of which Mrs. Tuckerman Draper is president. Most exciting of the various schemes is a morning room with cobalt blue walls enlivened with white anaglypta carved relief in V shapes that gives design and a feeling of lightness. Coloring is blue, wine red and white; slip covers of white terry cloth with cotton fringe are smart, as is the flooring of walnut squares in blocks





Modern decorative fabrics slice into the rough

TEXTURE and roughness of weave mark the new modern fabrics for decoration. Rough surfaces, frequently a rich, deep pile, and the unevenness of hand weaving, give new interest to curtain and upholstery materials.

Opposite page. 1. Horsehair and cotton plaid for upholstery; also made in a smart blue combination. Metropa Fabrics. 2. Dress materials have entered decoration and this effective mohair coat fabric is suggested for chair coverings. Shelton Looms. 3. Linen chenille case-ment cloth with stripes running horizontally. Metropa Fabrics.

All materials are pressed into service to create interesting texture. 4. Tri-tone cotton basket weave, resembling hand work. Schumacher. 5. Rayon curtain fabric with horizontal colored stripes. Metropa Fabrics. 6. This decorative cotton and chenille upholstery comes in a wide color range. Howard & Schaffer

IN THE new hand-woven materials used in decoration special emphasis is placed on texture, the majority showing slightly rough surfaces. 7. Hand-woven mercerized cotton in two shades of blue for curtains or bed-coverings. This also comes in other delightful color combinations. From Frances T. Miller. 8. A new rose beige coat material with deep soft pile in diagonal ribbed effect is an ideal chair covering fabric for the modern room that is developed in blond coloring. It comes from the Shelton Looms

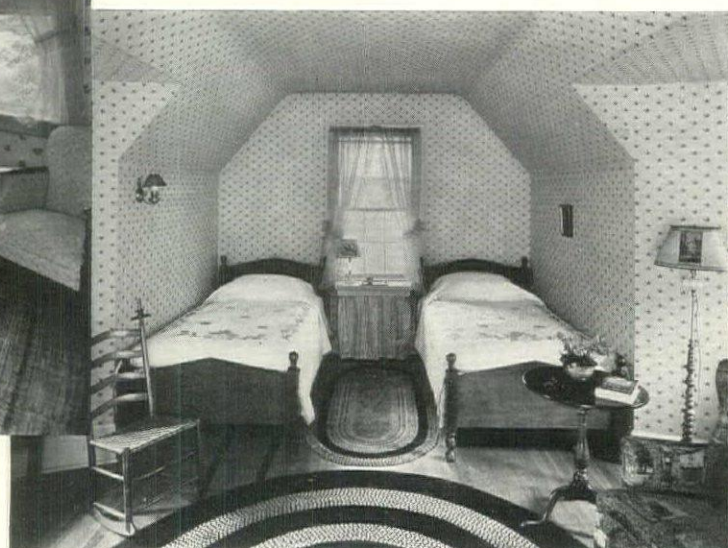
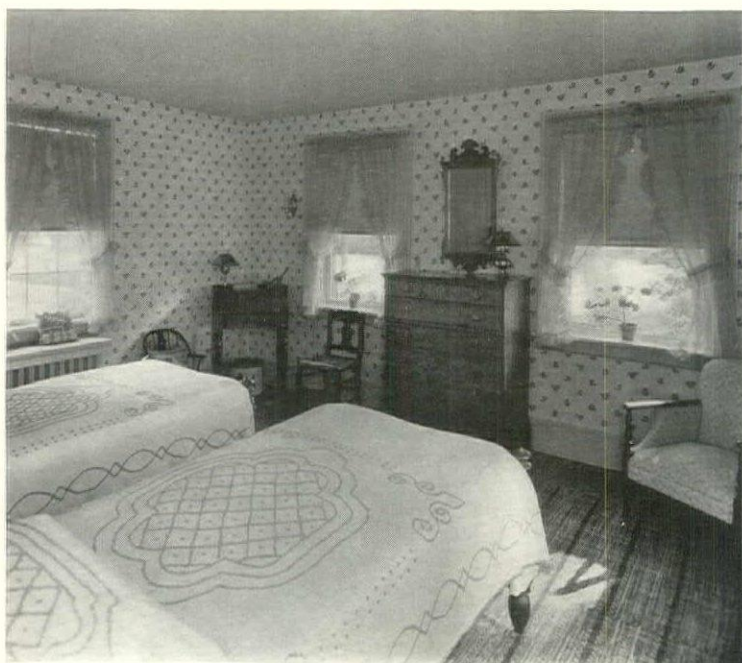
EVEN if you prefer sophisticated silks and satins, you will find them also slightly rough of surface. 9. Artificial silk of irregular honeycomb weave, in the crimson that promises to be prominent this year. Thorp. 10. Again we suggest a dress fabric for chairs—this soft pile coat material effectively ribbed. Shelton Looms. 11. Wool upholstery plaid that will wear and wear. Metropa Fabrics. 12. Linen and jute with an interestingly textured surface available in many colors. From Howard & Schaffer





WILLIAM SMEDELY

Inside and out the house
that a postman brought



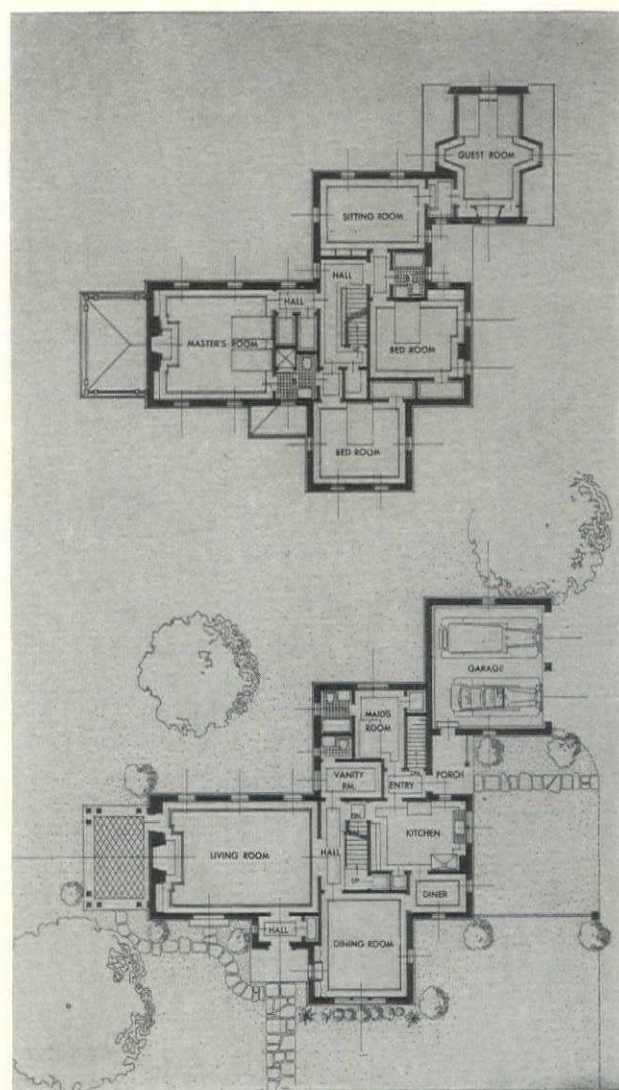


ITS whitewashed brick walls sparkling in contrast to the greenery of background, the Short Hills, N. J., residence of Earl Williams is a happy prospect. Design, construction and interior decoration were all carried out through Sears, Roebuck & Co.

AT the top of the opposite page is the dining room, with a series of three large windows in its front wall and one window in each of the adjacent sides. A fine scenic paper is on the walls and the furniture used here is principally English 18th Century

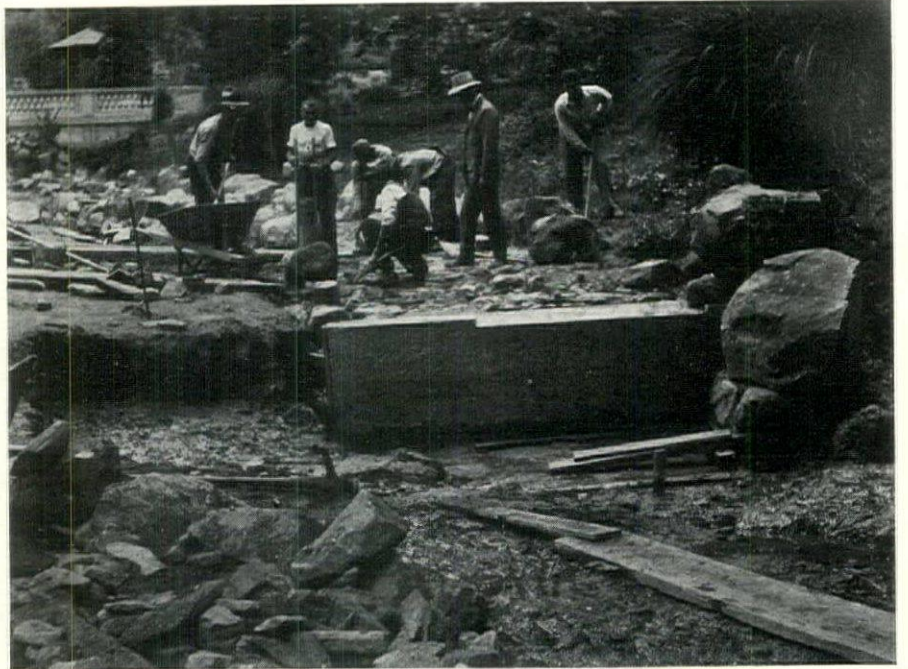
THE T-shaped plan provides three exposures for the important rooms, allows an interesting placing of the entrance and a sheltered terrace at the rear. All the service rooms are on the first floor, space over the garage being utilized for a guest room

THE guest room over the garage, at the bottom of the opposite page, gains interest from its odd shape. A Colonial yellow paper with brown stars is a fitting background for the furnishings. The room for the son of the family is at the left, opposite



Brook development adds beauty to a Philadelphia home

By Richard Rothe



THE FOUNDATION BEGINS

CHESTNUT HILL, one of the oldest suburbs of Philadelphia, throughout the principal part of its residential section enjoys a delightful atmosphere of local stability. Originating out of a country settlement founded during the middle of the last century, we here find quite a number of homesteads on far larger ground areas than the modern suburban plan at present provides for. Taking Ingleside, the twenty-two-acre country place of Mr. J. B. Van Sciver, on the Bethlehem Pike, as a typical representation, there is no apparent sign of a desire for outward show noticeable save that perhaps an interested observer notices that the broad shade of a number of beautiful old specimen trees, carefully selected and ingeniously placed, lends dignity to the aspect of the home.

Discretion in emphasizing a certain unobtrusive privacy is a perceptible feature in the outward appearance of many of the old estates in Chestnut Hill. As to Ingleside, nothing is left undone in upholding local tradition. But the most precious beauty asset of the home of Mr. Van Sciver is his brook. Not in the common everyday appearance in which Nature had left it to him, but in the shape his own genius succeeded in giving to it.

Brooks and natural streams of running water throughout the hilly, undulating sections of our Middle Atlantic States are by no means as rare as we usually think. A score of years ago, when taking possession of Ingleside, the beauty of a small narrow valley running along the rear part of his grounds at a distance of approximately 1500 feet appealed immediately to Mr. Van Sciver. Old tall-trunked trees covered part of the steep rocky slopes and

further down gave way to sunny glades. Along the bottom of this valley zigzagged the brook, here hiding in deep gullies and again, at sharp turns, dashing up to the surface and causing ugly washouts.

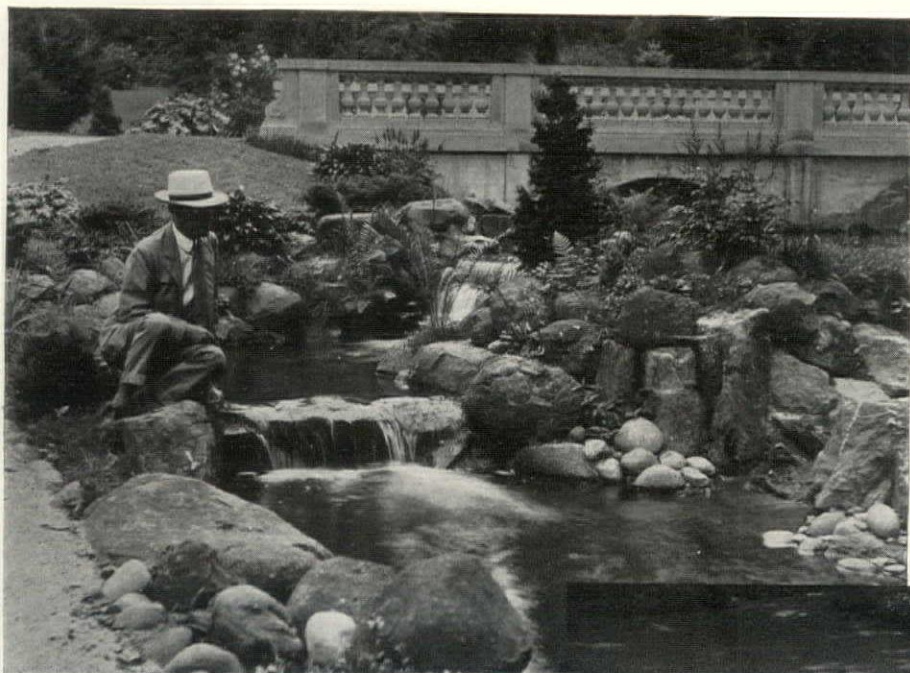
On entering the grounds of Ingleside the stream traverses a grove of tall trees before coming out into a rather extensive slanting ground area fully exposed to the south and southwest sun. Here the new owner decided on building a large lake-like pond. This work, besides excavating, necessitated considerable grading and, owing to the presence of mischievous rodents, especially muskrats, deep wall building. At the lowest side of the ground the stone wall, in order to withstand the heavy water pressure, assumed the extraordinary thickness of 6 ft. at the bottom and 4 ft. at the top. With its skilfully curved outlines and in a finished state, its turfed edges covering every vestige of the mason work, the pond of Ingleside, as reflecting mirror for its attractive sylvan environments, exerts a singular charm. At the outlet it gave the creator just what he had been aiming for—that is, a ground drop from eight to nine feet—for his first attempt in waterfall building.

In brook-line treatment, just as well as in rock garden building, a real artist will look for beauty in the contour of his constructions. Each stone playing an essential part is placed to give a definite feeling as to rhythm and proper balance in bulk and form. This effect is not attainable without using a liberal number of large and decidedly showy rocks in addition to the average building stones of smaller sizes.

When carefully studying the illustration of the first achievement in waterfall build-

ing at Ingleside it is evident that its charming beauty is effected by perfect disposition of rocks and plants and the ingenious introduction of the water feature. Obviously the creator would have little or no use here for a fixed plan. Mr. Van Sciver when starting his work always has a clear conception of the character and the general outlines of his compositions, but in the final shaping, including the minor details, he acts more or less intuitively. Notwithstanding the rather limited volume of water at his disposal he refrained from the conventionalism of simply letting his stream "fall down from basin to basin into a pool at the bottom." In our everyday proceedings we frequently see evenly level stone surface used for the spread of the currents and consequently the falls drop over straight-lined edges, resulting in perfectly smooth sheet formations such as the formal cascade calls for. Here again we notice Ingleside takes exception. Looking once more at the photographs it is interesting to know that the water of the upper fall is made to cross the roughly flat top of a large boulder-shaped fieldstone inserted for this purpose into the thick retaining wall when it was built. Dropping with a spread of more than two feet over the slightly protruding roughly broken stone edge to a pool four feet below, we recognize at once the ruffled formation of this fall as typical in Nature's creations.

Turning sharp to the right the brook, after passing through a miniature almost semi-circular gorge, reappears in the immediate foreground, nearly in rectangular position to the upper fall. Running over a much larger rock, the spread now is fully three feet. This time the fall is made to



A NEWLY BUILT SECTION

THE photographs on these pages, taken by the author, show a series of important stages in a landscaping undertaking that involves many problems and rich rewards. They illustrate the principle that, though Nature's own compositions are often perfect, they can sometimes be markedly improved by careful planning and restrained execution. Particularly is this true in regions where the encroachment of residential building has disturbed the balance of the natural setting. The brook at Ingleside serves as a valuable object lesson

drop on a big boulder and from here to gush down in divided streams into the pool-like widening at the bottom. In effect it is a miniature image of what in reality we meet with and admire in primitive waterfall formations amid the wooded dells of our wild mountain districts.

One of the most important requisites in building is to have our constructions absolutely flood-proof. This is not attainable without the aid of cement. But here the necessary concrete work has been hidden underground and when showing on the surface, its objectionable sight is eliminated by a covering of small pebbles applied and pressed in while the cement was in a soft state.

The impressive security in the appearance of Ingleside's finished brook-building further down is the result of the insistence on having a rock bottom for the watercourse. As a preparatory step in the practical pursuance thereof, this means temporary side-tracking of the original current. After this is done the bed of the permanent course is excavated and graded according to the desired final water levels above, especially those of the various pools. Then a layer of rough stones is firmly rammed into the soil. Upon this stone bottom a layer of coarsely mixed cement is spread and pounded in and cross-walls for the introduction of waterfalls are now being built. The picture at the top of page 50 conveys some idea of the practical pursuits in this purely technical stage of operations.

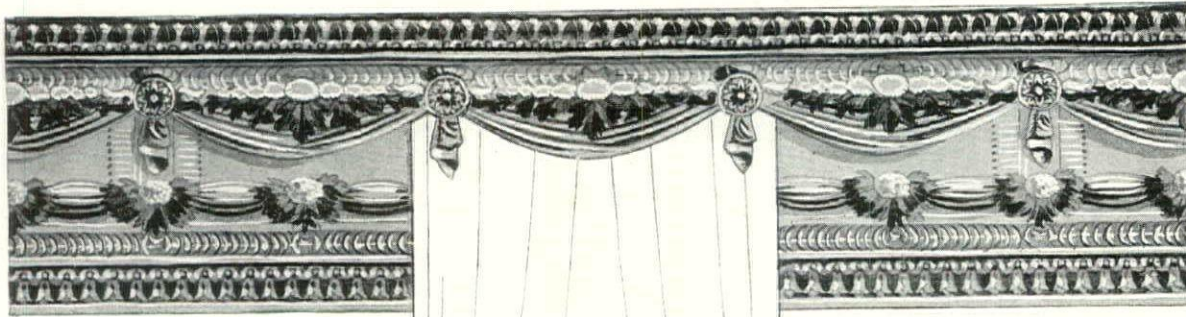
The final surfacing, including the shaping of pools and waterfalls, the eventual laying of flat, roughly lined, plate stones for the current to (Continued on page 66)



