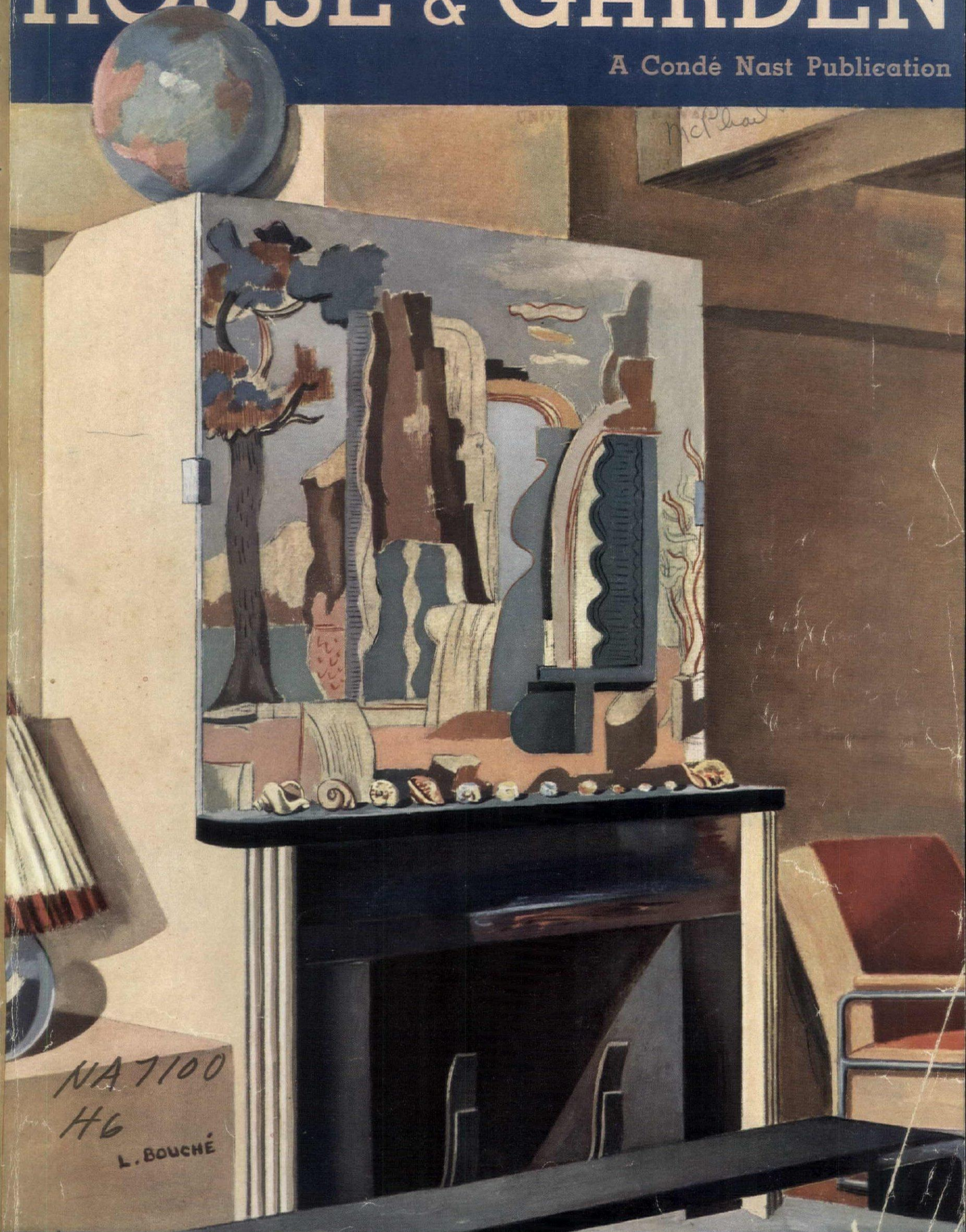


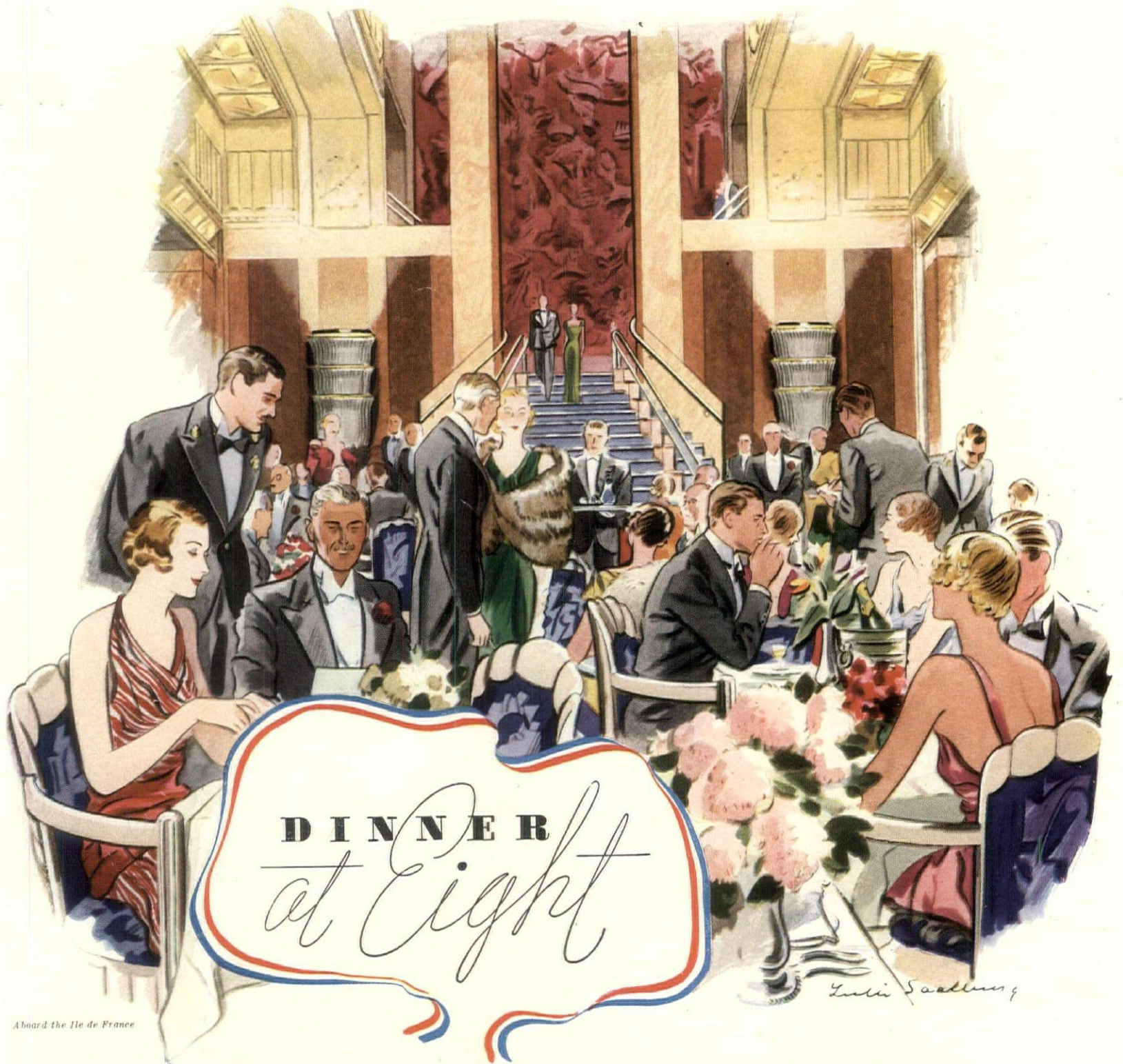
HOUSE & GARDEN

A Condé Nast Publication



NA 7100
H6
L. BOUCHÉ

Interior Decorations Number · April, 1933 · Price 35 cents



DINNER

at Eight

Aboard the Ile de France

EACH evening, with a last touch of powder and lipstick . . . with a parting pat at handkerchief and tie . . . perfectly groomed ladies and gentlemen descend to take part in a ceremony. They are the votaries of a cult adorned with a tradition . . . their temple is a brilliant *salle à manger* . . . and their High Priest is a French Line chef.

During the voyage, they can sample masterpieces of famous Parisian restaurants . . . for, here have been concentrated centuries of experience in the art of dining.

Hors d'oeuvres are legion. . . Then there may be a *Potage St. Germain*, as you'd find it at Joseph's; or the incredible *Lobster*



Foyot. . . Eggs are never just "eggs," but rather, *Oeufs à la crème* (shirred with cream), or *Florentine* (poached on spinach with cheese and white wine), or perhaps, *Bercy* (hard boiled in wine and mushroom sauce). . . There are ducks that equal in flavor those numbered *canards* of Tour d'Argent . . . quail as delicious as Larue's *Cailles à la Souvaroff* . . . *crêpes* done in enchanting ways . . . or *Sabayon*, a dessert of rich custard and Marsala wine.