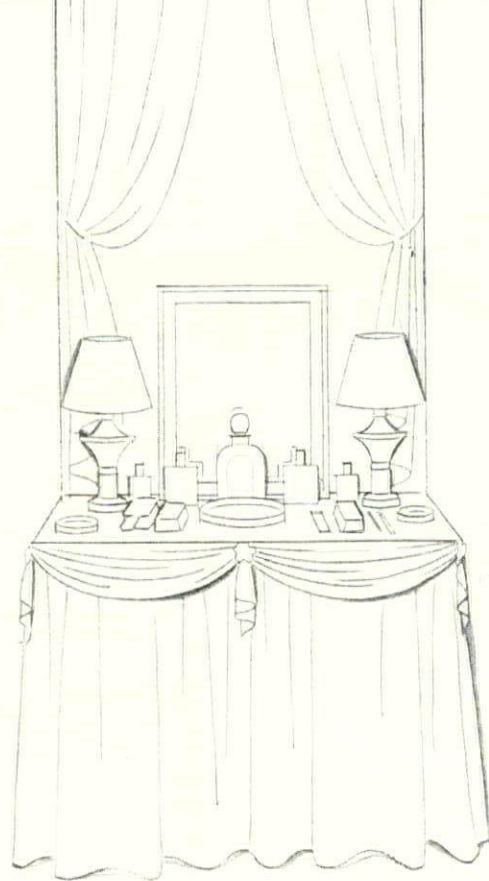
IN THE SECOND YEAR



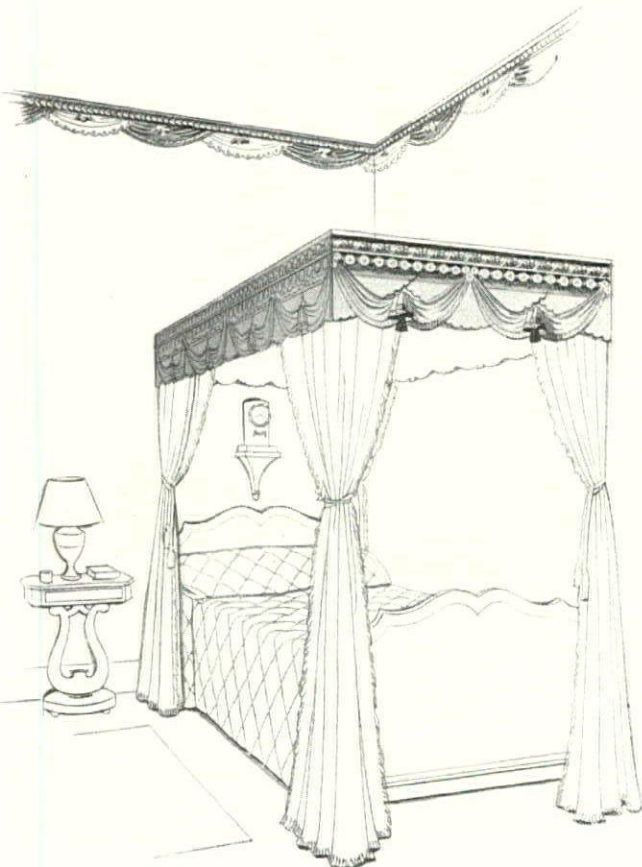
THE FIRST TWO FALLS



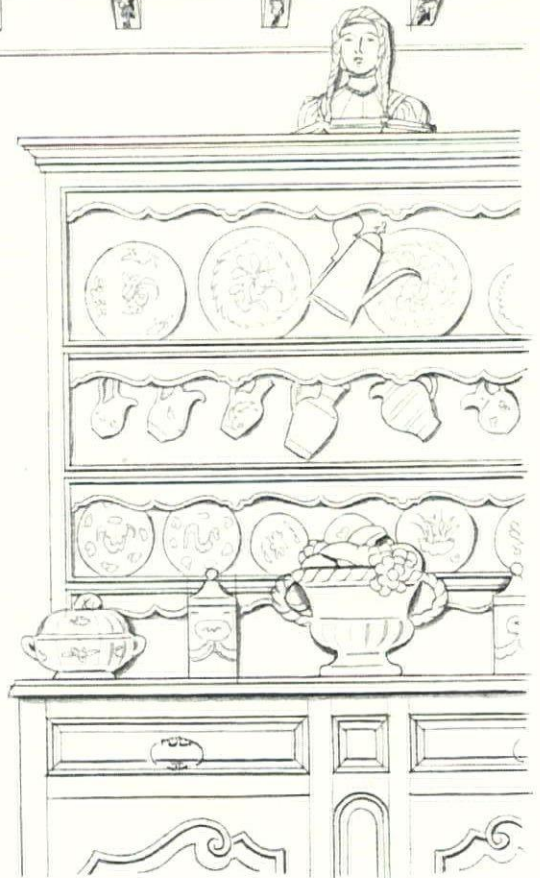
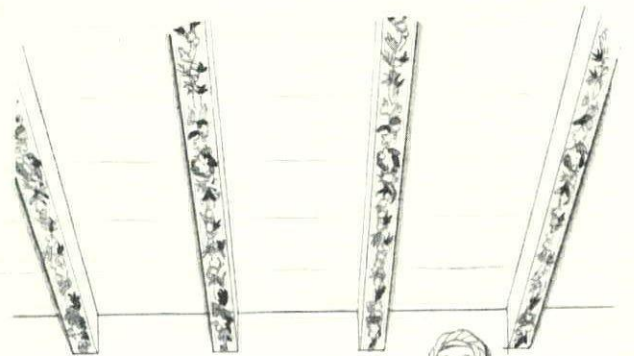
ABOVE: The paper which borders a bedroom steps out of character to make a valance for the window. The lower edge is cut away, leaving only the swag drapery which is pasted on canvas and given a coating of shellac. Rose swag; pink flowers; green leaves; gold border. Barry & Desmond



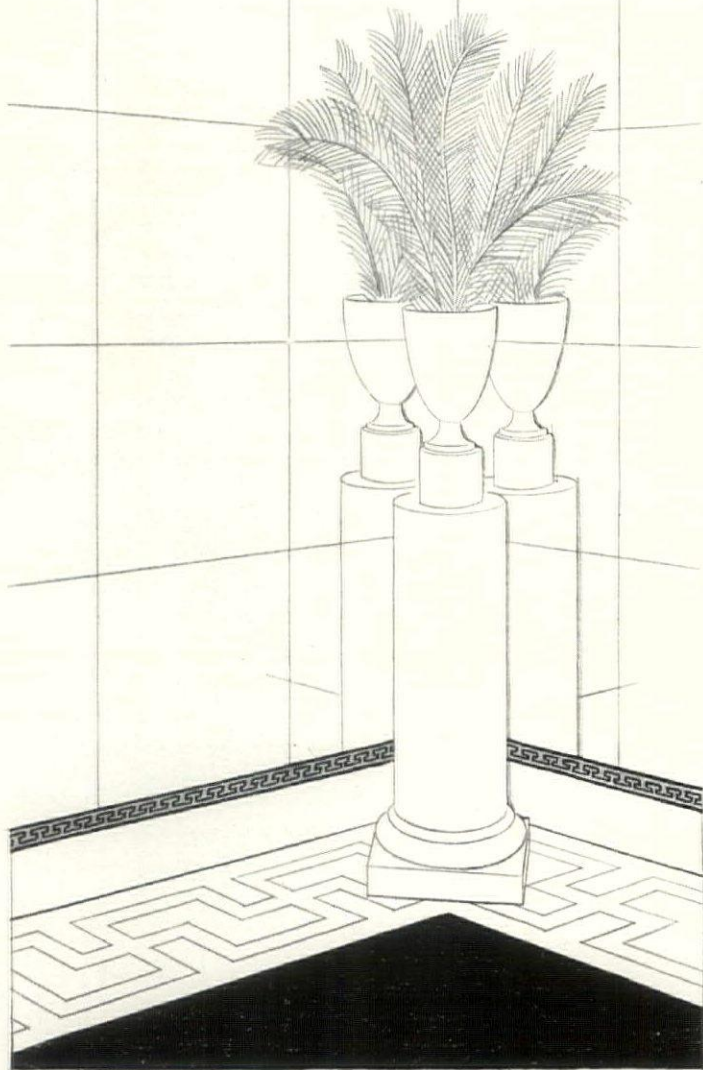
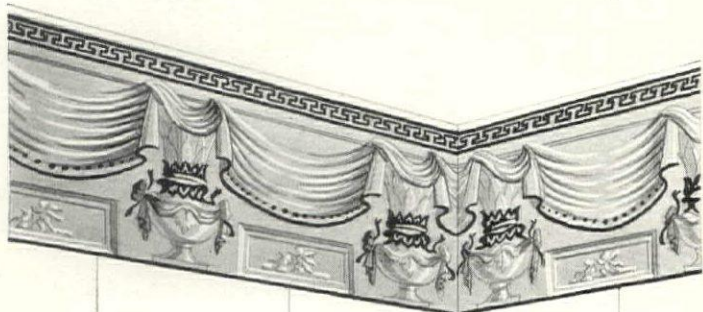
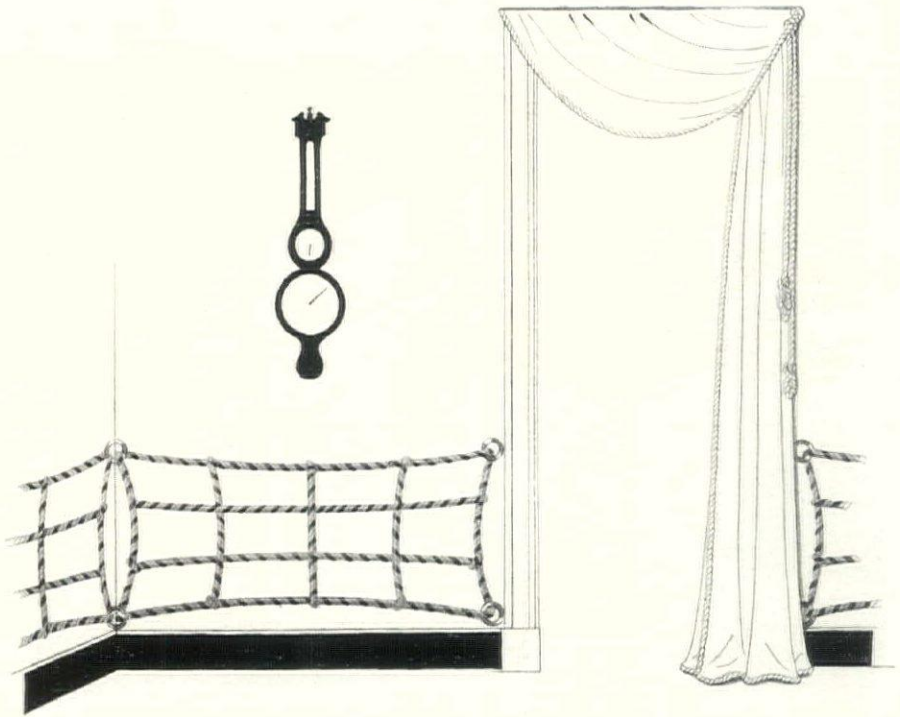
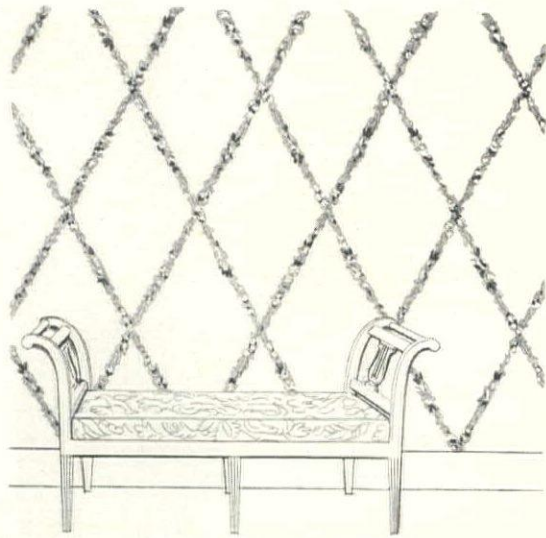
TO THE naked eye, the tester on the bed below is an elaborate arrangement of fringed swag and scalloped draperies. Actually, it is the upper half of a border paper, the lower edge of which has been cut off and used to trim the walls. Tester is reinforced with canvas. Yellow, pink and green motif. Barry & Desmond



Decorative impersonations by seven new wallpaper borders

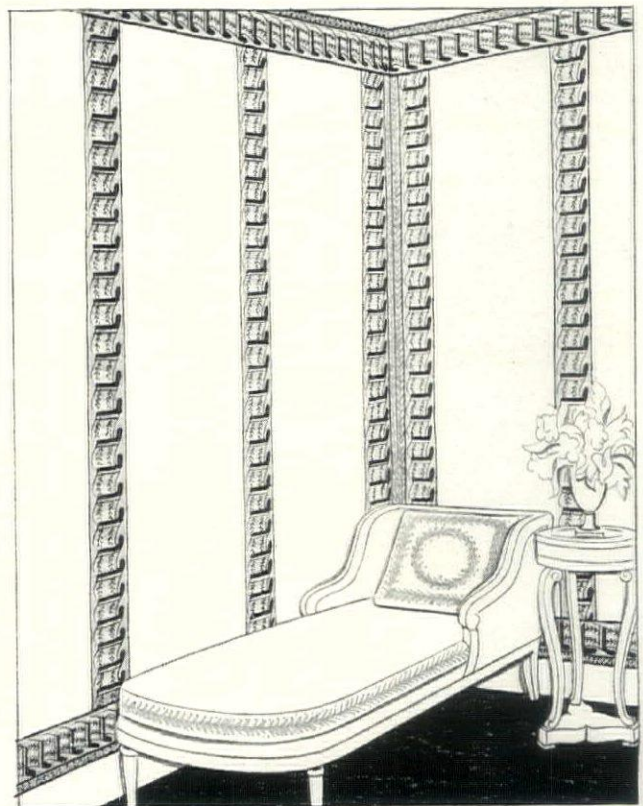


ABOVE: Paint imitation by a flowered paper. On the beamed ceiling of a provincial dining room, paper strips with rose, white and blue flowers are an effective and inexpensive substitute for painted decoration which is one of the charming features of this type interior. Barry & Desmond



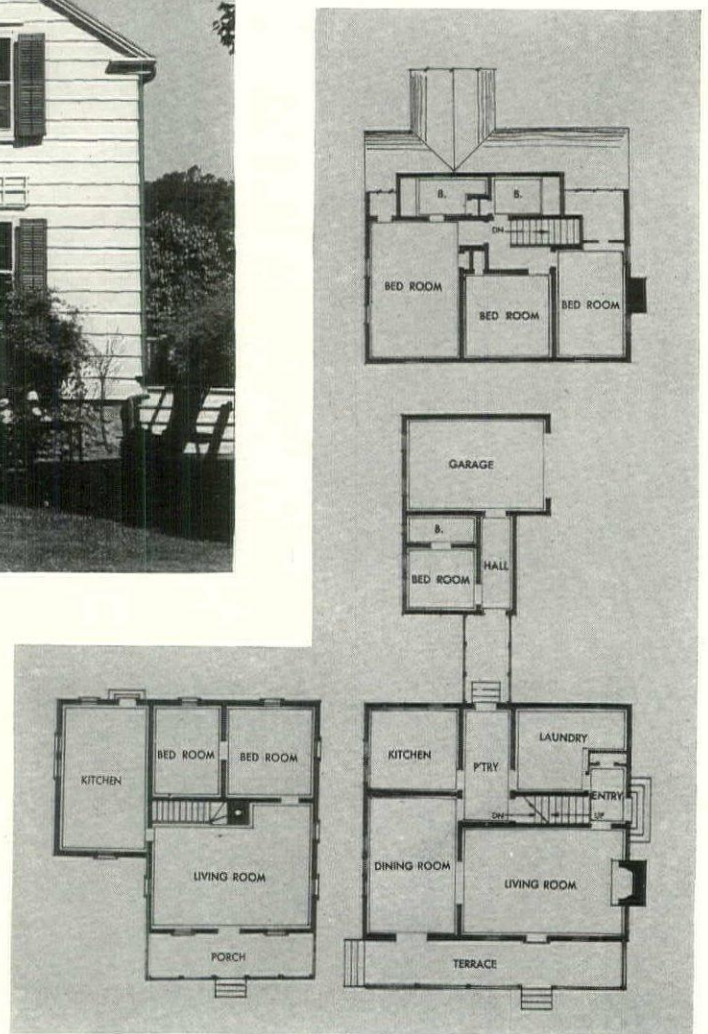
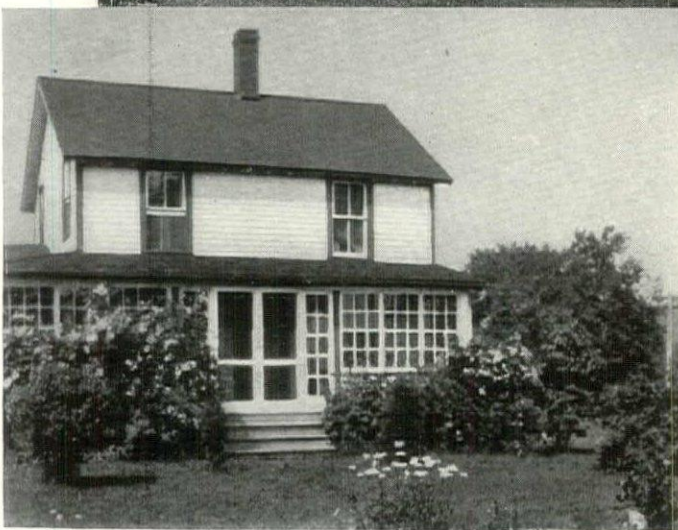
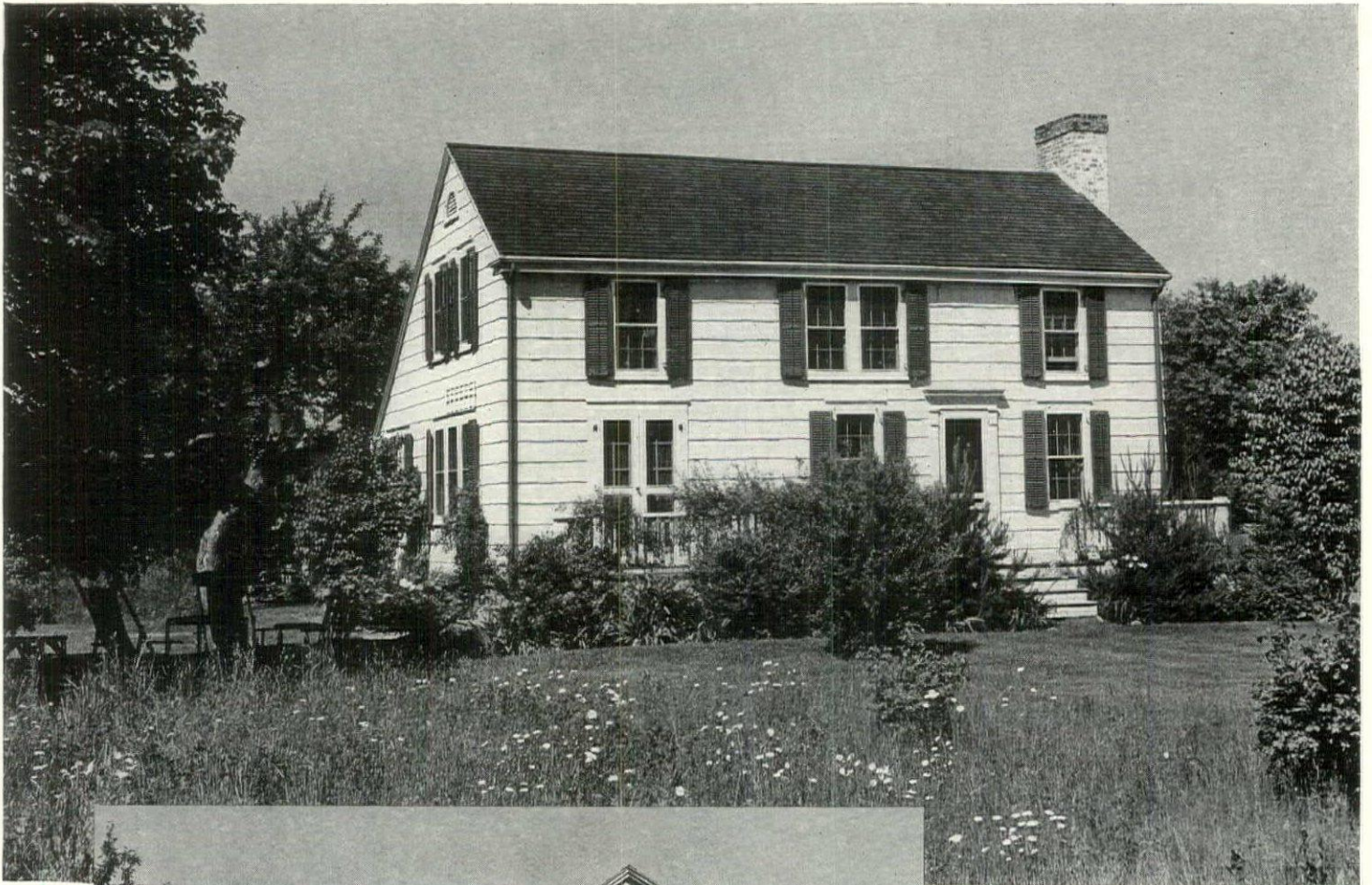
EVEN the amateur horticulturist can make flowers grow on his walls by pasting garlands cut from a narrow paper border, in lattice arrangement on a painted or papered background. Barry & Desmond

NICELY nautical is the room, above, in a seaside house with dado inspired by a ship's railing. The "rope" of which it is made is paper. Blue and white, green and white, or green and pink. Barry & Desmond



LEFT: In a classic entrance hall, a paper with urn and drapery design enacts, at slight expense, the rôle of painted frieze. Motif in pinkish mauve, white, black and gray. Mirrored walls. Nancy McClelland

STRIPS of paper with running ribbon motif in rusty brown and black on green divide the walls of the Biedermeier dressing room above into panels, and make cornice and border at base. Barry & Desmond





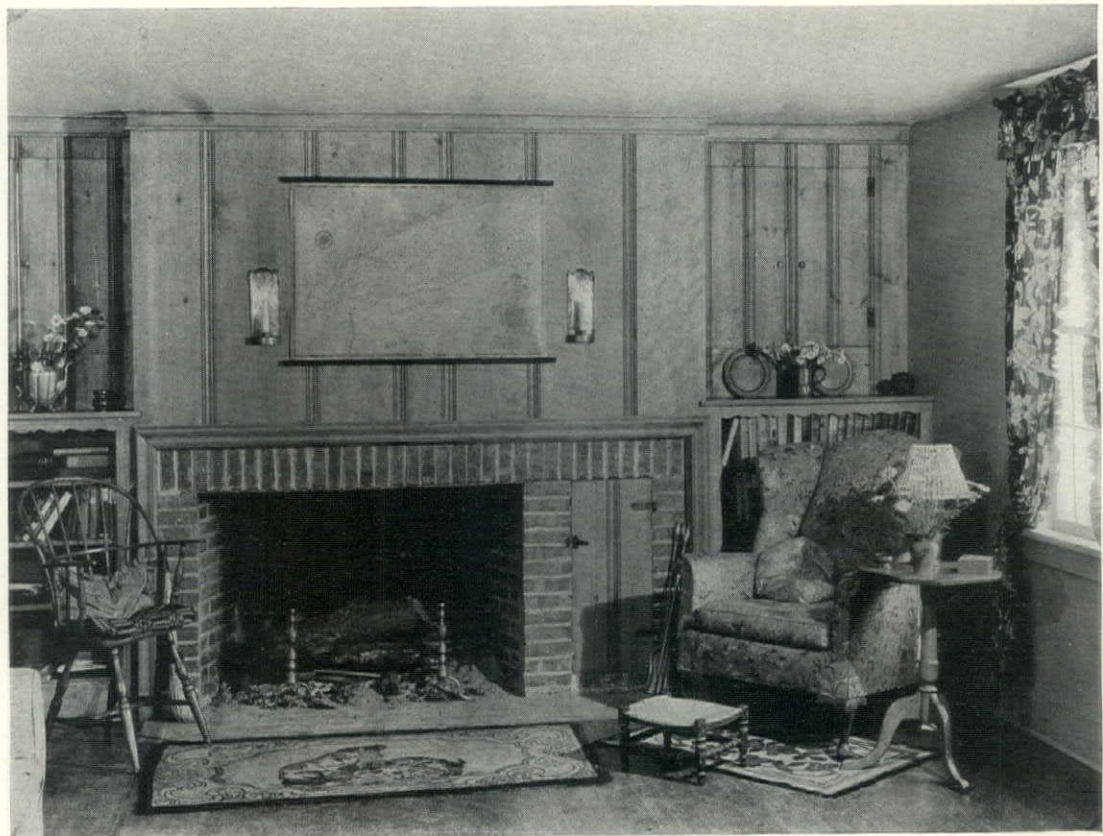
BERT CLARK THAYER

Before and after—remodeling a Connecticut house

As is shown by the photograph at the bottom of the opposite page and the first floor plan next to it, this Westport, Conn. house, built about 1900, left much to be desired when it was lately taken over by its present owner, Mr. Gustave Ross

The architects, Howard & Frenaye, removed the old chimney to make way for a new stair. A fireplace was built at one end of the living room. The house was considerably enlarged, and a garage and servant's room were developed in a rear wing

At the top of this page is a view from the living room looking to the dining room. The fireplace end of the living room is shown at the right. Cupboard doors cut in the wall paneling over the bookshelves are in reality inside shutters for small windows





STEBEN GLASS

THE 3

New glass resigns color in favor of modern cutting



LALIQUE GLASS

IN CONTRAST to the ornate designs of much Lalique glass, many of the latest products of this famous French artist are surprisingly simple. Above, left: Border of cloudy glass in pine cone design, and, next, raised crystal drops like limpid strings of beads. All of the customary size glasses, finger bowls and plates can be obtained in both patterns. Crystal plates in several sizes draw their decoration from shells and stalks of wheat. Lalique glass imported by Khouri

CURVES and the leaning toward elaboration that are creeping into decoration are apparent in the new glass shown at the right, particularly the candelabra. These graceful forms are of clear, heavy glass, the largest of the two-light designs, by George Sakier, combining the rich ornamentation of the present mode with a feeling of motion. The glasses, obtainable in all the usual sizes, are of crystal with straight optic effect and cut crystal ball stems. From the Fostoria Glass Co.