And then the *sommelier* is certain to suggest, with each course, a delightful accompaniment of the best vintage years,

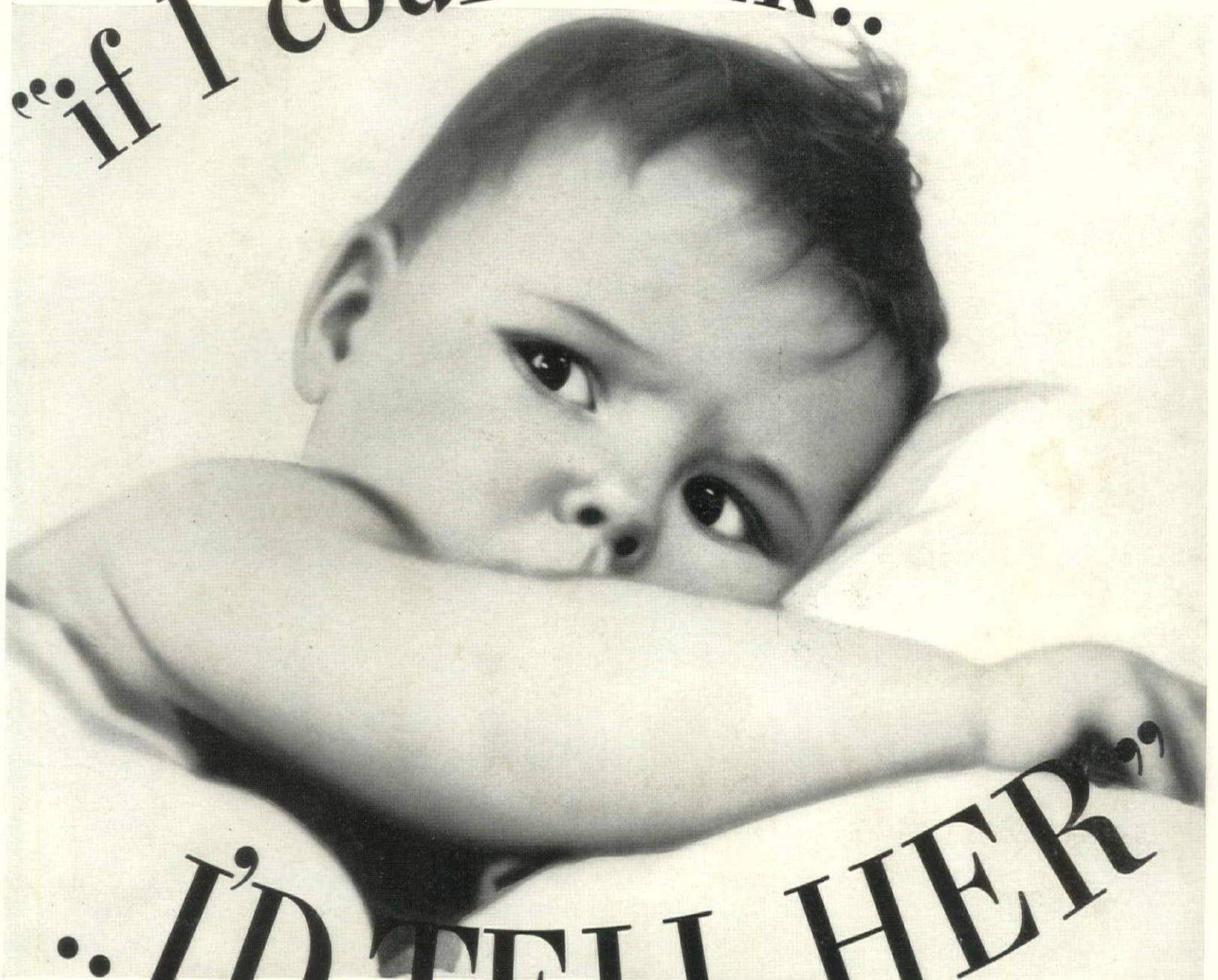
such as would tickle the palate of a king. . . No one rushes through a French Line meal. It would border on sacrilege!

A superb cuisine . . . this atmosphere of the Continent . . . perfectly trained service (English-speaking, of course) . . . comfort, beauty and modernity . . . these are the quiet, daily attributes of French Line travel. Any travel agent will be glad to help you plan a trip on France-Afloat. . . French Line, 19 State Street, New York City.

French Line


 ILE DE FRANCE, April 29, May 27, June 17 • PARIS, April 15, May 19, June 10 • CHAMPLAIN, April 1 and 22, May 13, June 3 • LAFAYETTE, May 6, June 8 • DE GRASSE, June 20 • ROCHAMBEAU, May 16
 

“if I could talk..”



..I'D TELL HER”

“I AM going to make a bold confession for one of my years: *My mother is beginning to irritate me.*

“Not that she isn't sweet and lovable, and kind; she's all of that—and more. In all the world there's no one dearer. But, believe it or not, I've caught myself wishing she wouldn't kiss me. I've wondered if it is always going to be that way.

“Strange she doesn't suspect what the trouble is; mothers are usually so finicky about everything. And I can't understand why Daddy hasn't mentioned it to her, because if it's annoying to me, it must be doubly annoying to him.

“Lying here, practically defenseless and without speech, there isn't anything I can do about it. But believe me, if I could talk, I'd tell her, even if it is a thing people hesitate to mention.”

The harmful thing about halitosis (unpleasant breath) is that it builds a barrier not only between acquaintances and friends, but between loved ones as well.

The insidious part of this common affliction is that you yourself never know when you have it. And, since the subject is such a delicate one, even those closest to you hesitate to mention it.

All parents, all men and

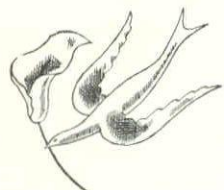
women, all young boys and girls, owe it to themselves and others to keep the breath pleasant and agreeable. And what quicker, surer, pleasanter means is there than Listerine, the quick deodorant and antiseptic. The moment you use Listerine as a mouth wash you cleanse and freshen the entire oral tract. Halitosis is instantly checked. The breath becomes sweet and agreeable.



Tests show that Listerine immediately kills odors that ordinary mouth washes cannot hide in 12 hours. Remember this when buying.

HOW'S YOUR BREATH TODAY?

Lambert Pharmacal Co., St. Louis, Mo.



Altman sanctions a decorative alliance between Celanese Clairanese and spring



Luminous in sheen and richly crisp in texture, Celanese Clairanese taffeta transports indoors the fresh, blooming quality of spring—revivifying a winter-jaded bedroom or boudoir. Although the airy grace of this weave would seem to belie any great practical values, Celanese Clairanese is actually the most serviceable of fabrics. Unlike other taffetas, it will not crack or fray. Pure dye, entirely free from artificial weighting, it is naturally luxurious in texture, and dry cleaning does not deprive it of its beauty or quality.

A Powder Room at B. Altman & Co. attains spring freshness with sea green and ivory shades of Celanese Clairanese taffeta. Dressing table skirt, overdraperies and valance—as well as the ivory glass curtains of sheer Celanese Chifonese—are deeply scalloped. Tole tie-backs in a calla lily design.



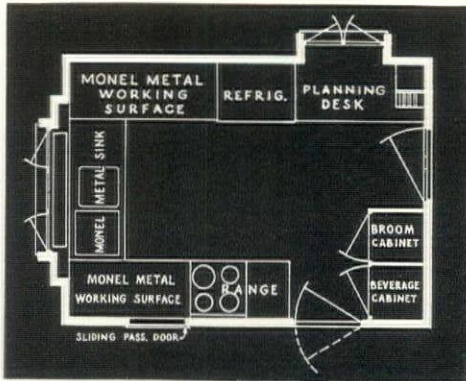
CELANESE *Decorative Fabrics*

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"Come in"

SAYS THIS MONEL METAL KITCHEN



"It's fun to work here!"

● When you enter this scientifically planned kitchen, you say to yourself:

"What fun it would be to work here!"

Perhaps you, too, have noticed the new trend—the tendency to plan kitchens as a single unit. Kitchen equipment is now designed to conform with a general plan, so that awkward, inconvenient arrangements may be avoided. Leading authorities on modern kitchen planning recognize that Monel Metal working surfaces play an important part in the design of scientifically planned kitchens.

In any kitchen, you will look enviously at a Monel Metal sink. Particularly, when you realize that its silvery surfaces will always be just as lustrous as you see them now. For Monel Metal resists corrosion, staining, scratching—it won't show the marks of wear and use. It is strong and tough... solid clear through... with no coating to chip, crack or wear off. Like heirloom silver, it lasts and looks beautiful through a lifetime.