POLKA dots, a French drum, stars and moons, dashes and dots—these are some of the engaging motifs used by Walter D. Teague in the modern crystal shown opposite. Drinking glasses in all sizes and a large footed bowl come in the gay drum design at top of page. The glass in the upper left-hand corner can be used for beverages, or as a vase; in the foreground are three striking vases of limpid crystal. From Corning Glass Works, Steuben Division



FOSTORIA GLASS

THE 3

WAGING WAR AGAINST THE BILLBOARDS

THE billboard era is on the skids. Motorists are discovering that there is no constitutional amendment requiring them to be faced with offensive walls that obliterate roadside views, substituting blatant advice on how to climb hills in high gear and how to keep kissable. So the battle is on, with the women of the country taking much of the offensive.

In the country as well as in the towns, clubwomen are getting after the billboards with ardor such as their mothers mustered against the demon rum in pre-Volstead days. Tired of driving through wooden canyons plastered with garish posters, tired of having the nation's scenic assets obscured by what its perpetrators dignify as "outdoor advertising," the women are sharpening their axes.

This campaign for safety and sightliness is already bringing results. Not only are anti-billboard statutes being added to the law books, but in many parts of the country the billboards are actually coming down. In two New Jersey counties, 3,906 signs came down in a month, even before the present state billboard law became effective. Under the new Maryland law, 15,250 signs came down in the first two days of enforcement. In Pennsylvania, the highway forester forced the removal of 32,225 signs in two weeks. New York state has gone to the length of obscuring offensive billboards along parkways and drives by erecting trellis screens, a proceeding the courts have recently upheld. More states are lining up against the billboards every year.

If these attacks are kept up, it will not be long until anyone desiring relief from ticker tape or electioneers or radio crooners can drive through the country with the assurance that he will not be distracted by lithographs of safer sixes and of girls who smoke and tell. Country roads will bring country views, whether they be of hills and streams or fertile farm lands.

There will be fewer accidents, too, when the billboards are gone. Back-seat driving is enough to contend with; the confusion that billboards make for the driver is too much. The billboards command attention—otherwise they would not be erected. But when the motorist is reading the advertising signs, he can't be watching the road ahead.

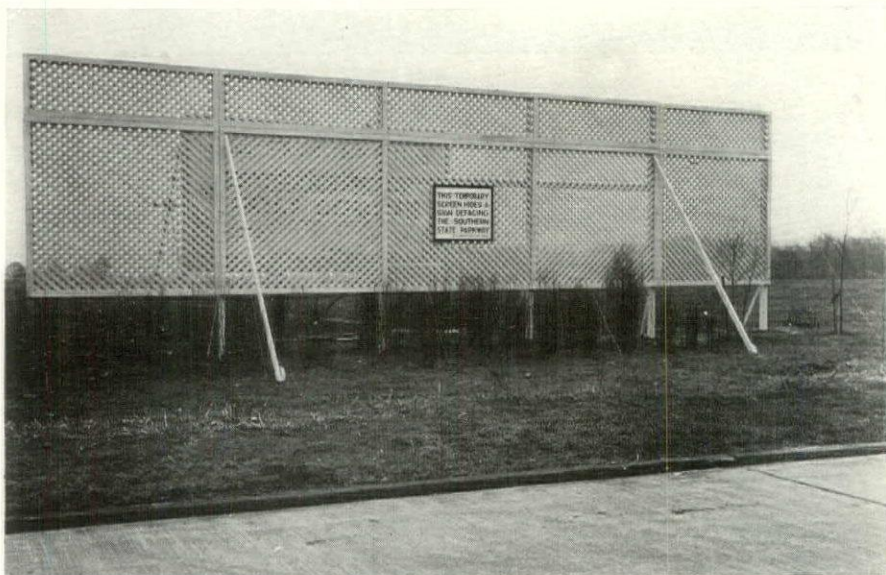
One of the factors that is helping to obviate the billboard nuisance is the changing attitude of farmers. Within the last few years the granges have taken up the war on roadside ugliness, and thousands of other farmers have begun to resent the despoiling of the appearance of their land and of their roads to town.

In the past, farmers have been more or less friendly toward the billposters and their products. Sometimes the side of a barn would be painted free if it could be used to advertise pills. Again, circus tickets might be obtained by lending space to gaudy posters of ladies in pink tights. Or there might be an annual rental fee for a series of big billboards.

Today, more than ever before, the appearance of a farm is taken into consideration in estimating its money value; and there is more loss than gain in having the most obvious part of a farm spoiled by ugly advertising signs or smeared with posters that soon become weatherbeaten tatters.

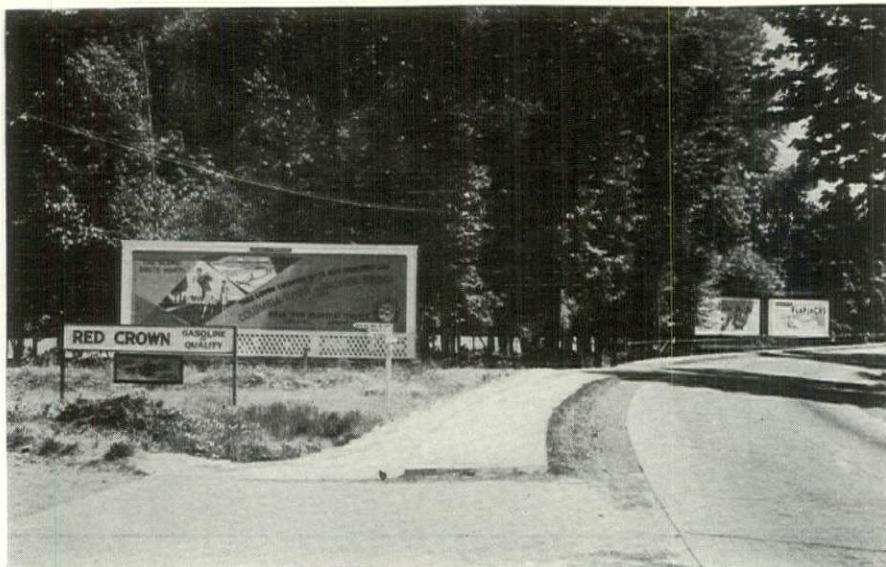
Moreover, the farmer uses the new hard roads more than does almost anyone else. And he doesn't like to have his view obscured, or his sensibilities insulted, every time he visits a neighbor or drives into town. So the farm groups are joining the architects, the realtors, the women's clubs, and the Nature lovers in seeking to restore and preserve roadside sightliness.

Although the billboard has been the poison ivy of the roadsides for scarcely a century, it has ancient roots. In the Egypt of the Pharaohs, papyrus proclamations describing runaway slaves were posted in public places. In Rome, the sign of the bush marked the wine shop, a painted cow or goat showed where the dairyman might be found, and the bakery was indicated by the phallus as a symbol of life or by the crude picture of a mule turning a mill.



NEW YORK PROTECTS A PARKWAY

BROWN BROS.



TYPICAL HIGHWAY SCENE

By Wayne Gard

On walls facing well-frequented streets, outline pictures of gladiatorial combats served as the theatrical posters of the day.

The Renaissance tavern-keeper distinguished his shop by a colored sign depicting an eagle, a bull, a lion, some other animal, or the head or arms of the king. Later, these figures gave way to comic, symbolic, or other paintings, often executed by the best artists. The merchants followed after the tavern men; the first Rothschild took his name from his father's signboard, the red shield.

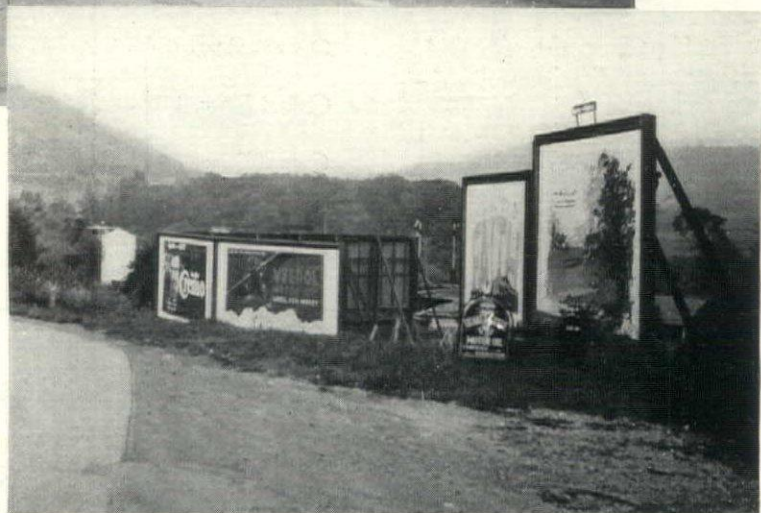
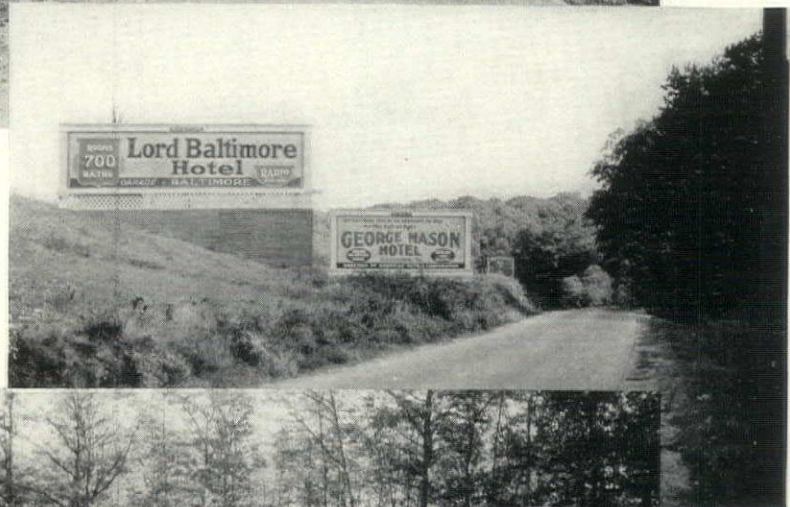
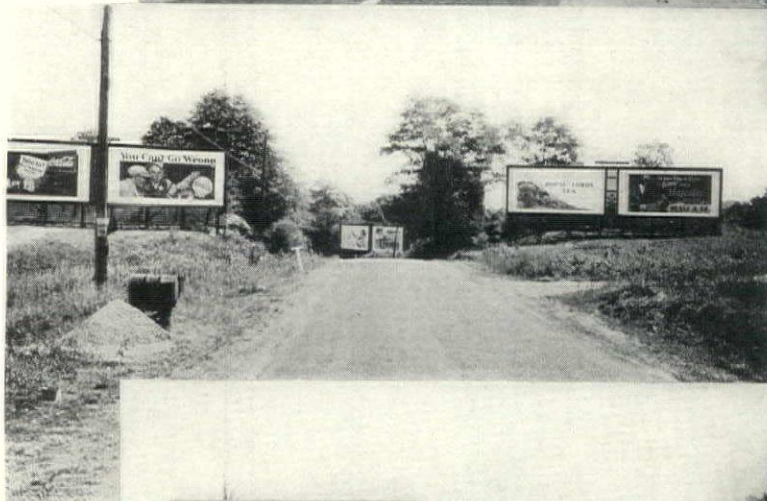
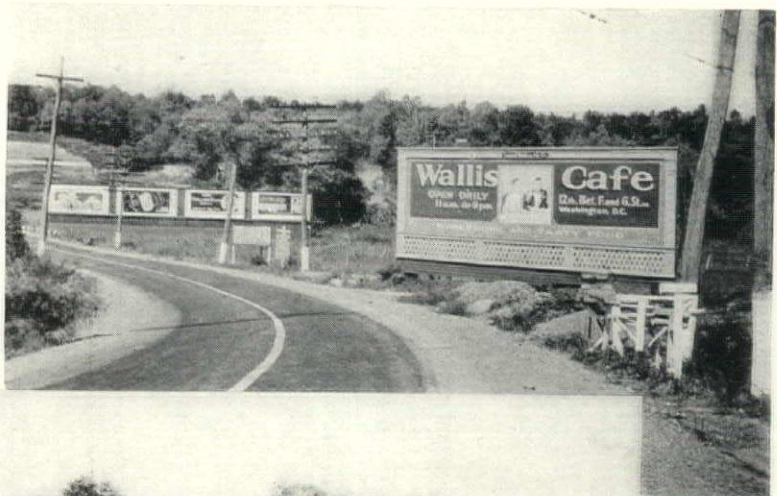
In Colonial America, tobacco shops contributed the stoic Indian that remained familiar until the World War, and a New York tavern displayed a picture of a sirloin steak with Shakespeare's words: "If it were done when 'tis done, then 'twere well it were done quickly." New England signs, however, were more sober.

It was just about a century ago that outdoor advertising became the bane of the highways. The epidemic was bad enough here; in England it was made worse by a tax on newspapers. In the mid-century, guerilla billposters would descend upon a section of London at night, quickly smearing their gaudy sheets upon business houses, lampposts, and even homes. Charles Dickens mentioned one wall "so thickly incrustated with fragments of bills that no ship's keel after a long voyage could be so foul."

Eventually, of course, the billposters were forced to respect private property, and by making their advertisements more pictorial they abated some of the feeling against them. These reforms, however, failed to compensate for their desecration of country roadsides.

The lottery handbills that vulgarized English trees and fences were less prevalent in this country. But in the early 'forties P. T. Barnum began to plaster his portrait and those of his freaks in advantageous places. He was followed within two decades by an army of patent-medicine men who spared no rock, tree, cliff, fence, or barn. Their abuses, particularly the painting of a big rock at Niagara Falls, brought about restrictive legislation in the late 'sixties.

With the application of lithography to billboards in 1880 and the later advent of the automobile and the hard road, the highway sign became a more irksome pest than ever. Voluntary restriction to head off legislative measures began with the formation of a billposters association about forty years ago. Today the Outdoor Advertising Association, (Continued on page 64)



The Gardener's Calendar for October

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>Having chosen an open aspect and conceived your plan (of a rock garden), you must invariably excavate the soil to a foot or fifteen inches below ground level. You must then fill up this excavation with rough coarse curs, clinkers, and coke-blocks for drainage. This is the alpha and omega of success; it was never understood in the past, when we compiled our heaps of any impervious old rubbish, and then were surprised</p> | <p>2. Late perennials that are still in blossom can be protected from ordinary night frost with a canopy of cheesecloth placed on a frame. Even sheets of newspaper spread over the tops of the plants will help save them. Remove the cover during the day, replacing it after sunset.</p> | <p>3. The best way to store Apples and other tree fruits for winter use is to wrap each one in tissue paper and pack in a box in a dry, cool cellar. Throw away all bruised fruits, and those which show even slight indications of rot or insect damage which might spread to sound ones.</p> | <p>4. Tarchillies, which used to be called Redhot Pokers, are not as tender as many people think. In the New York region they generally winter over safely outdoors without protection. Farther north the plants must be lifted and stored in sand in the cellar, of course.</p> | <p>5. Fresh vegetables of the low-growing types can be had all winter if you have heated frames. The first batches of seed should be sown at this time. While considering heated frames, be sure to look up the electric systems which are now available. They will work wonders.</p> | <p>6. Narcissl, Tulips and Hyacinths for forcing in pots should be planted now. Use moderately rich loam in the pots and bury them in the soil outdoors so that they can form roots. Mulch the surface before freezing weather, so that the pots can be lifted at intervals during the winter.</p> | <p>7. When self-sown seedlings are found in the perennial border it is a simple matter to transplant them to deep flats and carry them through the winter in a cold-frame. In many instances, of course, their blossom colors will vary somewhat from those of their parents.</p> | <p>8. Stone chips used as top-dressing will not only minimize erosion in the rock garden, but also help to prevent soil heaving and its resultant damage to roots. Work them up close around the crowns of the plants. Get them in place now and let them remain there permanently.</p> |
| <p>9. In the general garden clean-up, don't overlook the common weeds. It is especially important to dig out completely the roots of the tall, coarse-growing kinds that are perennial. Unless this is done they will come up fresh next year, for they are highly persistent.</p> | <p>10. There is no point in leaving the Dahlia roots in the ground more than a few days after frost has killed off the top growth. In digging them go deeply and carefully, so as to break no tubers. Two people, each with a spading fork, can work together with advantage.</p> | <p>11. Lawn mowing is to be kept up as long as new growth continues to be apparent. This policy not only keeps the turf looking well, but also improves its condition for next year. Long matted grass that has lain on the lawn all winter means trouble in the spring when mowing begins.</p> | <p>12. Fallen leaves pile up deeply in sheltered corners and low pockets of ground. Unless they are cleaned out of such places they often smother plants that are growing there. It is well to remove them late in the fall, leaving the ground covered not more than an inch or so deep.</p> | <p>13. Until some manufacturer grows wise enough to put them on the market, wire planting baskets to protect the Tulip bulbs from the inroads of moles and mice will have to be made laboriously at home. They are worth the effort, though, especially for plantings of moderate size.</p> | <p>14. A broad-tined fork is the best implement to use in taking up the Gladiolus bulbs. After digging, the bulbs should be cured in the sun for several days before cutting off their leaves and storing the corns in a cool, dark and airy part of the cellar. When the leaf tips brown it is time to dig.</p> | <p>15. It is always well to work some bone meal into the soil where naturalized plantings of narcissi and other hardy bulbs are to be made. Impoverished soil means poor blossoms and gradual depreciation of the bulbs themselves. They must be properly fed, like other perennials.</p> | |
| <p>16. A plant or two of Parsley, taken up from the garden and reset in a pot of good soil, will do well all winter if kept watered and in a sunny window of the kitchen. This is one herb whose appearance, odor and flavor are all welcome through the cold weather.</p> | <p>17. Changes in hardy border arrangement ought to be planned now and most of them carried out this fall. Thus, there will be no delay when next spring comes along. Particularly is this true of changes which involve the breaking of new ground and the renovation of old.</p> | <p>18. When dividing or resetting plants in the hardy border it is usually advisable to dig in some good fertilizing material where the changes are made. Bone meal is good for this. Peatmoss, too, is beneficial, but still better is the mixture known as Driconure of manure and peat.</p> | <p>19. Dwarf fruit trees which are now available in excellent quality and variety in this country are highly desirable features for the home grounds, large or small. They can be planted successfully now. The especially types can be grown against walls, trellises or fences.</p> | <p>20. Transplanting of deciduous trees and shrubs can begin as soon as their leaves fall and be continued until just before the ground freezes. Tramp the soil firmly around them and, if the stock is more than five feet high, either stake or guy it to insure steadiness.</p> | <p>21. Fallen leaves that have been piled outdoors to rot away and form compost ought to be covered with wire netting or dead branches to prevent their being scattered. To hasten decomposition, and improve the results, a little soil and lime should be mixed with the leaves.</p> | <p>22. A final mulching with Pine needles or rotting Oak leaves should be given to the Rhododendrons and other broad-leaved evergreens. It will maintain soil acidity, conserve the soil moisture, and generally serve to protect the roots and create natural conditions favorable to growth.</p> | |
| <p>23. Tender tubed ornamentals, such as Hydrangeas and Bays, must be brought indoors before freezing weather. A cool, fairly light cellar is the best place to winter them. If you are unfamiliar with the exact details of winter storage care, better look them up at once.</p> | <p>24. Garden sanitation as well as considerations of appearance call for cutting down and burning the dead stalks of the perennials. Take them off close to the ground, using a sickle, shears or a big, sharp knife according to the character of the plant. Do not add them to the compost heap.</p> | <p>25. Where Rhododendrons are growing in places exposed to strong winds and winter sunlight it is a good idea to give them some protection with evergreen boughs thrust in the ground. If the evergreens are not available, a fair substitute is Scrub Oak with its persistent leaves still on.</p> | <p>26. Grapevine cuttings can be taken when the leaves fall. Let them be of the past season's growth, with two joints each. Bury them outdoors, butts up, for callousing. An often better plan is to cover them with sand in the cellar, watering lightly at long intervals until spring.</p> | <p>27. Evergreens which have been planted within the past few months will benefit by a winter mulch of dead leaves or old manure. It helps them become fully established and, especially in the case of the manure, adds valuable plant food to the soil for next year's growth.</p> | <p>28. Coldframes in which young perennial plants are being carried through the winter should be kept closed now except on warm days. When growth ceases, cover the sash with mats to exclude the sun and stabilize the temperature. Give them air during mild winter weather.</p> | <p>29. Plants in exposed wall gardens are not infrequently winter-killed unless they are given a light protective mulch. A few leaves tucked in around them will generally serve the purpose. A still better mulch material, when available, is coarse salt-water meadow hay.</p> | |
| <p>30. The falling of the leaves marks the beginning of the season for spraying Lilacs, Apples and other shrubs and trees which have been attacked by any of the scale insects. As to the details of sprays and their application, consult directions given in any good tree and shrub manual.</p> | <p>31. All water must be drained out of irrigating pipe systems and other outdoor conductors before really cold weather subjects them to the danger of freezing and bursting. After draining, all faucets should be left open or, better still, be taken entirely apart.</p> | <p>☉ First Quarter, 6th day, 3 h. 5 m., evening, E.</p> | <p>○ Full Moon, 14th day, 8 h. 18 m., morning, W.</p> | <p>☾ Last Quarter, 22nd day, 0 h. 14 m., evening, W.</p> | <p>● New Moon, 29th day, 9 h. 56 m., morning, E.</p> | <p>First Week: Dry, hot and sunny. Second Week: Rain and much cooler. Third Week: Sharp frosts, gorgeous weather. Fourth Week: Warmer, with rain and fog.</p> | |