The glass-smooth Monel Metal surfaces on sinks, cabinets, and range tops tell you that this silvery Nickel alloy requires no more care than you'd give glass. Notice, too, how the neutral tones of this modern equipment harmonize with cheerful kitchen color schemes.

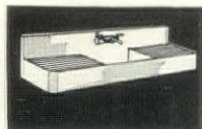
You should plan now to have an efficient, all-Monel Metal kitchen. Mail coupon for additional information on Monel Metal household equipment, and ask your plumber about Monel Metal sinks.

THE INTERNATIONAL NICKEL COMPANY, INC.

73 Wall Street, New York, N. Y.



● The new "Whitehead" Monel Metal water tank (range boiler) defies corrosion. Makes rusty hot water a thing of the past. Handsome in appearance; lasts a lifetime.



● One of the double drain-board "Streamline" Monel Metal kitchen sinks. 45 models of Monel Metal kitchen cabinet tops and sinks priced from \$27 to \$125 are now available.



● "Star" Range with Monel Metal top—made by The Detroit Vapor Stove Co. Easy-to-clean, chip-proof Monel Metal tops give ranges new beauty and durability. Ask your dealer.



Monel Metal

G-E All-Electric Kitchen, designed by General Electric Kitchen Institute. The G-E Dishwasher sink is Monel Metal. The cabinets made by Dieterich Steel Cabinet Corporation, Chicago, have Monel Metal tops.

The International Nickel Co., Inc.
73 Wall St., New York, N. Y.

Please send me further information on modernizing the kitchen, also information about Monel Metal sinks, ranges, hot water tanks and other Monel Metal equipment.

Name _____

Address _____

Plumber's Name _____

H & G 4-33



Monel Metal is a registered trade-mark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.



Venetian Well-Head—Height 88 inches

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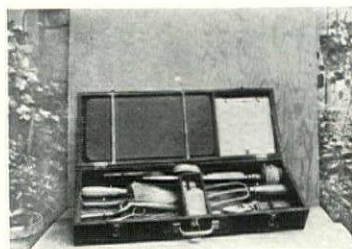


Now that spring has moved right in on us, it's time we began thinking of decoration in terms of the out-of-doors, and of course there must be wall-brackets of wrought iron for the sunroom and porch, our summer living rooms. The new design illustrated is especially graceful, made in the form of a curling vine with tendrils to hold two pots of ivy or flowers. Bracket, \$2.50. Hand Craft Studio, 820 Lexington Ave., New York

Shopping



THE three beasts above were not filched from some sportsman's trophy room—they are fountain-heads, if you please. Even the tiniest of gardens needs a tinkling stream of some sort to complete it and it was with this in mind that I chose these small spouts. The topmost, a very seagoing dolphin, is of shiny bronze to which the passing wind will add a lovely green patina. It is 7 by 5½ inches in size and costs \$12.50. In the center is a green terra cotta lion measuring 6 by 6¼ inches; \$5. The third, a lead lion, is 5½ by 5 inches; \$7.50. Erkins Studio, 255 Lexington Ave., N. Y.



HERE'S a tool kit that is a tool kit—a boxful of first aid for gardens assembled by an experienced nurseryman who can call a spade a spade and know what he's talking about. In the strong, laminated wood case, which measures 25 by 9 by 4 inches, are the following essential instruments for the earnest gardener: a weeding hook, a broad trowel, heavy pruning shears, garden line, weeder and asparagus knife, flower cutting shears, grass shears, pruning knife, rubber kneeling pad, waterproof labels, folding rule, washable goat-skin gloves, and a garden guide. Box is waterproof and has a strong lock. \$15. Hammacher-Schlemmer, 145 East 57 Street, New York

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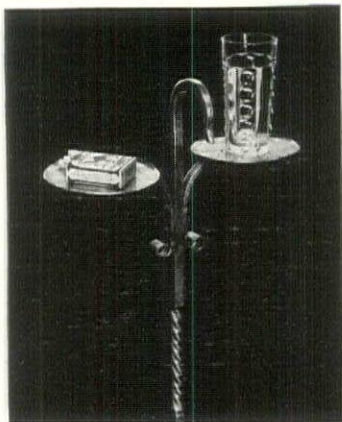
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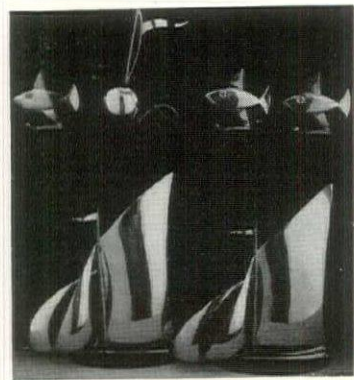
THOSE of you who kept your out-of-doors diet well balanced on the teapike last summer will welcome this new version which looks for all the world like an odd sort of cane and is made of hand-wrought aluminum, than which there is no material more practical for outside use. It's non-rustable, and as easy to clean as a kitchen pot. The discs are decorated with a motif of oak leaves. \$5. Baphé, Inc., 15 East 48 St., New York



BIRDS like these add local color to the rustic scene and have none of the disadvantages of their natural brothers. When you pose them where you think they'll be most effective, they'll stay there for endless lifetimes—which is practically endless. Bodies are terra cotta—baked so it does not crumble, and the legs are metal. Each feather is perfectly made, and in color rivals Nature herself. The smaller is 28 inches tall and is priced at \$20. The other, 32 inches tall, is \$35. F. B. Ackermann, 50 Union Square, New York



THE old-fashioned Morris chair must have modelled for this modern one of rattan with adjustable back that should satisfy the most utter summer laziness. The seat, too, is pitched at a relaxable angle, and two removable cushions add their invitation to indolence. Frame is natural finish rattan, but may be had in colors. Cushions are upholstered in blue and green basket-weave material. \$33. Reed Shop, 203 East 49 Street, N. Y.



**Chrome-metal
TABLE
DECORATIONS**

Ships, 7½" . . . \$15
Fish, 2" \$1.50
Buoy, 4½" . . . \$5.75
Postpaid

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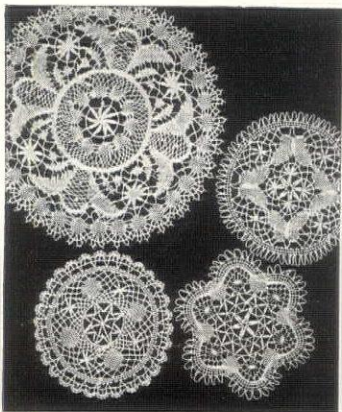


POSSESSING a natural beauty, the bench above will look as if it had grown in any garden in which it stands. Certainly its teakwood frame will last as long or longer than the trees there, and will weather to a lovely, woody gray shade. The scrolled panels as well as the braces are hand-wrought iron. Length, 5 feet. Price, \$125. Florentine Craftsmen, 45 East 22 St., New York

Around...



THE four little doilies below do look like snowflakes—and that's just why they're so effective on summery tables. Don't you get delicious shivers down your vertebrae when you picture them as a background for those iced, warm-weather desserts? All are handmade Cluny lace. The large size, 10 inches in diameter, costs \$3 a dozen. The three smaller ones are 6 inches in diameter and are priced at .95 a dozen. Elba Oddities, 320 Fifth Ave., N. Y.



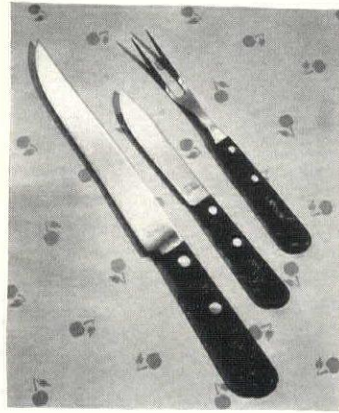
WHEN a bathroom is so small you can't swing a toothbrush in it, you need a hamper like this that also serves as a table for bottles and such. The secret is a panel in front through which deposits are made, the top remaining stationary. The whole measures 12 1/4 by 18 by 10 inches. White; decorations in blue. Other colors to order. \$28.50. Au Bain, 751 Madison Ave., New York



AT LAST I've discovered one way in which Charity can be made to begin at home, for the purchaser of the attractive tea set pictured above not only aids unemployed members of the architectural profession, but likewise acquires some very fine Lenox china. These tea things are ivory-colored, with reproductions in sepia of buildings important in United States history, drawn by Schell Lewis. The edges are purple luster. The set consists of nine pieces including six cups and saucers; costs \$35. Tea plates, \$1.50 each. This set is sold by the Women's Division, Architects' Emergency Committee, 115 East 40 St., New York