Old Doc Lemmon rather likes damp days

"I dunno why it is that some folks are plumb sot ag'in ev'rythin' in the way o' weather 'cept blazin' clear. They be, though, an' ye can't no more change 'em than ye can make it rain when it don't want to.

"Meself, I'm one o' them fellers that can be as chipper as a red squ'r'l when there ain't no

sign o' the sun nowheres. Lots o' times, seems if, the purtiest weather is when it's misty wet. O' course, there's mists—an' there's mists. Some of 'em, 'specially in winter when it hed ought to be freezin' cold, make ye feel like the last run o' shad. But the ones we git around this time o' year are mighty, mighty diff'rent.

"Ye know the kind I mean—early mornin' fog layin' in the valleys, driftin' thick an' thin close to the still water o' the lake. Damp gray days on the hills, bringin' out the reds an' yellors an' dull greens o' the leaves. Evenin's after rain, when the mist shuts in an' the scent of autumn fills it full. Make ye feel poorly? No sir-ree!"

Comme il faut!

Quality is the first law — and exquisite flavor is her handmaiden. Where this code prevails over the dining-table, Campbell's Soups are accepted as representative of the highest culinary standards.

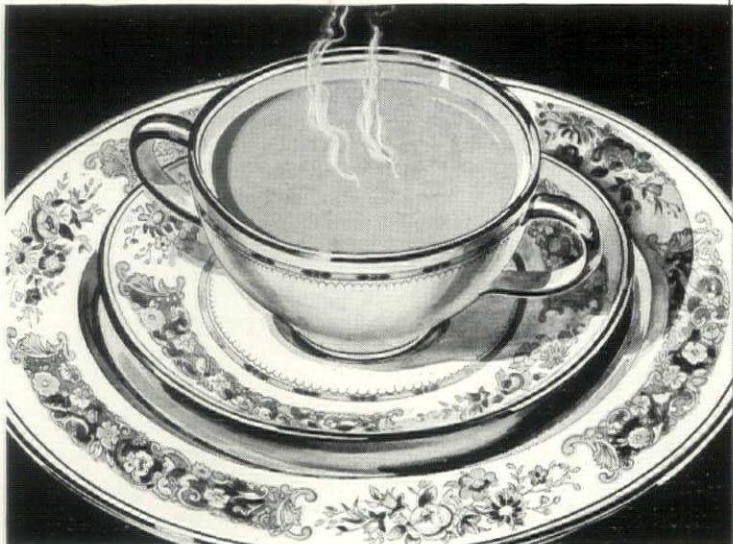
They not only conform with every requirement of the strictest table, but they are also recognized as genuinely original creations of the French soup-chef's art.

Preface your next formal luncheon or dinner party with the dainty allure of Pea Soup — each taste of it gay as springtime — each spoonful of it the proof of a perfect hostess.

You will find this Pea Soup, by Campbell's celebrated chefs, equally attractive and useful for the family table and the children's meals. Its exceptional and wholesome nutriment is richer still when served as Cream of Pea, according to the easy directions on the label.



EAT SOUP AND KEEP WELL

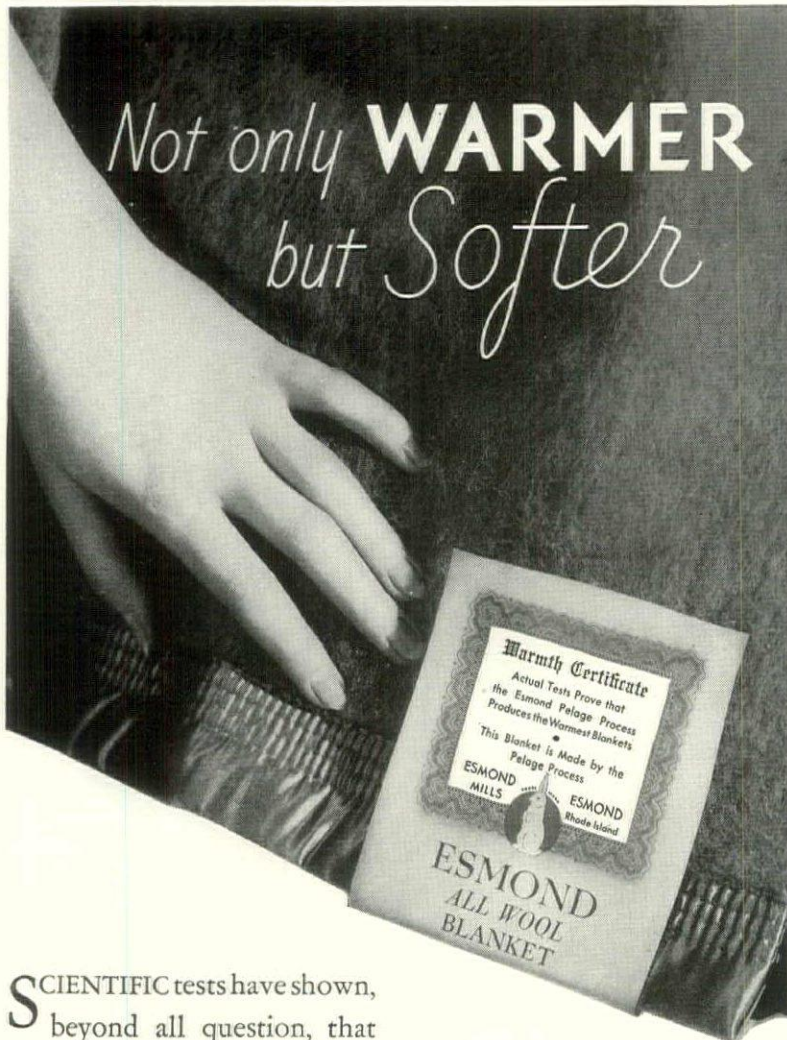


21 kinds to choose from...

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

LOOK FOR THE RED-AND-WHITE LABEL

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



Not only **WARMER**
but *Softer*

SCIENTIFIC tests have shown, beyond all question, that Esmond All Wool Blankets made by the exclusive Esmond Pelage* Process are *the warmest blankets*. To guide you to greatest blanket warmth, the Esmond Warmth Certificate (reproduced above) is attached to every genuine Esmond All Wool Blanket. Look for it when you buy blankets.

But that is not all! Besides producing the greatest warmth, Esmond's unique Pelage Process—duplicating Nature's way of keeping furry animals warm—brings a new softness . . . intimate, clinging, altogether delightful . . . a downy, furry

nap that fairly radiates luxury . . . a new richness to the becoming colors of these Esmond All Wool Blankets.

You will rest better under Esmond All Wool Blankets. Their night-long warmth, with a complete absence of needless weight, permits that relaxation you must have for truly restful, refreshing sleep.

See the new Esmond All Wool Blankets at all good stores. You will be delighted with their unmistakable loveliness—and their surprisingly reasonable prices.

**Pronounced Pay-large*

ESMOND

ALL WOOL BLANKETS

ESMOND BLANKETS & STEVENS SPREADS are products of
CLARENCE WHITMAN and SONS, Inc.

21 East 26th Street, New York

Esmond Baby Blankets are "standard equipment" for new babies everywhere

An experiment in the rococo

(CONTINUED FROM PAGE 36)

American art is Mrs. Force's specialty and is therefore emphasized. But a Brancusi abstraction and a Greek marble live in harmonious juxtaposition to Victorian vases and canvases by such American moderns as Alexander Brook and Henry Schnakenberg.

Bruce Butfield and Robert Locher have aided and advised Mrs. Force in the carrying out and interpreting of her ideas. Mr. Butfield has assembled the furniture and both he and Mr. Locher have designed some of the modern pieces. Mrs. Force, however, had commenced collecting Americana before it was known as such, with the result that she had as nuclei for her period rooms many of the finest examples of American primitives and Victorian ornaments to be found.

The rooms must be discussed separately if justice is to be done their special quality. There is the Victorian drawing room for example, done by Bruce Butfield, the very epitome of stylized Victorian and as delectable and surprising a pot-pourri of color as a Matisse canvas or the flower beds of an old-fashioned garden. The Matisse simile suggested itself because for all that the drawing room derives from Victorian motifs, it is as sparkingly sophisticated and contemporary as a canvas by the celebrated French modern.

DRAWING ROOM

The delicate blonde colors of an Aubusson carpet are repeated in the walls, hangings and furniture. If one visualizes a lemon yellow wall with a floral frieze, sumptuous curtains of sky blue satin trimmed with pearl fringe, sofa and upholstered chairs in pale shades of yellow and pink, decorative accessories such as a Blackamoor holding aloft crystal lights which illumine a great gilt framed mirror, mother-of-pearl inlaid chairs, a modern glass screen decorated by Louis Bouché, and canvases and sculpture by American contemporaries, then something of the creative selection that room displays can be imagined.

Leading off the Victorian drawing room is one of those little surprises in which the Force apartment abounds—a china room decorated by Robert Locher in which reddish lacquered shelves and walls are an effective setting for American china.

The bedroom is perhaps the most stylized and surprising of any in its utilization of motifs hitherto regarded as completely *démodé*. It is frankly a stunt, an opportunity for proving that objects and accessories, unlovely in themselves, can, by selective arrangement, form an attractive ensemble.

A curlicued brass and iron bed with painted flower panel inset establishes the note. Seen by itself it might easily have been set down as a late Victorian monstrosity. But with the addition of pale pink embroidered mull curtains and an exquisite quilted pink taffeta spread it becomes gay and sophisticated and entirely in key with the room. The decorative ingredients that compose the rest of the scheme are an opalescent wall paper, black satin curtains on which are appliquéd opalescent ornaments, a gold colored carpet, a mirror dressing table designed by Robert Locher, and Victorian chairs in pale pink and blue satin.

The doors are a decoration in themselves. The despised decalcomania has been revived to form the checkerboard patterns of the panels which are surmounted by those rococo floral motifs that used to adorn anything from sewing machines to pencil boxes. Another surprising detail is the lace paper appliqué used on the door jambs.

THE STUDY

The study, which also serves Mrs. Force as a private office is the least stylized of the rooms. Livableness and the architectural features (it was once a studio) are the bases for the arrangement. A huge day-bed, chairs, pictures everywhere, and convenient small tables have been chosen without insistence on period. To off-set the cool north light cast by the spotlight, the walls have been painted a warm pink and the carpet is a rich purplish brown. The Venetian blinds and the interesting curtains made of long silk fringe are also brown. Because top-lighted rooms emphasize the form and pattern of objects used in them, Mr. Butfield, who arranged the room for Mrs. Force, has chosen pieces with both vigorous designs and definite forms as, for example, the ornate pattern of the Victorian chairs.

The most striking decorative detail of this room is the lighting fixtures, great milk-white glass globes on which perch carved gold American eagles, attached to the ceiling with white and gold cords. Despite their striking appearance these lights are in reality as sane, and, if you will, modern a treatment of electric light as any used to demonstrate functionalistic principles. Not fixtures simulating other mediums, such as lamps and candles, but a direct use of the elements of electric light, bulb, globe and cord. The eagle is, of course, an ornament but it is a case where ornament becomes functional because in this case the eagle is a symbol of the point of view which inspired these rooms.

Make it a delightful adventure

House & Garden's Second Book of Interiors can turn your task of redecoration into a charming adventure. It costs but \$5 . . . less than the price of two dozen roses for the living room table . . . more than the value of an expensive but ill-chosen rug. Write for this book today. House & Garden, Graybar Building, New York.



FALSE SECURITY

Why rely on questionable antiseptics to remedy questionable breath?

● The damning thing about ordinary mouthwashes is that they rarely possess any deodorant effect.

Consequently those who employ them to conquer halitosis (bad breath) are given a feeling of security that is utterly false. They *think* that their breath is beyond reproach, when as a matter of fact it is far from it.

When you want to be *sure* that your breath is sweet and agreeable to others, use Listerine and Listerine only. It has a fifty-year record of successful, certain results.

Repeated tests show that Listerine instantly conquers mouth odors that ordinary mouthwashes cannot hide in 12 hours.

Listerine's superiority as a mouth deodorant is based on its ability to instantly halt

the fermentation of tiny bits of food in the mouth or on teeth surfaces—the cause of 90% of odors. Having thus struck at the source of odors, Listerine gets rid of the odors themselves. As you see, it possesses double action that is swift and certain.

Moreover, that action is *pleasant*. When you use Listerine there is a clean, agreeable taste in your mouth—no harsh, lingering after-taste that so often follows the use of crude antiseptics.

Keep Listerine handy at home and office. Carry it when you travel. Use it every morning and every night and between times before meeting others. By so doing you will know that your breath cannot offend. Lambert Pharmacal Co., St. Louis, Mo.

Send for our FREE BOOKLET OF ETIQUETTE—tells what to wear, say, and do at social affairs. Address, Dept. H.G.10, Lambert Pharmacal Co., St. Louis, Mo.

When you want to be sure—use

LISTERINE

THE ANTISEPTIC AND DEODORANT WITH THE PLEASANT TASTE

STRAHAN WALLPAPERS



no. 7095—SOUTHERN ITALY . . . Yes, this new design does carry you out of everyday life—it carries you to Southern Italy. A mellow and refreshing design for a large room that looks tired out

The Magic of the Right Wallpaper

HAVE you a large, dark room? It need be dull and dismal no more. After 45 years of successful experience, the Thomas Strahan Co. has learned how to make big rooms look livable and dignified, and small rooms spacious and interesting. Say "Strahan" to the clerk in your favorite store and you will immediately see the right paper for every room.

THOMAS STRAHAN Company

ESTABLISHED 1886

Factory:
CHELSEA, MASS.



New York Showroom:
417 FIFTH AVENUE

Chicago Showroom:
6 NO. MICHIGAN BLVD.

Waging war against the billboards

(CONTINUED FROM PAGE 59)

which dates from 1925, has high-sounding standards which, if adhered to, would keep billboards out of residential areas, prevent their destroying scenic beauty, avoid their becoming traffic hazards, and restrict them to property owned or leased by the companies. But this breast-beating hasn't helped much; in practice, the need for legislation has grown rather than decreased. Although the organized billboard men try to shift all the blame upon the independent or "snipe" signs, most of the offense still comes from the big standard signs.

Today, in many parts of the country, the more panoramic the drive, the more replete with historical associations, the more it is ruined by blatant advertisements. Is there a fine mountain view? Then one must stand upon the top of his car to see it. Does the route pass the birthplace of some noted American? Then one cannot take a snapshot of the house without a foreground of billboards.

WASHINGTON

Take the approaches to a single American city. Washington is advertised as the nation's most handsome metropolis. This year it has been a Mecca for many thousands of Americans celebrating the bicentennial of the birth of the first president. Yet a recent survey revealed 2,783 signs on the approaches to Washington outside the District of Columbia. And this figure didn't include signs attached to trees or buildings.

On the Baltimore turnpike alone, the surveyors found 1,099 signs jammed into 27.7 miles of highway, an average of 39 to the mile. This meant that a motorist was forced to pass a sign every two seconds and that his view never was free from these distractions for as much as half a minute.

Roads in many other parts of the country are just as littered. Indeed, Theodore Roosevelt, who once warned his fellow citizens, "Do not let selfish men or greedy interests skin your country of its beauty, its riches, or its romance," would be chagrined today if he could ride along the highway that bears his name and could see how the view has been spoiled by commercial signs.

At present, every state except Wyoming has some kind of billboard law. Most of these laws, however, make little inroad against the nuisance. Only a few, like those of Connecticut and New Jersey, are adequate codes. Nineteen states fail even to ban billboards that obscure the view of curves, intersections, and grade crossings.

Legislative sallies against the billboard, aside from those in the interest of safety, involve either zoning or taxation or both. Although only four states now push billboards back a stipulated distance from public highways, there is a growing movement for such restriction and for the prohibition of all billboards in fixed zones.

Recent court decisions support such legislation. In Queen Elizabeth's reign, a chief justice ruled that "the law does not give an action for things of delight," but this attitude has since been reversed. In this country, a fed-

eral judge pointed out in 1900 that "the views in and about a city, if beautiful and unobstructed, constitute one of its chief attractions, and in that way add to the comfort and well being of its people." Seven years later, the British parliament authorized the local regulation of billboards.

The most useful legal victory for the opponents of billboards came in a 1930 decision of the Indiana Supreme Court. In upholding an Indianapolis ordinance which prohibited billboards within 500 feet of any park or boulevard, the court held it constitutional "to prevent a thing that offends the sense of sight in the same manner as a thing that offends the senses of hearing and smelling." In Massachusetts the regulation of billboards is now authorized by a constitutional amendment.

Billboard taxes have been adopted in fourteen states and are expected in others. These states either license billboard companies, charging on a basis of the number of signs, or impose a tax per sign or per square foot. License fees range from five dollars a year in Nevada to two hundred in Maryland, and taxes on signs vary from twenty-five cents in Nebraska to nine dollars in Connecticut. The United States Supreme Court not only has established the validity of such taxes but has gone further in stating—in a St. Louis case—that "if the city desired to discourage billboards by a high tax, we know of nothing to hinder."

Public opinion, in addition to pushing legislative restrictions, has been acting directly against the billboard plague. Stickers bearing the legend, "I favor products not advertised on the landscape," are seen more and more often. In Pennsylvania six thousand women have adopted this pledge. In the island of Hawaii the pressure of women consumers has lent success to a movement for the total banishing of billboards.

PACIFIC COAST

In the Pacific coast states also, where the abuses of outdoor advertising had become extreme, the weapon of public opinion has been found especially effective. Scenic reserves, entirely free of advertising signs, have been established, and not a few advertisers have removed their eyesores from other places. In 1924 the Standard Oil Company of California removed 1,200 disc signs, valued at more than \$100,000, and abandoned outdoor advertising except in commercial districts. Such favorable response greeted this move that officials of the company have had no regrets, even from a strictly business point of view. Several big tire companies have since quit the billboards altogether.

In the last decade, billboards have invaded Europe to an extent that has alarmed Europeans and disgusted American tourists. In France the scene of François Millet's painting, "The Angelus," has been desecrated by a brazen advertisement of an *apéritif*. And in Spain, the mountain of Montserrat, among the peaks of which the

(Continued on page 79)



Priced at \$55, plus installation



Bring that novel, smart, modern tone to your bathroom, downstairs lavatory and dressing room by modernizing with the new "Standard" Tubular Lavatory. It costs so little now to install this attractive fixture, with frame in Chromard... glittering... non-tarnishing... rustless. It is the last word in efficiency and cleanliness.

With the new "Standard" Tubular Lavatory you can enjoy the distinction of a fixture which will be the envy of your friends and the pride of your family. And at such a remarkably low price, too! Write today for complete details.

Standard Sanitary Mfg. Co.
PITTSBURGH, PA.

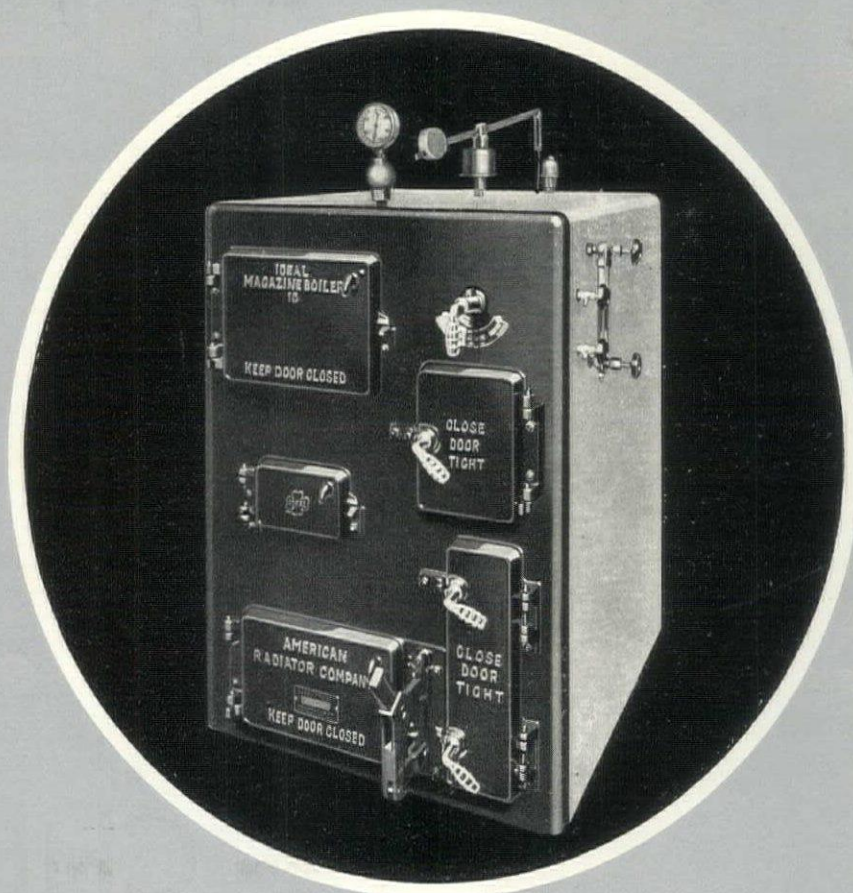
AMERICAN RADIATOR & STANDARD SANITARY CORPORATION



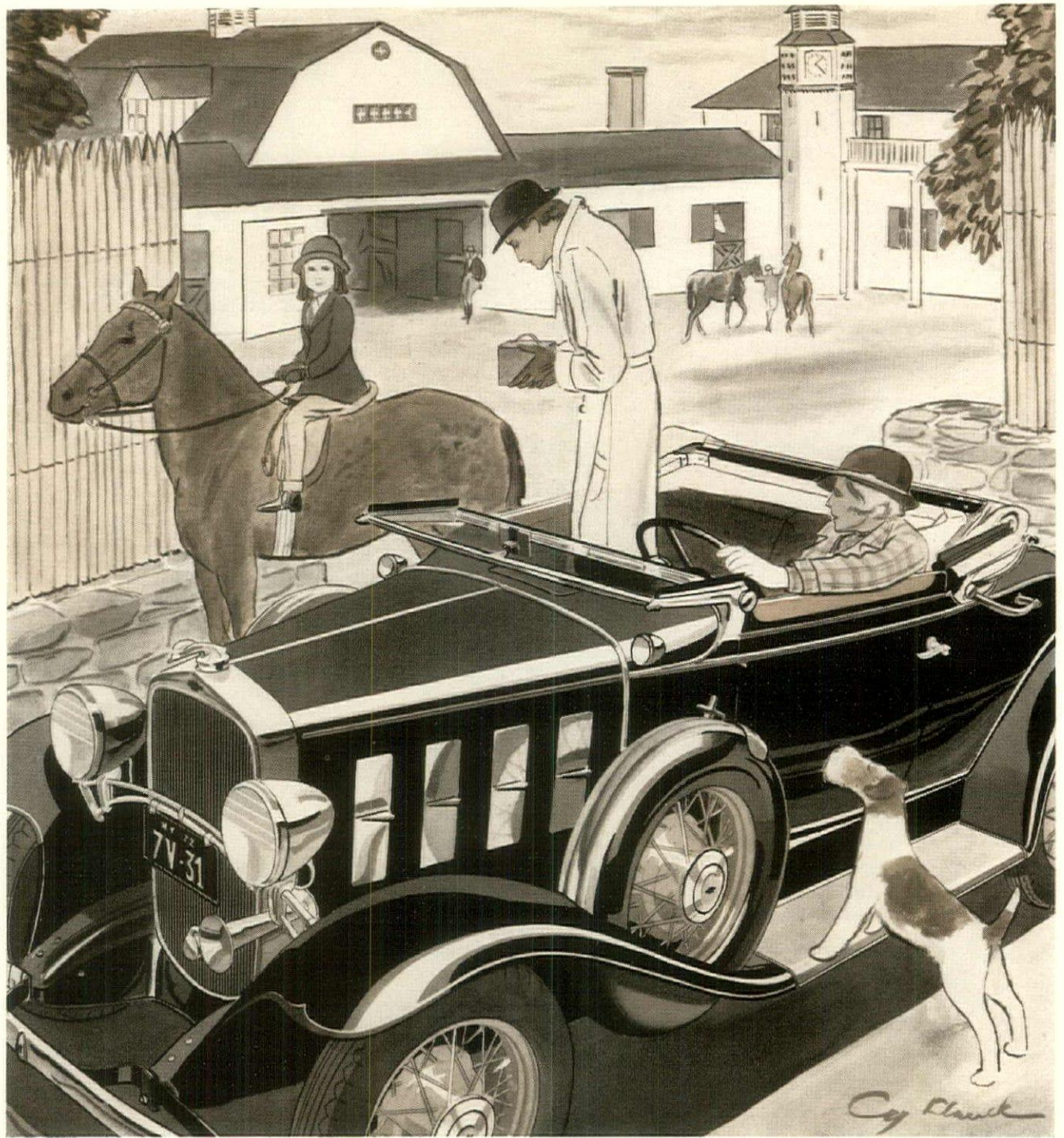
People change automobiles every three years for the new comforts of later models, yet expect heating—installed 20 years ago—to provide modern comfort. Modernize your heating with American Radiator equipment at the lowest prices in 16 years. With an Ideal Magazine Boiler you can enjoy effortless comfort.

Just fill the magazine of this boiler with coke or anthracite and the boiler automatically feeds and regulates itself as long as 24 hours in average winter weather. Enjoy the same modern comfort in your heating as you do in your automobile. Write today for catalogue.

AMERICAN RADIATOR COMPANY
40 WEST 40th ST., NEW YORK, N. Y.



Priced from \$195.00 up, plus installation



At home wherever smartness is the keynote

Chevrolets *belong!* Chevrolets are accepted at all the smartest gatherings as the right and proper means of personal transportation. Such unquestioned entree, you'll agree, is just about the finest compliment a low-priced car could receive. And the feature that wins it for the Chevrolet Six is the same that will endear this sprightly car to you—its *inherent correctness*. It is correctly styled, with a modern streamline contour

set off by the crisp sparkle of chromium—the gay shimmer of colorful Duco. It is correctly sized, with a wealth of leg room that lets you enjoy to the full the promise of the deep-cushioned seats. It is correctly appointed with all the smart conveniences it would occur to you to demand, and with upholstery tailored like a Bond Street dinner coat. And it is correctly powered, too, with the only motor combining unexcelled econ-

omy and built-in smoothness—a fast, responsive *dependable* six. In fact, you'll look in vain for a single thing to mar your pride and enjoyment. And the cost won't cause you any qualms either. For all the smartest models are available at prices among the lowest at which automobiles are sold.

Priced as low as \$445, f. o. b. Flint, Michigan. Special equipment extra. Six wire wheels and fender wells on de luxe and sport models. \$15 list additional. Low delivered prices and easy G. M. A. C. terms. Chevrolet Motor Company, Detroit, Michigan. Division of General Motors.

CHEVROLET



T H E G R E A T A M E R I C A N V A L U E



Kitchens of to-day cook with electricity

(CONTINUED FROM PAGE 41)

is a great convenience for large households. A feature is the warming drawer on roller bearings, switch controlled.

Among the electric ranges made by the Florence Stove Company is a fully insulated console model, equipped with thermostat for automatic oven heat control. A large, roomy cooking top, convenient service drawer, choice of three or four closed or open type burners and three heats are outstanding characteristics of this firm's line.

Especially useful for small apartments and summer cottages is their miniature electric stove, 11½ by 11½ by 7 inches, consisting of a top hot plate and broiler compartment or oven with an adjustable rack to take care of foods of different thicknesses.

Another miniature electric range is made by the Serelco Products Corporation, and requires but 20 square inches of space. The roasting oven is 11 by 12½ by 15 inches, and the separate broiling oven, 6 by 12½ inches.

As well as larger models, the Roberts and Mander Stove Company features an apartment house size range, 67 inches high, with three high speed surface units, a specially equipped broiler and insulated oven.

The newest contribution of the Malleable Iron Range Company to the modern electrified home is a practical combination cooking device and work table, adequate for the average family. Its combined table top and cooking surface provides adequate space for the preparation of foods and saves endless steps. A double convenience outlet located at the back of the working top end of the range permits the use of two appliances at one time.

To meet the demand of limited kitchen space, the Armstrong Appliance Corporation has designed a small, compact range, 37 by 25 by 23 inches, that can be supported against the wall by brackets, requiring no actual floor space. It contains four full-sized heating units and an automatically controlled oven. The heating unit of 720-watt capacity has a removable aluminum top which may be used as a griddle. An aluminum waffle iron and toaster are part of the equipment.

A special feature of a large-family range made by the Buckwalter Stove Company is a separate warming closet with 460-watt heater. This stove provides for a family of twelve persons, comes with or without automatic oven control, and, in addition to the regular broiling unit in the oven, contains a broiling compartment under it.

The special clover leaf design of surface units in the ranges of the Rutenber Electric Company provides high heat for small utensils. A small range featured by this company fills the requirements of six people with all the advantages of more expensive, larger models. This range fits into an area of 22 square inches, contains three surface burners and temperature-controlled oven with removable racks.

A special large-family range of the Standard Electric Stove Co. has four large burners with three cooking speeds, and an aluminum-lined oven containing two burners.

As civilization has advanced, hot water has played an increasingly important rôle. To-day electric water

heaters adequately care for this need, providing speedy service for bath, dishwashing, laundry, etc.

A complete, self-contained and automatically controlled, 20 gallon capacity electric water heater for household use is manufactured by the Westinghouse Electric and Manufacturing Company. This heater provides selection of three water temperatures—low for an average home, and medium or high to take care of an extra need for hot water.

For homes not having city water supply, the Edison General Electric Appliance Company has especially designed a portable, electric heater which is operated simply by filling the container, which holds fifteen gallons, and plugging it in any electric outlet. It is equipped with automatic temperature control, heating unit, removable top and ever-cool faucet.

In the water heaters designed by A. J. Lindemann and Hoverson Company, the heating element is directly immersed in the water supply. The heaters are automatically controlled by mercury switch contact, actuated by a thermostat. The control can be adjusted to deliver water at 120 to 200 degrees Fahrenheit.

The line of electric water heaters made by the Walker and Pratt Mfg. Co. heat an abundant supply of water, quickly and economically. Efficiency is assured by immersed heating units. Especial care has been given to provide accessibility for cleaning. These heaters are made in four tank sizes, from twenty to one hundred gallon capacity.

Electric, insulated water heaters, automatically controlled, have been designed by the Malleable Iron Range Company. They are of the two-unit type, one unit being located near the top of the tank controlled by one thermostat; the other unit near the bottom, controlled by a separate thermostat. Each control and unit is on a separate circuit connected to a hand-operated switch. The lower unit supplies hot water at all times; the upper takes care of emergencies. The heaters vary in size from thirty to eighty gallons.

The Gas and Electric Heater Company makes three automatic electric heaters with capacities of twenty, thirty-five and fifty gallons. The heating element in each tank is made up of two sections—one supplying water for dish washing, et cetera, the other heating larger quantities.

A simple type of water heater is manufactured by the Standard Electric Company. Especially designed for a small family, it is controlled by a switch, and when the tank is full of water, the current automatically shuts off. When the water is used up, the current turns on and supplies enough hot water to again fill the tank. The capacity is eighteen gallons.

An automatic heater of high quality, built to furnish a small amount of water speedily, is manufactured by the Safety Water Heater Co. This model has been especially developed for summer cottages. It has a capacity of ten gallons, and the water can be heated to 165 degrees. The same company makes two larger tanks with capacities of fifteen and twenty-four gallons.

France



IT must be a special sun that shines on France . . . nowhere such jewelled gardens, such market carts like huge bouquets bringing their treasures to town, nowhere such vineyards turning to bottled rainbows for a million little tables out of doors along the country roads, the twisted streets of Montmartre, the broad sidewalks of the Cannebière ▼ Shut your eyes and think you're there . . . open them . . . and you're smiling! . . . rest in the waking dream of Roman France and let the drifting centuries bring you peace . . . drop in at your favorite Spa and find the springs of youth renewed at the bottom of the market . . . go to Pau and ride headlong into health and sanity . . . take a little cottage in Normandy, Picardy or Alsace-Lorraine and be picturesque on a few francs a day . . . slide down a diamond peak at Chamonix or in the Pyrenees, up level with the stars. ▼ Have Christmas in the snow at Font Romeu or try it à la mode at Biarritz, dressed up in Biscay foam . . . play on a golden Riviera that makes smart economy its newest game, or take your Mediterranean at its cheapest and quaintest on the little known Côte des Maures. ▼ Paris . . . back where you're always young, gay, chic and charming ▼ Any reputable travel agency will supply an itinerary of your own.

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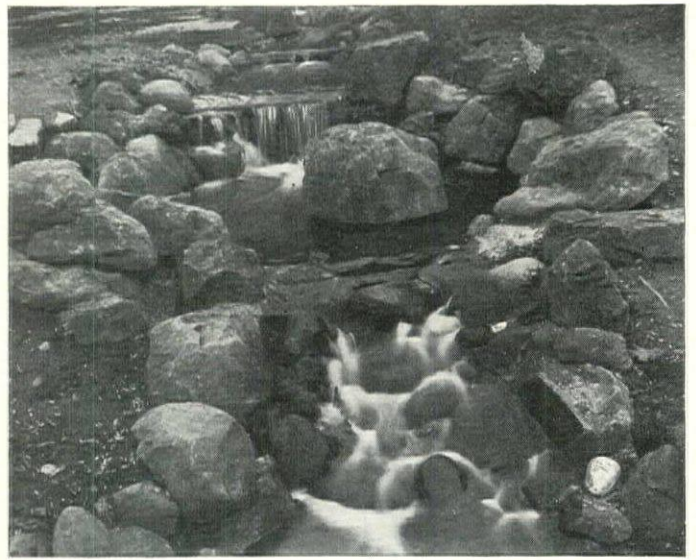
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WEDGWOOD



THE bare stone construction of that part of the brook lying immediately above the crossing bridge shown at the top of page 51. Here the banks are ready for the planting, which constitutes the final and distinct stage of the undertaking

Brook development adds beauty

(CONTINUED FROM PAGE 51)

flow over, the touching up of narrow sections with round stones of adequate size for creating splashing and foaming movements—in fact, any device for augmenting the mobility, audibility and cheerful sparkling aspect in naturalistic brook development remains the exclusive domain of the artist. Attaching the beauty of Ingleside's rock-work to a natural stream of water presupposes visual sensitiveness and fecundity of imagination. With only a limited volume of water, a very small fraction of an inch error in placing the fall-rocks is going to impair perfect functioning. Particularly the top-work requires the constant personal supervision of every detail, even the discreet use of a finer mixture of cement for ensuring stability.

Left to herself Nature plants a prodigal abundance of wildflowers and plants by the sides of the lakes and streams. Nevertheless, as they are of no comparison with the superior beauty of our cultivated moisture-loving garden inmates, we prefer selecting our plant material out of the great profusion listed now in commercial catalogs. The planting and arrangement of plantations along the Ingleside brook indicates the owner's desire for perfecting a harmonious combination of the beauty invested in natural rocks with the beauty of the choicest adaptable plant life. In design as well as in form and color there must be contrast and change and as for flowering there must be a continuous alternation from spring until late in fall. Aside from adjacent background plantations of Rhododendrons and Kalmias in semi-shady positions and of those Azaleas which adapt themselves to semi-moist situations in the open sun, the brook-line requires some low-growing coniferous evergreens for enlivening the winter aspect. Among moisture-loving perennials we find quite a number of outright tropical luxuriance in foliage; as for instance the Funkias, especially *Funkia fortunei* and *F. sieboldiana*, both with large massive leaves of a beautiful

metallic blue luster. Having their rigidity relieved by the graceful fronds of some nearby Ferns, we enjoy most agreeable contrasts both in habits of growth and formation of foliage.

With ground conditions changing from outright boggy to almost normally dry, the possibilities for the arrangement of rich floral color displays are most propitious. Restricting myself to leading items, the season at Ingleside opens with the beginning of April when the blossoms of the early *Primula denticulata*, *P. acaulis*, *P. veris* and *P. rosea grandiflora* are unfolding. On boggy spaces we see plantations of the marsh Marigolds, *Caltha palustris*, bedecked with their rich golden yellow flowers, while on moderately moist sections the upright rosy pink panicles of *Saxifraga cordifolia* and the yellow and orange heads of the Globeflowers (*Trollius europaeus* and *T. japonicus*) draw our attention. Soon after the strong purplish-blue yellow and white notes of *Iris pumila* groupings appear and the blossoms of the Swamp-Forget-me-not, *Myosotis palustris*, here and there begin to edge the water-lines.

But the real festive arrays down along the Ingleside brook we enjoy during the month of May, when most of the Iris and Hemerocallis are in bloom, and throughout June when the Astilbes, herbaceous Spiraeas and Japanese Iris are leading items in a gorgeous color gaiety. The late flowering Daylilies—*Hemerocallis kwanso fl. pl.* and *H. Thunbergi*—the deep lavender *Funkia lanceolata* and the August *Funkia subcordata grandiflora*, in addition to some sprinkling of the hardy midsummer Asters of the Ammelus type, are among the most reliable color producers. The foliage of *Senecio vetchianus* and *S. Wilsonianus*, both aristocrats along the water-lines in northern states, cannot stand the hot midsummer sun and needs shade south of New York. However, plantations of *Senecio clivorum*, on account of their

(Continued on page 79)



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appreciation for things worth-while. And there is no lovelier pattern to cherish through all the years than AMERICAN DIRECTOIRE . . . this new design of exquisite, classic beauty and outstanding distinction.

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Your entire house is protected safely and permanently from winter cold and summer heat!

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"After intensive study of all kinds of insulations I decided to try, as a last resort, Johns-Manville Home Insulation. As a result my house is easily heated and I save 20% in coal. In the summer the bedrooms on the second floor are much cooler than they were before."

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"My house is warmer and I find a saving of 25-30% in the gas bill."

East Providence, R. I.

"Our house is tile construction, English type, story and a half with a slate roof. Summer heat on the slate made the bedrooms almost unbearable and in cool weather these rooms were ten to fifteen degrees colder than the lower floor.

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"It reduced my fuel bill from \$340 to \$268."

Providence, R. I.

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Beacon, N. Y.

"My average consumption of oil for seven years prior to installation was 3,257 gallons. The next two years after the insulation was put in it was 2,604 gallons."

Providence, R. I.

"On a hot day the temperature of the house is about 10 degrees cooler than out of doors. My winter heating bill is 20-22% lower. I am an enthusiast for insulation."

Middletown, N. Y.