BEDCLOTHING in Spring should look fresh and cool and summery by day and be comfortably warm by night—for this is a deceptive season when the temperature drops surprisingly at sundown. The coverlet above is a successful combination of both these qualities. Its calico covering is bright, sunshiny yellow patterned in red—the hand-sewn, scalloped edges bound in bright red to match. Inside is real lamb's wool. Quilting, in a chrysanthemum design, is also done by hand. Dimensions, as cut, are 72 by 81 inches. In all pastel colors with contrasting binding, in either calico prints or small-figured chintzes. \$9.75. Eleanor Beard, 519 Madison Ave., New York



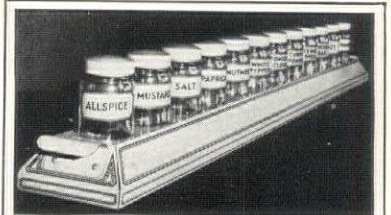
CUTLERY with rosewood handles is the last word in kitchen swank. The three pieces illustrated are stainless steel and have a de luxe mirrored finish. The large slicer, 8 inch blade, \$1.23; provision knife, 4 1/4 inch blade, .61; kitchen fork, 8 3/4 inches over all, .94. Wm. Langbein Bros., 48 Duane Street, New York. The cutlery is posing with a recent kitchen debutante—an oil-cloth in an apple design. Yellow and red, or green, blue or yellow with white. Per yard, 39c. Hammacher-Schlemmer, 145 East 57 Street, New York



CATCHING preserves on the ice-box merry-go-round, above, is Cook's newest amusement. This space-saving food container consists of a revolving platform supporting six individual lidded, transparent glass jars, each of which holds a quart of food. The clear glass shows the contents plainly. Large size, for 6 inch shelf, 5 1/2 inches high; small size 4 1/4 inches. Both 12 1/4 inches in diameter. Each \$3.50. Lewis & Conger, 45 Street and 6th Ave., N. Y.




ABOVE are a miraculous, fancy cookie press, that makes four styles of cakes, and a new midget beater. The beater is splendid for mixing small quantities, especially individual egg-nogs. You press it against bottom of mixing vessel and push stem up and down with one hand. Cookie maker, \$1.15; beater, .85. W. G. Lemmon, 820 Mad. Ave., N. Y.



What Is a Kitchen Cruet?

A convenient and attractive device for holding condiments. The sturdy stand has 12 clear glass bottles with aluminum tops that cannot corrode and indestructible labels. Have it in either blue, green, yellow, or white to match your kitchen. Price \$8.50. Send your order to Kitchen Cruet Co., 230 Park Ave., N.Y.C.

FOR
Informal Gardens



This impish Pixie, "MISCHIEF", will bring new joy to the scene. Made of Pompeian stone 20" high. \$10.00

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Giving lavishly, asking little, Hawaii wins your endless devotion. Her favorite word is "welcome"—and yours will be "stay."

She's a hundred vacation spots, all in one,—cool, gay, beautiful. Gathered here the swimmer and the mountaineer—the polo star and the yachtsman, the explorer and the student. An eden for the romantic, a cure for all who aren't.

The FOUR Pacific sovereigns of sea-luxury, the "Mariposa," "Monterey," "Lurline"

and "Malolo" with express speed and low fares co-operate with time and budget to make this summer vacation possible.

Less than five days and California becomes Hawaii. *Less than five seconds* from the time you board your ship and humdrum is changed to holiday. For ship-life wings a rapid flight of... play and rest... feasting and slumber... gay hours in a brilliant setting of more-than-modern marine luxury, hours to be happily recalled.

Check the time at your disposal and the funds within your budget. Then plan a vacation THIS summer in Hawaii measured to YOUR idea of what a holiday should cost... *but exceeding every idea you ever had as to what a vacation should be.*

Choose your ports-of-departure and return. Either San Francisco or Los Angeles will key you to the adventure ahead.



Lanai (verandah) suite aboard S.S. Mariposa

SOUTH SEAS New Zealand and Australia via Hawaii, Samoa and Fiji

Set your compass by a star hung high in Southern skies. Let it guide you gayly, luxuriously, to the Antipodes, now brought so near by the magnificent super-liners "Mariposa" and "Monterey." 16 days to New Zealand! 19 days to Australia! En route fascinating Samoa and Fiji.