"Since insulating my home is from 10 to 20 degrees cooler than outdoors in summer. The Gas Company estimated the cost of heating my house at \$325. The actual cost for the full heating season with insulation was \$168."

Pawtucket, R. I.

"Reduced the cost of heating my home with gas from \$200 per season to \$140. Last year it cost only \$120."

Pawtucket, R. I.

"The apartment has been about 11 degrees cooler this summer than last."

Toledo, Ohio



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Do you realize that the walls of your house are *hollow*? That only a thin barrier lies between upper bedrooms and attic? In winter, heat passes out through this sieve-like construction at an astonishing rate. Comfort is lost, fuel wasted. In summer, heat comes in... upstairs rooms, particularly, are stifling.

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Then these engineers made their third and greatest contribution... a pneumatic process of tightly, thickly, permanently packing this new thick insulation into those hollow walls and attic spaces... *even in houses already completed!*

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Read the letters on the opposite page. They are typical of the enthusiasm of more than 20,000 home owners who hail J-M Home Insulation as science's greatest contribution to home comfort!

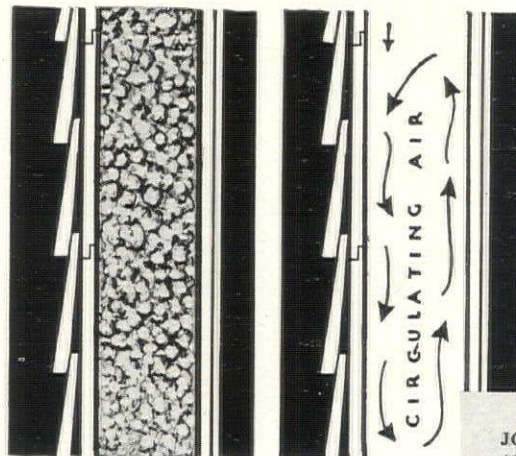
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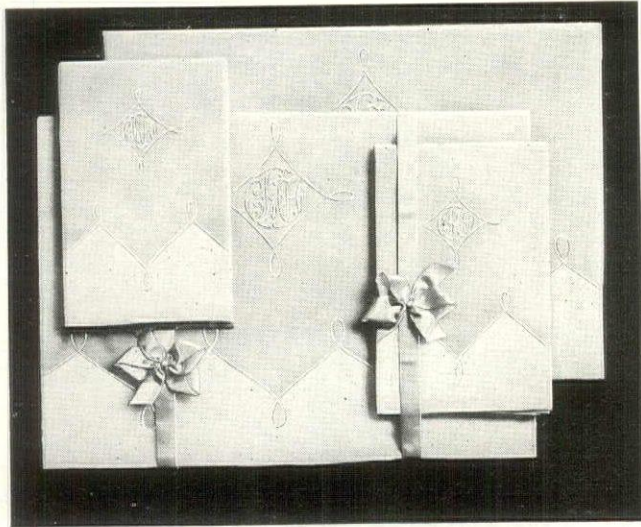
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An expert chooses five-score daffodils

(CONTINUED FROM PAGE 28)

though they only produce one flower, that flower usually is of great quality.

First, considering division "Ia," the yellow trumpet class, I think that every connoisseur will agree with me that King Alfred should be the keynote of this group. Although there are many of its seedlings available, as regards gracefulness, perfection of bloom and color, King Alfred still holds its own and will do so for a long time. At the same time I think that a dozen or so Golden Spur should be included, provided it will grow for you. It is early and one of the nicest for naturalizing. As third of the standard varieties, I propose Emperor. It is a good cut flower, late and the parent of many good seedlings.

For the newer varieties the choice is more difficult. I submit six, each of which is quite outstanding. Alasnam, the earliest to flower, looks like a very refined King Alfred, but is ten days earlier. Cleopatra is extremely late. I recommend Duchanel for those who appreciate size, Tresserve for a large light yellow that is unsurpassed as a cut flower for bowls and baskets, and Warwick because it is the darkest golden yellow we have.

As regards the rarer novelties, my first choice is Mount Royal, more substantial than any other yellow trumpet, a particularly well-formed flower with a large spreading trumpet. Statendam, which is listed by several growers this fall, is very early and despite its huge size, very graceful. Diotima, my third choice, is considered by many experts as the best of the super-giants. The perianth is often six inches in diameter, and the whole flower is beautifully proportioned.

WHITE TRUMPETS

White trumpets, the next subdivision, have always been a great favorite with our firm ever since we brought out Madame de Graaff, named after my great-grandmother in 1881. I think that since this was the first Daffodil to sell at a high price, it should be included in this collection, were it only for its historical interest. Along with it, I propose Alice Knights and W. P. Milner, both charming varieties for the larger rock garden. These three have been grown in our Leyden nurseries side by side for about fifty years.

Among the newer varieties I would select Madame Krelage, a most graceful Daffodil; President Carnot, introduced by us in 1923; and Jungfrau, often called the white King Alfred.

Lovest is one of the late Mrs. Backhouse's introductions. It has very fine proportions and the trumpet has a distinct pink frill. Now that the stocks of this variety are larger it should be included in every collection. La Vestale is one of the most beautiful and purest Daffodils I have ever seen and I prefer it infinitely to the much overrated Beersheba. One of the varieties which is on the borderline of white trumpets and giant Leedsii is Eve, a most graceful flower.

As the three outstanding novelties in this class, I mention in the first place the famous pink Daffodil, Mrs. R. O. Backhouse. The flower is beau-

tifully proportioned and the long, fluted trumpet is colored pink. Rockwell describes it as apricot-pink, changing to shell-pink. With a little optimism I call it a good pink, but with a hot sun for a day or two I should not be so sure. As second, I mention that most interesting Johnstonium seedling, Mrs. John Bodger. Mrs. Bodger picked this flower out as the most promising of a few thousand unnamed seedlings and, after years of growing it in this country, I believe she is right. The foliage of this variety is short and of a unique bluish green, which makes the plant most attractive for the larger rock garden. The flower opens up pure white, which is a very rare quality. The third, Ada Finch, is one of the very earliest to flower and has a very bold appearance. It was first shown in 1927, and in 1930 it received the much coveted First Class Certificate.

THE BICOLORS

The third subdivision is the bicolor class. Of these I should choose the standard varieties Victoria, Spring Glory and van Waveren's Giant, though the latter is not a bicolor nor a yellow trumpet. It is popular, however, with the lovers of size, and for that reason we might overlook its coarseness. Among the other varieties, I marked Glory of Sassenheim, Dick, Duke of Bedford, though this resembles Spring Glory too much, and Weardale Perfection. Of more recent introduction are Jefta, a most graceful flower of the King Alfred type, and Sylvanite, a late variety. In the novelty class I saw only one of great distinction, Robert E. Lee, introduced in 1929. It has most perfect form and substance, and the only drawback, the shortness of the stem, is more than counter-balanced by the beauty of the pale citron-yellow trumpet with its attractive frilled edge.

Although the greatest improvements of recent years undoubtedly have been made in the next two divisions, the Incomparabilis and Barrii groups, it is in these that there seems to me to be the greatest room for new hybrids. Some indication of what can be done is shown by my recent acquisitions, Flaming Torch and Lady Kestive. Flaming Torch has rather a poor perianth but a long, flame-orange trumpet, much like a Golden Spur, and Lady Kestive has a very deep red cup, offset by a pure white perianth. In my ideal collection I should pick as standard varieties for division II, the Incomparabilis varieties, Sir Watkin, Whitewell and Will Scarlet. I should like to include Homespun, but the dreaded mosaic is so prevalent in all the stocks I have seen that I hesitate to recommend it. It has, however, a very distinct type and until some of the novelties come down in price there is nothing to take its place.

Of the medium-priced novelties I shall mention Bernardino, that most graceful flower; Croesus, which is now within everybody's reach; and Gallipoli, a sensational flower in 1923, when the Brodie of Brodie brought it to the R. H. S. show, and now already

(Continued on page 71)

An expert chooses five-score daffodils

(CONTINUED FROM PAGE 70)

among the lower priced varieties. Mi-Careme is a bold and showy, very early variety, and Stella Pratt, one of the highly colored, strong growing Backhouse seedlings, which should be a good seed-bearing parent. As last I shall mention Yeka, which Rockwell so aptly compares to a Trillium.

It is a very difficult task to pick the three outstanding novelties. I have so many "x's" in my notebook, and so often do I see marks of good and extra good, that the best I can do is to close my book and to sit back and think what I should like to have in my own garden. I first think of John Evelyn, which is and always will be one of the finest Daffodils. No more perfect balance in both proportions and color can be produced. I know the color of the cup might be a shade deeper, the white of the perianth whiter, but, nevertheless, I think that, along with King Alfred, it will stand out above all other varieties for a long time to come.

SOME NOVELTIES

As second choice, I should select Francisca Drake, because of its bold coloring. It is impossible to describe adequately the beauty of a bed planted with this variety. The pure white perianth is of unusual substance; the cup, which is wide and deep, is golden yellow at its base, changing gradually to flame-orange at the densely frilled edge. Furthermore, it is very early and can easily be forced. Finally, many names come to my mind. There is Florida, a bold informal flower; Jocunda, of unusual coloring and refinement; L'Aiglon, outstanding among hundreds of fine varieties; but the flower that most appealed to me this year was Orange King, a Backhouse seedling of 1927. It is a medium late variety with a perfectly overlapping perianth and a very wide, deep cup. The perianth is light creamy yellow; the cup is chrome-yellow at the base, changing to very vivid flaming orange extending in a broad band half an inch down outside and in from the rim.

In division III, the Barrii, the standard varieties are Seagull, Red Beacon and Red Chief, unless you want to start at the beginning and include *Barrii conspicuus*. The newer varieties should include Alcida, a striking flower but rather formal; Firetail, a Crosfield seedling unsurpassed for cutting; and Mrs. Barclay, a most attractive flower of Dutch origin. Sunrise is one of the earliest to flower and has that rare orange coloring of the petals which is so attractive. Add Shackleton, a vigorous grower with a broad, pure white, reflexed cup of chrome-yellow, shading to orange-scarlet; and to prolong your flowering season, some Frau Margaret Hohmann, the very latest of this class.

For the three outstanding novelties I suggest Fleur, which has a broad-petaled perianth of unusual substance and a pure white color in contrast to the heavily frilled soft orange cup; Eclair, a Poeticus-like flower with the deepest red cup I have seen; and Peggy de Graaff, one of our largest and most refined seedlings.

It will be noted that in classes II

and III and in the next class, the Leedsii, I have not given separate lists of the subdivisions, but have given varieties belonging to both. With the constant crossing between the groups the borderline between these subdivisions is not nearly as clearly marked as it was in 1910 when the classification was arranged. Though I should be loath to depart from this classification which has worked so well, it would take me too far to mention a dozen varieties for each subdivision, though of course this could be easily done.

As standard varieties for the Leedsii I shall give this time some newer varieties, since I consider the old ones, such as White Lady and Mrs. Langtry, obsolete and the newer ones are easily available. I should suggest Lord Kitchener, Hera and Arion, three very distinct types. They are very cheap and lend themselves remarkably well to naturalizing.

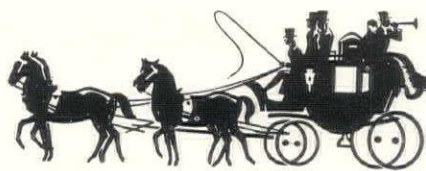
Of the newer ones I shall mention Louis Capet, a dainty little flower of perfect conformation; Mrs. Nette O'Melveny, a "dancing" Daffodil with pure white perianth and a light yellow cup with orange picotee. Delaware has a unique quince-colored cup, and for curiosity's sake I mention Grand Canyon which has been called a Cactus-Narcissus because of its long twisted petals. As last I propose that beautiful flower, Silver Star, one of my favorites. Among the higher-priced varieties there is Radio, quite unique because of its large flat cup with radiating yellow and white stripes; Veronica, with a fluted apricot-tinted cup; and Gertie Millar, one of the largest Leedsii and here in the Northwest a consistent prize winner in the Leedsium class. I have omitted Daisy Schaffer, the largest and finest of all Leedsii, because the price, two hundred dollars each, is prohibitive. When it is more plentiful, it is bound to become very popular.

THE LITTLE DAFFIES

The next two divisions, V, the Triandrus hybrids, and VI, the Cyclamineus hybrids, should be planted in as great a variety as possible. Among the medium-priced Triandrus hybrids available in this country, I think Agnes Harvey and Mrs. Alfred Pearson are the finest, with, of course, charming little Queen of Spain which does so well in the rock garden. Outstanding among the slightly more expensive are my own seedlings, Moonshine and Pearly Queen. They are larger and require a different setting than the smaller types. Since the Cyclamineus hybrids are very scarce, the only available examples seem to be February Gold and March Sunshine. Both are extremely early and with us are the harbingers of the Daffodil season.

Division VII, the Jonquilla hybrids, has always fascinated me. Though the true Jonquilla belongs in class II, I shall mention it here, since I should like to see it planted with some of its hybrids. It is, of course, very late, but that is one of its attractions. The single and double forms of it are quite

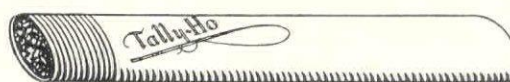
(Continued on page 72)



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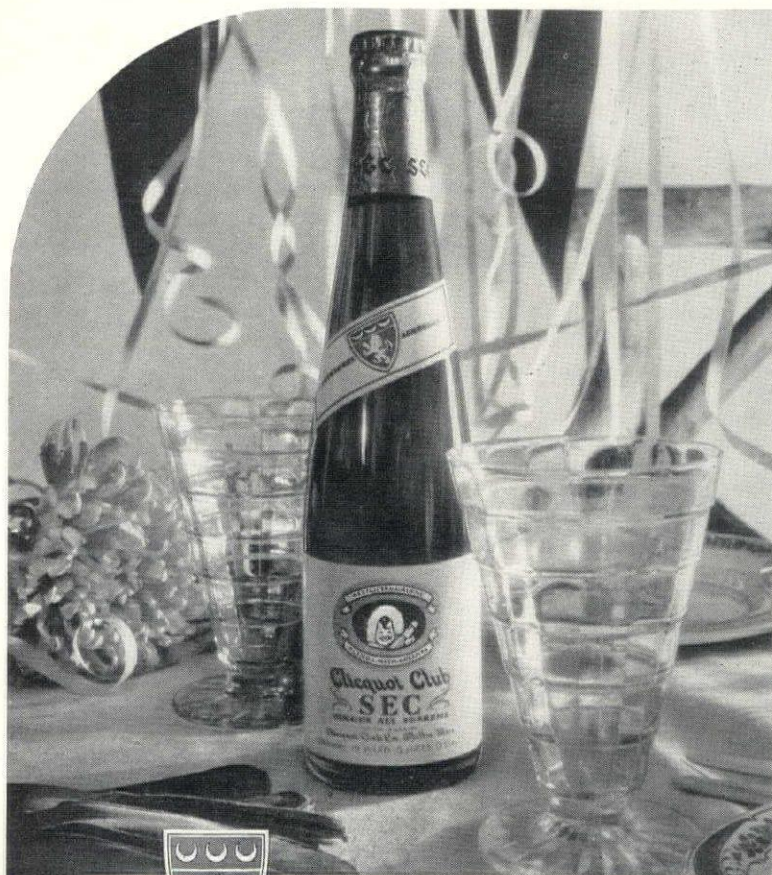
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PEONIES: Tree, European & Japanese, finest named varieties, all colors. Herbaceous, best varieties. Send for catalog & reduced prices. Oberlin Peony Gardens, Sinking Springs, Pa.

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SUPERIOR ORIENTAL POPPIES & PEONIES are our business. We concentrate on the best in varieties, plant quality and desirability for garden use. Growing nothing else, we have all the advantages of a high degree of specialization. Our descriptive booklet and catalog will give you a new conception of the possibilities in these two superb flower families. May we send it to you now? Auglaize Gardens, 163 Boyd Avenue, Van Wert, Ohio.

ROCK GARDENS

10 NEW ROCK GARDEN PLANTS for \$1.00 Prepaid to You. 1 Rocky Mt. Blue Spruce, 1 Dwarf Pine, 1 Dwarf Rocky Mt. Holly, 1 Colorado Silver Spruce, 1 Mountain Shasta, 1 Douglas Fir, 1 Rocky Mt. Blue Columbine, 2 Mountain Viola, hardy pansy, 1 Kinniskinko, The Red Berried Evergreen. Plants are 3 years old. A Special offer to you Prepaid for 1.00. H. D. Belcher, Brook Forest, Colorado.

ROCK GARDEN FLOWER SEED. 100 New Flowers from the Rocky Mountains. Gathered at elevations of 8000 to 12000 ft. above sea level. Big Bkg. mixed seed \$1.00. B. D. Belcher, Brook Forest, Colo.

ROCK GARDENS—Cont.

VIOLA BOSNIACA. A little pink beauty for the rock garden. 12 plants for \$2; 100 for \$15. Amy Hore, grower of choice hardy perennials, Green Brook Gardens, Scotch Plains, New Jersey.

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"STAR" ROSES—GUARANTEED TO BLOOM! The quality product of Rose Specialists with 35 years experience. When you plant "Star" Roses success is assured. Every "Star" Rose is trademarked. Send for Catalog. The Conard-Pyle Co., West Grove 229, Pa.

ROSES—Peterson's famous strain. Make your selections now for best plants and best planting time. Advanced issue 1933 "Little Book about Roses" showing new and standard varieties for 1933 free on request. George H. Peterson, Box 30, Fair Lawn, N. J.

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GARDEN TOOLS of exceptional merit. 96-page catalog free. A. M. Leonard & Son, Piqua, Ohio.

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PIN OAKS For Permanent Planting. 5 to 10 Ft. Heavy rooted. Arthur L. Norton, Clarksville, Mo.

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TULIPS. CHOICEST. FIRST CLASS BULBS sure to bloom. \$1.50 a dozen; \$10.00 per 100. Sisking Brothers, Bulb Growers, R 2 Oak Road, Vineland, N. J.

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FRAGRANT VIOLETS—Suitable sorts for garden or greenhouse. List free. Cultural booklet 25c. Rhinebeck Floral Co., Platt Ave., Rhinebeck, N. Y.

Young Aristocrats



Japanese Yew
Hardy, dense, upright tree—1 yr. 8 to 10 in. \$10.00 \$90.00
12 to 18 in. \$10.00 for 10; \$90.00 per 100

Unusual and rare types . . . hardy, field-grown grafts . . . Balled and Burlapped.

Japanese Blood-leaf Maple
Splendid dwarf tree—most brilliant color
(10) (100)
2yr. 12 to 18 in. \$10.00 \$90.00

Red-flowering Dogwood
Fine native tree
(10) (100)
2yr. 18 to 24 in. \$10.00 \$90.00

Koster's Blue Spruce
Charming evergreen with startling silver blue needles
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Autumn List of Special Bargains (55 color-photos) free on request.

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New Low Prices

Special offers on NAMED varieties of our selection— all labeled: 48 Giant DARWIN TULIPS, 8 each of 6 named varieties, \$2.00; 20 large HYACINTHS, 4 each of 5 named varieties, \$2.00; 16 fine DAFFODILS, 4 each of 4 named varieties, \$2.00. All three collections for \$5.00. MIXTURES of all colors, not named—33 Giant DARWIN TULIPS for \$1.00; 15 of the best HYACINTHS for \$1.00. All three of these dollar offers for \$2.75. All are Burpee quality bulbs, fully guaranteed. Order now. We pay postage.

FREE — BURPEE'S BULB BOOK.

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Seek and find

If it is the reverse of the commonplace that you are eager for why not try "The Garden Mart"? Here are advertised scores of unusual items that will give distinction and mystery to your garden—items not found in any store in any town. If you don't happen to find precisely what you want on this page, don't hesitate to write The Garden Mart, 1930 Graybar Building, Lexington at 43rd Street, New York City. We will be delighted to help you locate whatever oddities, rarities, or novelties your heart desires.

An expert chooses five-score daffodils

(CONTINUED FROM PAGE 71)

plentiful now, but one must be sure to get the true type with flowers not more than half an inch in diameter and rush-like foliage. Then, of course, you should have some of the *Odorus Campenellii* types of which *rugulosus*, the large single, and *plenus*, the double, are the best. There are many variations in the singles such as *giganteus*, *maximus* and others, but one of these is sufficient for your collection. Orange Queen is one of the brightest flowers we have. The flowers are a unique orange-yellow.

Tullus Hostilius, Golden Sceptre and Buttercup are good examples of the larger hybrids. They are very prolific and make good subjects for naturalizing. Of the novelties I shall mention White Wedgewood, a pure white Jonquil hybrid; General Pershing, as large as some of the larger yellow trumpet types; and Lady Hillingdon, which has clusters of pale yellow flowers of a wax-like texture.

Division VIII, the Tazetta group, includes the Poetaz varieties. Of these Laurens Koster, Frans Hals and Orange Cup are the leaders. The flowers have a certain stiffness which makes them less attractive for informal plantings. There are, however, two very beautiful novelties in this class, Glorious and Golden Perfection. These two indicate what can be done with the Poetaz group and many hybridizers in Holland are working with them. Cheerfulness, the double Elvira, is most attractive and a welcome addition to this class.

POETICUS GROUP

Division IX, the Poeticus group, is best known to the general public as a separate division. The best known variety is, of course, the old Pheasant's Eye, *Poeticus recurvus*, which, since it is very late, makes a very fine addition to the naturalizing mixture. For my garden collection, however, I shall select some better varieties. For early flowers I prefer the new *Ornatus maximus*. The flowers are well proportioned and the plant with its curly foliage very attractive. Horace and Glory of Lisse are both early and good, and Homer and Dulcimer are among the later good varieties. Of the newer yet comparatively cheap varieties there is Edwina, quite the largest I have seen; Rupert Brooke, one of the famous Engleheart introductions; and Snow King, raised by Dawson in 1910 and still very desirable.

If undisturbed for a long period, Poeticus varieties do extremely well. They have practically no dormant period and, if transplanted, a certain portion of the roots suffer, with a corresponding setback in growth. On our commercial plantings we lift the Poeticus group every two or three years in order to get larger and stronger bulbs.

The double Daffodils, division X, have always been a bone of contention. Since the people that like them seem to be in the majority, whether you like them or not, I should include a few varieties. The Pearl, uniform, creamy white; Argent, white and golden yellow; and Dubloom, light and

dark yellow, are all very cheap and look very attractive when planted in groups against a background of shrubs. Among the newer varieties there is the very early Twink, yellow and orange, which also forces remarkably well; Snowsprite, a pure white double Leedsii; and Indian Chief, not beautiful, but a good show flower. It is about three times the size of other double Daffodils. This was a Backhouse seedling but named and introduced by me in 1927. When it first flowered, I was inclined to discard it, but for fun I brought some flowers to a big Daffodil show in Haarlem. It then transpired that the commercial growers in Holland liked it very much and the first offsets sold at a very high price. It will, however, never be a commercial flower, and I doubt if it will appeal to the connoisseur. Mary Copeland, beautifully proportioned, flowers with white and reddish orange petals, and is my favorite in this class. Daphne, the double white *Poeticus ornatus*, has excellent commercial qualities. It flowers very early.

THE DOUBLE WHITES

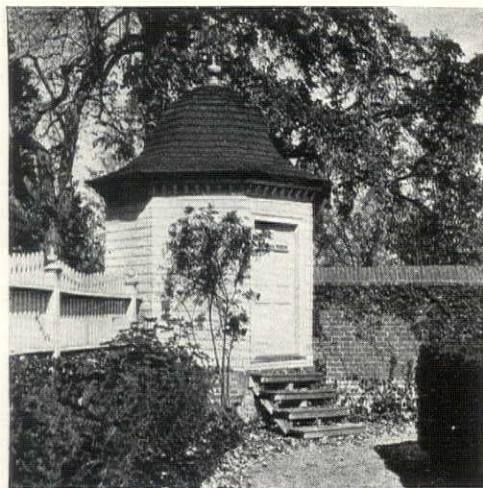
The very last Daffodil to flower in my collection is *Albus plenus odoratus*, the "double white" of our English friends, that is sold there in unbelievable quantities for cutting and naturalizing. This variety requires a cool, moist climate and will not flower under other conditions.

The last group, division XI, includes most of the charming rock or miniature Daffodils which are once more available in this country, although still only in small quantities. They should be left undisturbed for years and, if happy, will soon establish themselves and afford a lovely picture in early spring. All the *bulbocodium*, except *monophyllum* (the white hoop-petticoat), like moisture and should be planted at the foot of the rock garden. *Monophyllum* should be planted in almost pure sand in a dry, well-sheltered position. *Triandrus albus* and *Juncifolius* need partial shade and a light, gritty soil and should be given a well-drained position.

And now a few hints to the amateur grower: Round bulbs cost about 25% less than the big double nosed bulbs generally offered and are just as good to start a collection with. They produce only one flower per bulb, but that flower is usually of a very fine quality. In the second place, remember that most of the varieties I mention can easily be forced for house culture. A small greenhouse or even a sun-room is sufficient, since Daffodils should never have more than about 55 degrees Fahrenheit. In doing this one can easily have Daffodils from Christmas on, and if the bulbs are ripened off in the basement they can be planted out next fall and in two years will flower again in the garden.

And in the third place, after having laid the foundations for a collection, specialize in the types you prefer and raise some seedlings from your best varieties. It is only the first years that it is a tedious job. When your own seedlings come in flower, you will be amply repaid.

At Mount Vernon, a little school room has been carried out as an octagonal garden house marking the intersection of two walls. The design of this feature has been carried out in fine harmony with the character of the residence



Clyde Stoughton

Garden houses, past and present

By Henry B. Raymore

DURING the last half century or so we have witnessed a curious cycle of development in landscape architecture. We have swung, in our choice of styles, from the highly romantic, imaginistic work of the mid-Victorian period, through a phase of bare formality and pale copyism which engaged our attention during the early nineteen-hundreds, to what we have now, a much freer and more intimate type of work. This transition is really not so curious as may at first appear. Life and customs have changed, and art, which is the expression of life and customs, must change too. Romanticism decayed, and in its place arose a stiff formalism, which in turn has been superseded by realism and a general loosening of restraints.

No single element of the landscape scheme typifies this change so well as does the garden house. Always in our gardens there have been buildings, and in each age and style those buildings give forth the character of that style and the life which evolved it. We need not, at this time, trace the evolution of garden buildings from the time of early Egypt and Chaldea, through Greek and Roman days, the cloistered Gothic of the Middle Ages and the revived Classicism of the Renaissance. Let us rather begin our study with the period beginning just after the War of 1812 in this country.

Already we find a quite definite landscape style developed in the land. Andrew Jackson Downing, dean of American landscape architects, whose *Landscape Gardening and Rural Architecture* was published in 1841, did much during this period. Most of the work certainly was strongly influenced by English and French work of the time, but even at this early date we were beginning to adapt these imported ideas to the peculiar conditions of life and climate found in this country. In this adaptation the garden house played an important part. Highly romantic and imaginative in conception, it was usually either the extreme of rustic informality, or an exact copy of some antique Classic model. In this striving for romantic atmosphere imitation ruins were even used. But the garden house, or better the summer house, for so it was called, remained the most important garden building.

Tucked away at the edge of a bit of woodland, or on a rise of ground, embowered with vines, the garden house stands as the apotheosis of the outdoor life of the time. Here ladies in crinolines and flowing gowns could retire for respite from the arduous task of walking about the grounds, or could find retreat for a bit of fine embroidery. At night they served as trysting places for youths and maidens.

There was no limit to the intricacy of design in these summer houses. The principal form was simple, round,

(Continued on page 74)



TYPICAL of present-day garden structures is this one on the place of Henry B. Stoddard, at Fairfield, Conn. Fitting easily into the garden picture, its design reflects the architecture of the residence. Agnes Selkirk Clark was the landscape architect



"This bulb was purchased from you last November and planted at that time. As you will see, it put up three stalks. On the three stalks there were eighty-nine blooms." (Name on request.)

89 Blooms
from a
single Bulb of

The Regal Lily —Scheepers' Quality

TRULY, *the Regal Lily is the fairest of them all.* Easily grown, perfectly hardy, it loves sunshine and loam. "Chinese" Wilson, its discoverer, described it as "crowned with several large funnel-shaped flowers more or less wine-colored without, pure white and lustrous on the face, clear canary-yellow within the tube, and each stamen tipped with a golden anther. . . . In the cool of the morning and in the evening the air is laden with soft, delicious perfume exhaled from each bloom—a veritable fairyland. . . . The first requisite is to plant healthy bulbs."

89 Blooms From a Single Bulb Is Unusual. But Scheepers' Quality bulbs are unusual because their superior quality and health are assured by Scheepers' standards. (Over a hundred Highest Awards in Competition for Superior Merit.) In the past the higher cost of our *true type* Regal Lilies has limited their planting to connoisseurs. Now, we offer, for planting this fall, largest size, First Quality Selected bulbs of *Lilium Regale* (the same quality that produced the above picture) at 75 cents each, \$8 per dozen, \$60 per hundred—less than half their former price. Smaller bulbs may be had at correspondingly lower prices.

If you want Regal Lilies at their best, true type *Lilium Regale*, plant Scheepers' Quality Bulbs.

Now IS THE TIME TO SAVE, BY BUYING QUALITY BULBS. Prices in our entire bulb list have been revised to pass along to our patrons great economies. The same superior quality is guaranteed which has identified our house as the source of supply for so many of the most discriminating owners of private estates for over a quarter of a century.

Take advantage of the opportunity today to make your own garden more beautiful for years to come. Send your name to receive 1932 Price List. Send us list of your fall bulb wants, and plant highest quality at today's extremely low prices.

John Scheepers, Inc.

Flower Bulb Specialists for a Quarter Century
Display Gardens at BROOKVILLE, GLEN HEAD, L. I., N. Y.
New York City Offices: 522 Fifth Avenue

Daffodils, Tulips, Hyacinths, and all Flowering Bulbs

BULBS

for Autumn Planting



Daffodils are most desirable to grow in your garden for their general effect, as well as for cutting to decorate the home.

Prices are lower than for many years. Why not take advantage of this opportunity to plant a few bulbs in your garden this Fall? All Bulbs are grown on our own Farm.

Six Fine Daffodils

CONSPICUUS—Perianth pale yellow, short darker yellow cup, edged orange-scarlet. \$1.00 per doz., \$8.00 per 100
EMPRESS—Splendid tricolor Trumpet variety. White wings and yellow trumpet. \$1.50 per doz., \$10.00 per 100
LUCIFER—Perianth clear white, cup chrome-yellow, orange-scarlet suffusions. \$1.00 per doz., \$8.00 per 100
QUEEN OF THE NORTH—Perianth clear white, cup soft primrose-yellow. \$1.00 per doz., \$8.00 per 100
SIR WATKIN—Perianth primrose-yellow, yellow cup, tinted deep yellow. \$1.50 per doz., \$10.00 per 100
VANILLA—An excellent Giant Trumpet variety. Bold trumpet of deep yellow, paler perianth. \$1.50 per doz., \$10.00 per 100

Special Collection Offer

10 Bulbs each of the above 6 varieties (60 Bulbs) \$ 6.00
 25 Bulbs each of the above 6 varieties (150 Bulbs) 12.00

A Garden Full of Daffodils—50 Bulbs, Now \$2.50

This is our Special Mixture of Giant and Medium Trumpet varieties, taken from 10 named varieties, grown at our Mile-Front Daffodil Farm on Long Island.

Call at any of our stores, or mail your order to our New York Store

Our 1932 Fall Bulb Catalogue sent on request

Stumpp & Walter Co

132-138 Church Street
 NEW YORK

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Branch Stores:
 White Plains, N. Y.
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A brilliant assortment of spring-flowering bulbs

For color and fragrance in your rock garden early next spring, plant *Chionodoxa Luciliae*, *Muscari Botryoides Alba*, *Muscari Armeniacum*, single, sweet scented Jonquils, single Snowdrops and *Scilla Sibirica*.

Special Combination Offers—6 each of the 6 sorts, \$1.75; 12 each of the 6 sorts, \$3.25; 25 each of the 6 sorts, \$6; 50 each of the 6 sorts, \$11. All prices postpaid.

Dreer's Sextet of Darwin Tulips

Baron de la Tonnaye, vivid rose pink, or *Clara Butt*, exquisite salmon pink, 60c per doz., \$4 per 100.

Farncombe Sanders, rich geranium scarlet; *Inglescombe Yellow*, the "Yellow Darwin," or *Pride of Haarlem*, old rose suffused with scarlet, 65c per doz., \$4.25 per 100.

Rev. H. Ewbank, soft heliotrope, shaded lavender, 70c per doz., \$4.75 per 100.

Special Collection of six popular sorts—3 of each sort, 18 bulbs, 90c; 6 of each sort, 36 bulbs, \$1.70; 12 of each sort, 72 bulbs, \$3.25; 25 of each sort, 150 bulbs, \$6. All prices postpaid.

Dreer's Autumn Catalog

contains a complete list of the Bulbs, Plants and Seeds which should be planted in the fall, including specially prepared Roses. Write for free copy.

HENRY A. DREER

Dept. K

1306 Spring Garden St.
 PHILADELPHIA, PA.

DREER'S

Garden houses, past and present

(CONTINUED FROM PAGE 73)

square, or octagonal, but the "embellishment" (a word dear to writers of the time), was carried to such heights that it often reached absurdity. Crooked branches were artfully entwined to form heart shaped, diamond shaped, or other oddly patterned figures, between the upright supports. The under side of the roofs were ornamented with arabesques in color, probably rather garish at the time, but now dulled to charming indistinctness. Two-storied affairs serving both as summer houses and as "prospect towers" from which a more distant view was to be had were not uncommon. Elaborate thatched roofed ones with quarters for doves were frequently built.

With the coming of cheap mill work, this age of simple romanticism passed gradually into the jig-saw age, about which the least said, the better. What remains of this dark age of American architecture is sufficiently shocking to us now, without having to contemplate a world which contained little else. Today we can at least pass it by.

BEAUX ARTS DESIGN

Came then the reawakening. The Mauve Decade had passed, money was plentiful, foreign travel had "broadened" our minds and we were ready to do justice to our gardens. Landscape architects who had studied abroad became fashionable, with the result that ostentatious copies or imitations of French and Italian work became much in evidence. Everything that had gone before was considered barbarous.

Nothing now was Art unless it bore the stamp of Europe and the Beaux Arts. Here there was no place for the romantic rusticity of the cottage and the summer house. Pergolas of glaring white sprouted everywhere. In their original settings, on the hills of Italy or Spain, covered and obscured with vines, they are delightful, but set about indiscriminately in the gray light of our northern climate, bare of vines, or but sparsely covered they lack that intimacy and charm which we now recognize as the natural characteristic of real gardens. Bareness, rigidity of line and form and ostentatious display were the characteristics of the time. Nor was this enough. Soon there came stock patterns in pergolas, to paraphrase a well known slogan, "built by the mile, sold by the foot".

I have seen the same motif, from the gardens of Versailles, at San Diego and Newport, in a rock garden, on an open lawn, in parks and in city squares. I have seen it carried out in wood, stucco, stone, and once in brick. No wonder it no longer means anything. And yet it exists here in a garden on Long Island where it is charming. That is the point of the whole matter. We have learned that fitness to its site, the mood, the character of the garden in which it is to stand, determine the character of the building we shall use.

In our present day gardening we are striving for a rather different effect than any which has been sought in the past. Now for the first time is the garden, and so the garden house, designed for use. In this age of outdoor living it serves as a delightful resting

place after toil among the flower borders, or as a graceful spot for afternoon tea. Built as an integral part of the garden scheme, and in whatever architectural style seems best suited to the house and the natural setting, it offers a focal point in the garden toward which our design may be built up. A climactic effect is thus obtained which at the same time re-echoes the dominant architectural note of the house. No longer do we strive for the embowered seclusion of the summer house, or the cold Classicism of early 20th Century work. Stock designs are taboo. Originality and harmony with the architectural and garden schemes are the prime factors in design.

With this new freedom from the fetters of tradition, we may design purely from the inspiration furnished us by the surroundings. As in all things, however, restraint is here equally desirable. Those designers who seek too eagerly the bizarre, the quaint or the exotic often come to grief. We must curb our imaginations somewhat. I recall one instance of such unbridled enthusiasm which will give point to this generalization. On a tidal canal off Great South Bay there stands a house built to counterfeit a Chinese pagoda. Round about it are bungalows and summer cottages of nondescript style. The contrast is glaring, and the really beautiful pagoda suffers, for it is so out of place that one cannot make the mental readjustment necessary to its appreciation.

STYLE CHARACTERISTICS

There are certain styles which adapt themselves to particular types of houses, and we would do well to take notice of this fact. For the garden of the Georgian or Colonial house, delicate latticed buildings of white painted wood seem to carry the mood of the main house into its surroundings. When the house is of English origin, more substantial buildings of stained wood, brick, stucco or stone, rugged in proportions and not too refined in detail add the described note.

Houses from Normandy are happily accompanied by the turreted buildings so often seen in French farm groups. Spain and Italy, due to climatic reasons and also on account of their particular artistic heritage have developed pergolas or buildings where the column, the Palladian motif or other similar architectural elements find place. When these styles are transplanted to America, as they may well be in the warmer parts of our country, their garden buildings accompany them. Lastly we have the so-called Modern style, as yet but little developed here. Designed for line, shadow and mass, rather than as a background for interesting detail, these buildings are often very interesting. The straight lines or flowing curves and broad unrelieved surfaces add a distinct contrast to other modes. This is as yet, however, an undeveloped field. The style is uncrystallized, the rules are still vague, and there are but few criteria by which to judge one's efforts. It is interesting to experiment with it, however.

The placing of garden houses should
 (Continued on page 79)

The garden scrap book

SAVE THE SPURS. When picking Apples and other fruits which are borne on spurs growing out from the sides of branches and twigs, care should be taken not to injure these woody parts. Whether gathered by hand or with a metal picker, be sure that the point of detachment is the stem—either where it joins the fruit proper or where it emerges from the spur. Otherwise next year's crop will suffer in proportion to the damage done to the bearing spurs.

PETER RABBIT'S BRETHREN. Those popular juvenile epics which deal with the forays of the Peter Rabbit family into Mr. MacGregor's garden are not one whit exaggerated in the damage they chronicle. Indeed, they might with perfect truthfulness go still farther and dwell upon the ruination of shrubs and young trees as well.

For these same gentle little cotton-tails are the possessors of such varied tastes and voracious appetites that, especially in fall and winter, they experiment on many plants. One of their favorite foods is Azalea twigs, and they are inordinately fond of young Dogwoods whose branches have not grown too high for them to reach by standing on their hind legs. The bark of young fruit trees tickles their palates immensely, and so do the twigs.

There is just one certain remedy for such rabbit damage, and that is to surround each attractive plant with a fence of wire netting at least 18" high.

Better do it now, for Peter does not always await the advent of cold weather.

RAW GROUND MADE GOOD. Rarely indeed does raw ground that has been recently broken produce the best results of which it is capable; a certain amount of mellowing through full exposure to the weather is needful, quite apart from the value of any plant food which may be added artificially.

This is one of the chief reasons why the wise gardener who plans to work next spring a part of his domain hitherto uncultivated gets to work now with spade or plow and turns over the soil. He knows that by so doing the clods will be broken up by frost action, sods will rot away, many wintering-over insect eggs and larvae will perish, and such settling will occur as to enable him to go ahead next spring without regard to this important factor. By all means break new garden ground this fall—yes, and don't hesitate to spade up afresh that which has already produced its crops.

WINTER MICE. Coldframes used for carrying over young perennials or other winter services should be made mouse-proof, especially when they are located near fields, old walls or other favorite rodent abodes. Banking with ashes is a good way to prevent mice entering at or below ground level. For the tops nothing is better than small meshed wire screen.

Rock and Hardy Plants

Some Friendly Suggestions On BULB Buying and ROCK GARDEN Planting

As for bulbs, doesn't it stand to reason that personally knowing Holland's finest growers as we do; and having bought from them in great quantities year after year, that it insures your getting the finest of quality at prices that are attractive?

As for Hardy Gardens, they are a hobby with one of the heads of Wayside. His knowledge comes from not alone knowing Rock Plants, but also the first-hand building of rock gardens.

So our friendly suggestion to you is, send at once for our Bulb and Hardy Plant Catalog. Planting and cultural directions for each separate plant and bulb are given.

If you have any special problems about planting or growing, feel free to write about them. Our advice costs you nothing. But it may save you many a dollar and insure you greater success.

All Wayside plants and bulbs are guaranteed to be satisfactory. If not, we cheerfully make good.



Wayside Gardens

30 Mentor Ave.
Mentor, Ohio

America's Finest Plants and Bulbs

ROSES

FOR AUTUMN PLANTING

New Roses and rare Roses, originated in America and in lands across the seas, are grown in quantity by the producers of the "world's choicest nursery products." *Climbing Roses*, gorgeous in scarlet, in pearly pink and in soft yellow. *Hybrid Teas* of the softest pink, cherry-red, scarlet and gold. *Old-fashioned Roses* that everyone knows. A new folder presenting these Roses at greatly reduced prices, will be mailed on request.

Azaleas

Northern gardens may now have an Azalea display equal to the famous gardens of the South. We now have a supply of *Azalea indica rosea* Hybrids, that warrants us in offering extra choice plants at greatly reduced prices.

Rock-garden Plants

A special group of the daintiest and loveliest gems, which will provide a mass of bloom all summer. We will send

Twelve plants for \$2.50
Thirty-six plants for \$6.00

Trust us to select them.

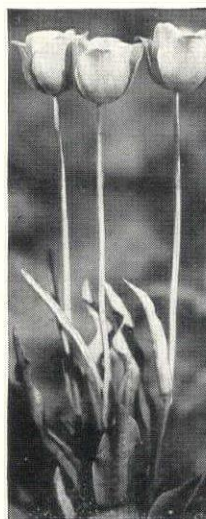
A new pamphlet (*now ready*) presents *Roses for fall planting, Rock-plants, Azaleas and Perennials*, all of which are offered at amazingly low prices. A copy will be mailed on request.

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FREE
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in full colors, pictures a great variety of Tulips, Narcissi, Hyacinths, Crocus, Peonies, Iris, Lilies, etc. A helpful garden guide. WRITE TODAY!

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Garden Tools given Free with Orders
Shumway's carefully selected, Holland grown, bulbs produce blooms of gorgeous beauty. Largest sizes guaranteed. Priced low for such superior quality. All-steel Bulb Trowel sent free with each order of \$3.50 or more—4 tool garden kit free with each order of \$12.00 or more. All delivery charges prepaid.

Superfine Mixtures—Largest Size Bulbs

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|-----------------------------|----------------|--------|
| 100 Darwin Tulips..... | 17 Varieties.. | \$2.80 |
| 100 Breeder Tulips..... | 15 " | 3.00 |
| 100 Cottage Tulips..... | 12 " | 3.25 |
| 100 Early Single Tulips... | 12 " | 3.00 |
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* SPECIAL.—Fantasy Parrot Tulips, most beautiful new salmon pink, ragged edge, good stem. Each 15c, \$1.50 per doz., \$12.00 per 100.

Giant Darwin Tulips, height 2 to 3 feet tall.

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| Tulipa Australis, yellow tinged reddish bronze. 16"..... | 1.25 | 8.00 |
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The rock garden comes of age

(CONTINUED FROM PAGE 24)

On the tops of the walls and immediately behind them can be made pockets of soil for the growing of the more miffy alpines and the miniature shrubs and bulbs. The sprawly plants on the footways—the Creeping Phloxes, Sedums, Arabis, Aubretias, Dianthus and such—should be kept well in hand by clipping back after they have flowered, as in ordinary alpine culture.

The alpine plants that can be accommodated on the terraces of such a garden are legion; in fact, they include practically all types grown except those that absolutely require a screen of small stones with underground watering.

The sponsor of these creeping gardens is Ralph Hancock, an English garden architect, who has been making several of the gardens in New Jersey. They are especially applicable to small places. The illustrations show glimpses in the circular pool garden of Mrs. Henry B. Bradley, in the oblong garden of David G. Holmes, Upper Montclair, and in Mr. Hancock's own garden.

A departure in the Holmes garden is the wide paved area around the pools and the development of the end wall into two long stone benches. In the Bradley garden rustic benches harmonize with the stone work.

A selection of plants for paved terraces would include some of the following:—

- Achillea clavennae* and *A. rupestris*.
- Ajuga reptans* for a shady path.
- Alyssum serpyllifolium*, with pale yellow flowers.
- Armeria*—the Thrifts—especially *A. maritima*.
- Arenaria* or Sandworts—*A. verna caespitosa*, *A. montana* and, for Southern gardens, the Corsican Sandwort, *A. balearica*.
- Arabis alpina* in single and double

- forms and *A. alpina rosea*.
- Asperula odorata*.
- Aubretia in variety.
- Campanula garganica*, *C. portenschlagiana*, *C. pusilla* and *C. muralis*.
- Dianthus alpinus*, *D. graniticus* which needs lime, *D. neglectus*—Glacier Pink—and *D. deltoides*, Maiden Pink.
- Draba.
- Erinus alpinus* and *E. roseum* for damp walks.
- Eschscholtzia caespitosa*—a wee California Poppy.
- Gypsophila repens*, *G. repens rosea* and *G. cerastoides*.
- Houstonia coerulea*—Bluets—where the path is damp.
- Hypericum—St. Johnswort—*H. coris*.
- Linarias—the Toadflaxes—*L. alpina*, *L. rosea* and *L. hepaticaeifolia*.
- Lychnis alpina*—Arctic Campion.
- Mazus pumilio* and *M. reptans*, a shade lover.
- Mints—*Mentha requienii*—which loves shade and moisture, and *Calamintha alpina*.
- Papaver alpinum*.
- Phlox subulata* in variety and *P. amoena*.
- Saponaria ocymoides*.
- Silene shafta*—Autumn Catchfly, for a fall bloomer.
- Saxifrages—*Saxifraga decipens*, which loves semi-shade, and *S. bathoniensis*.
- Stoneworts—*Sedum acre*, *S. obtusatum*, *S. stoloniferum*, *S. sexangulare* and for its gray-pink foliage and pink flowers, *S. Sieboldii*.
- Thymes—which thrive under the crushing foot—*T. serpyllun*, *T. coccineus* and *T. lanuginosus*.
- Tunica saxifraga*—an old and faithful rose or white bloomer.
- Veronicas or Speedwells—*V. repens*, *V. rupestris* and the *nana* form of *rupestris* and *V. pectinata*.
- Violas in variety.

House & Garden's fall planting guide

(CONTINUED FROM PAGE 34)

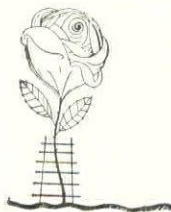
SUMAC (*Rhus*, in variety). Late summer and autumn color. SWEET SHRUB (*Calycanthus floridus*). Fragrant. TAMARISK (*Tamarix*, in variety). THORN (*Crataegus*, in variety). Valuable in flower and fruit.

DECIDUOUS TREES

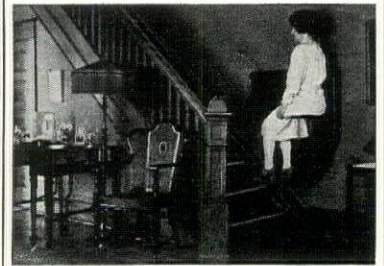
BEECH (*Fagus*, in variety). Exceedingly decorative trees. BIRCH (*Betula*, in variety). Good for lawn or border planting. DOGWOOD (*Cornus florida*, and *C. florida rubra*). Use

both varieties. ELM (*Ulmus*, in variety). Particularly graceful and hardy. MAPLE (*Acer rubrum* and *A. saccharinum*). All other varieties may be planted safely in the fall.

MAGNOLIA (*Magnolia*, in variety). Early, mid-season and late. POPLAR (*Populus*, in variety). SWEET GUM (*Liquidambar styraciflua*). Deserves far more general use. Not hardy in Northern Tier. TULIP (*Liriodendron tulipifera*). One of the noblest of all flowering trees, straight and tall.



Stairs are a Hardship

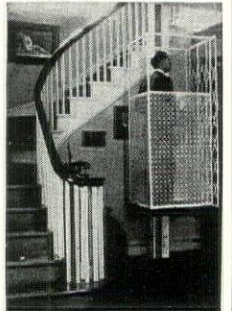


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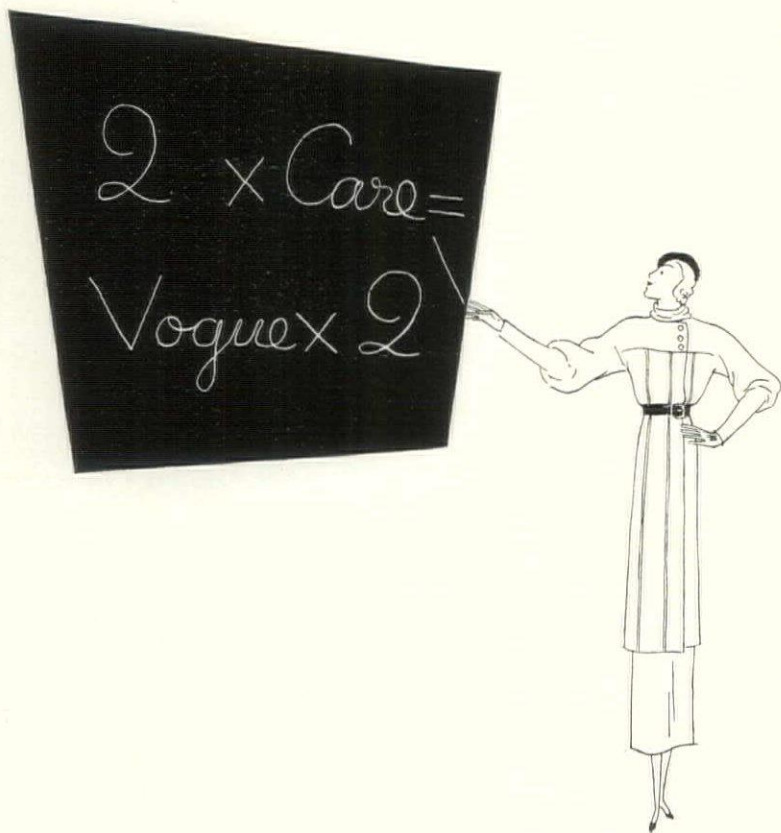
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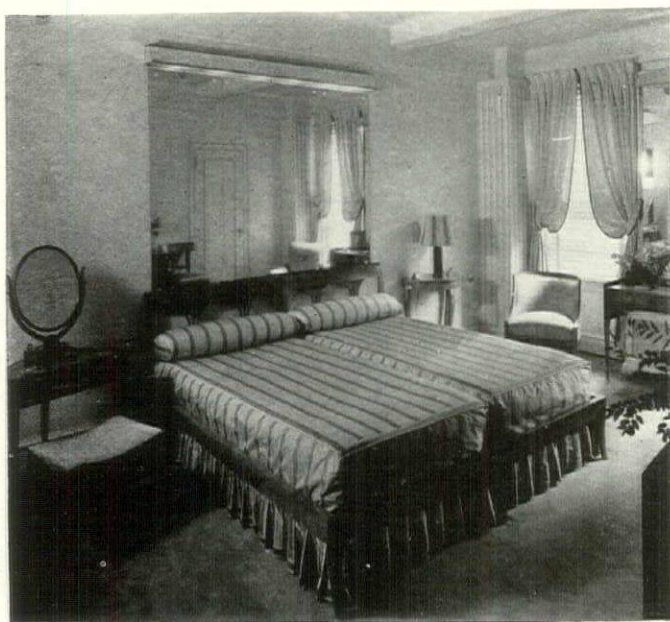
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A bedroom in the New York apartment of Mrs. Arthur F. Reichman. On gray-white walls, above the Biedermeyer bed, are mirrors that diffuse a soft glow. Curtains and bedspreads are bright green and yellow taffeta; the rugs gold chenille. Walter Johnson Inc., decorators

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Brook development adds beauty

(CONTINUED FROM PAGE 66)

large orange yellow flower heads, conspicuously strengthen the early fall effect at Ingleside, augmented by the white, lavender, pink and purple shades of hardy Asters of the *Novae-Belgi* and *Novae-Angliae* types placed outside of the rockwork.

Approaching toward the end of the growing season the graceful floral displays which are made by *Anemone japonica* and *A. hepheensis*, aided by some few plantations of the Arctic Daisy (*Chrysanthemum arcticum*) and occasional touchings of the dense low-growing Aster Mauve Cushion, never

fail to prolong the blossoming time up to the very last possible moment.

Being looked at by the owner of Ingleside as a wholesome diversion from a strenuous business life, and leisure time available for brook development being limited, the work had to proceed gradually and by sections, with frequently long intervals of forced inactivity. However, in this case, time and patience proved valuable agencies for arriving at the wonderful diversity which is now manifested by the sectional aspects, especially of the stone-constructions.

Garden houses, past and present

(CONTINUED FROM PAGE 74)

be considered from both the visual and the useful aspect. How will they look, and how will they be used? As an element in design they usually seem most fitting as a terminal to some long axis, leading, let us say, from the house, through the garden. Or they may be placed at the crossing of this axis with another, minor one. They may be placed in one corner of a walled or hedged garden so that from within a view across the garden may be had, which would be otherwise unappreciated. Less often they may be incidental features at the edge of some bit of lawn or woodland, comparatively far from the house. They are so used in much French and English work.

And also the garden house must be placed so that it may be most useful. It should never be purely ornamental, for to be so is but shallow affectation. This question need not bother us particularly, however, for there are so many uses to which a garden house may be put. As a retreat where, if nowhere else on the grounds, privacy may be had, as a spot for social gatherings, for afternoon tea, for bridge, or for a respite and chat between sets of tennis, or as a place for writing, drawing or sewing, to mention but a few. These, themselves, suggest where the building should be placed to serve best, and, consistently with the canons of good design it should be so placed.

Waging war against the billboards

(CONTINUED FROM PAGE 64)

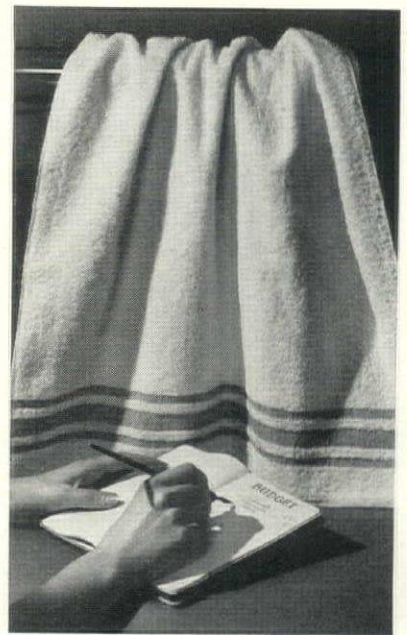
castle of the Holy Grail is reputed to have stood, has had its foot cluttered with signs proclaiming the virtues of automobiles and safety razors.

The esthetic reaction, however, is already driving this invasion back. In Germany, Austria, and Italy, the roadsides are relatively clean now. In England, regulation depends upon local action, but most of the desecrations of rural scenery and historic buildings and monuments have been removed. In France, recent laws protect monuments and impose an almost prohibitive tax on billboards.

On both sides of the Atlantic there is a growing sentiment that highways built with public funds should not be exploited for private gain, especially when this private use of the roads impairs their value to the public. Whatever value the roadsides have for advertisers results directly from improvements made with taxpayers' money. American highways already have cost in the neighborhood of

twenty-five billion dollars, and they are being further improved at the rate of about a billion dollars a year. To have these new motor routes defaced by signboards just as rapidly as they are opened is certainly to fail to get a maximum return on the public's enormous investment.

Now that the Carrie Nations are out with their hatchets, the billboards are bound to come down. Not all the opponents of billboards will use the methods of certain upstate New Yorkers who chopped down all signs along the Cherry Valley turnpike one night and burned them the next, yet less violent means may prove fully as effective. In some states, the campaign moves slowly, but in the end the vandals of roadside charm are certain to lose. The smart advertisers are reading the handwriting on the wall and are pulling down their signs in time to capitalize on the publicity such voluntary action now brings.



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“No bother . . . there’s
a telephone here in the nursery”



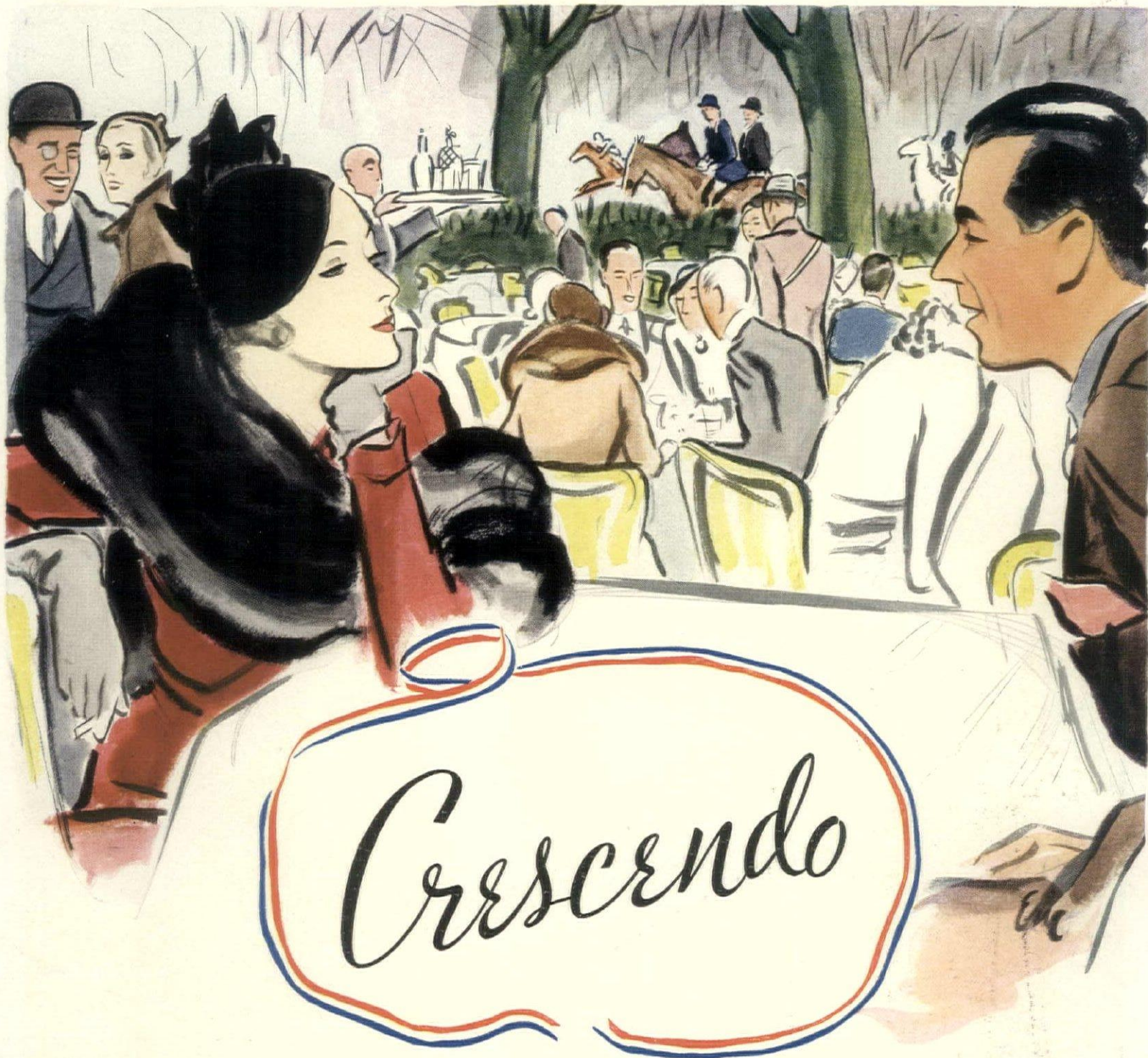
Joy is generously blended with responsibility in the business of caring for children. Many mothers have made their jobs easier and happier by having extension telephones installed in the nursery. The convenience is great, the cost small.

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Life is more gracious and much more efficient in the home that has adequate telephone arrangements. The local telephone company will help you choose, from the varied equipment available, precisely what you need. There is no charge for this assistance. Just call the Business Office.





Crescendo

PEOPLE are moving back to Paris. . . . The mid-season openings have filled the shops with the new, the different, the fascinating in Fall fashions. . . . The theater season is just beginning in London. . . . Operas and concerts are about to start at Covent Garden and the Salle Pleyel. . . . The Paris automobile show is always one of October's high spots. . . . There's horse-racing at Chantilly. . . . And, for the artistically inclined, the Grand Salon draws its multitude. . . . All over Europe the pulse of life is quickening . . . the tempo is swifter . . . the season is drawing to its height.


This is the time when Bar Harbor, Newport, and Long Island 'Hamptons yield to

Autumn . . . to a gay houseparty in Scotland . . . to a partridge shoot at Rambouillet . . . or to a sunny fortnight of golf at St. Jean-de-Luz. . . . People are moving . . . moving far from the summer's scene. And whether their October pleasure is found in England or on the Continent, year by year sophisticated travelers elect to go with France-Afloat . . . the French Line.

Many on board are seeking the swiftest route to England (which the French Line provides, via Plymouth). And a host of others wish to start their autumnal France as soon as possible . . . even in the shadow of Manhattan. (From Pier 57, North River, to the

covered pier at Le Havre, French Line atmosphere gives this *extra* France.) There's completeness and courtesy of service (from stewards who speak English) . . . renowned French cooking . . . supreme comfort and congeniality on France-Afloat.

This is a perfect Fall for travel. French Line rates are extremely low; and Tourist Class on express liners has been greatly enlarged. Any authorized travel agent will be glad to help plan an autumn trip for you with France-Afloat. . . . French Line, 19 State Street, New York City.

French Line 

DO YOU INHALE?



A frank
discussion
at last
on a subject that
has long been "taboo"

"LET sleeping dogs lie!" So said the cigarette trade when first we raised the subject of inhaling. But dodging an important issue is not Lucky Strike's policy!

Do you inhale? That question is vitally important...for *every smoker* inhales—knowingly or unknowingly. Every smoker breathes in some part of the smoke he or she draws out of a cigarette! And the delicate membranes of your throat demand that your smoke be pure, clean—free of certain impurities!

No wonder Lucky Strike dares to raise this vital question! For Luckies bring you the protection you want... because Luckies' famous purifying process removes certain impurities concealed in every tobacco leaf. Luckies created that process. Only Luckies have it!

So, whether you inhale knowingly or unknowingly, safeguard those delicate membranes!

"It's toasted"

Your Protection—against irritation—against cough

O. K. AMERICA

TUNE IN ON LUCKY STRIKE—60 modern minutes with the world's finest dance orchestras, and famous Lucky Strike features, every Tuesday, Thursday and Saturday evening over N. B. C. networks.