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STOCKHOLM



The Old City

(From an etching by Caroline Armington)

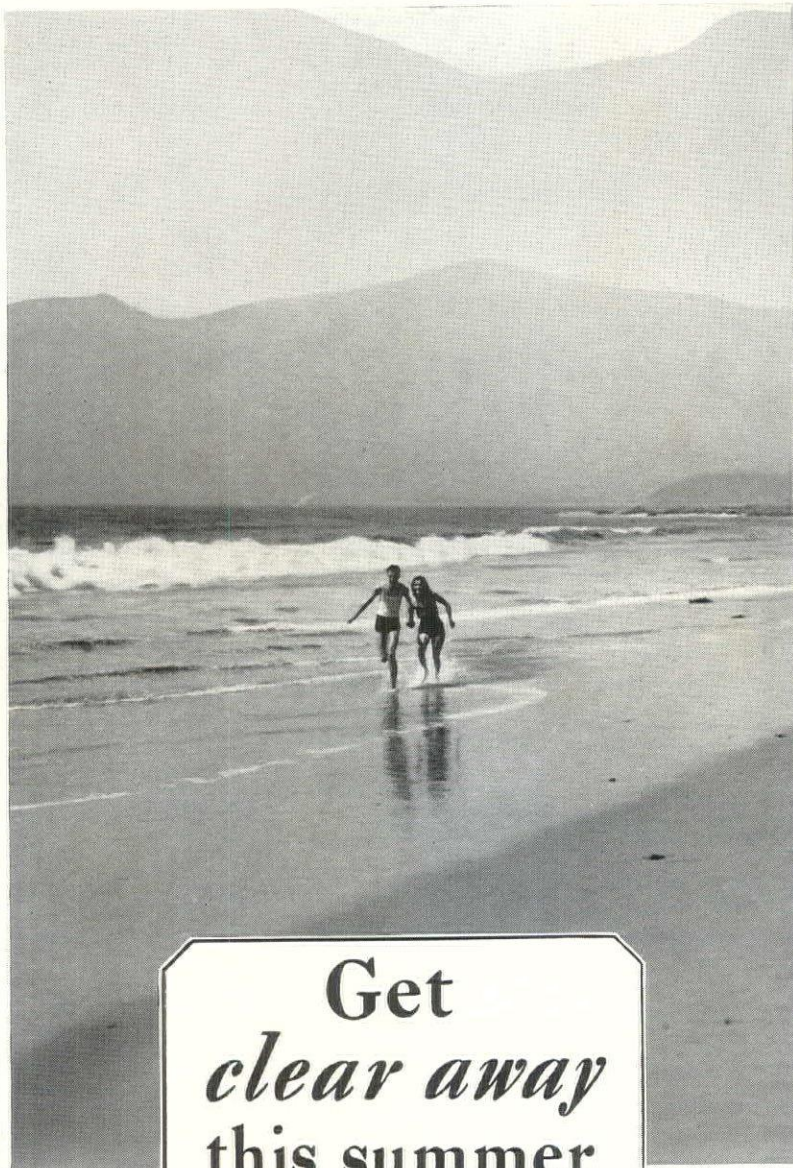
“I WISH I were going again”—that is the wistful sigh you hear from people who have been in Sweden. It is such a clean, satisfactory country. The food is so good, the service so punctilious, and the people so polite. And this year the dollars will go so far that you will have most of them left.

If you love the old, mellow things and yet insist upon bodily comfort, you should come to Sweden. It has had no war, no revolutions, for over a hundred years. It seems to have destroyed nothing worth keeping and has found room for new things in between. Next to the latest machine-made articles you find the old-fashioned handicrafts; beside the modern architecture, for which the country is so famous, are old streets with hand-carved portals of rare charm. You feel that here people with good taste have lived a long time. Come this summer.

And remember—Sweden is the gateway to all of the fascinating Baltic region.

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Get
clear away
this summer

Note what you can do in even a two weeks vacation

WILL YOU be content, this summer, with just an ordinary vacation? This year you need far more... complete *change*, new experiences, new horizons... to rebuild your vitality for the tasks ahead. Even two weeks is enough to get *clear away*... to give you, from most points in the country, at least eleven days *actually in Southern California!* And costs here need be no more than the usual expenses of an ordinary summer outing.

Southern California offers clear, rainless days, cool nights and *every* kind of vacation play. Picture yourself on the beach shown above, or sailing those friendly waters to a nearby pleasure island... exploring a mile-high forested mountain lake or scrambling over America's most southerly glacier... revelling in the foreign glamour of a century-old Spanish Mission, or a gay Old Mexico resort... riding miles on mile through palms and orange groves, dropping in on storied resort cities like Pasadena, Glendale, Long Beach, Beverly Hills, Santa Monica, Pomona and many more... dining and dancing in fashionable Los Angeles.

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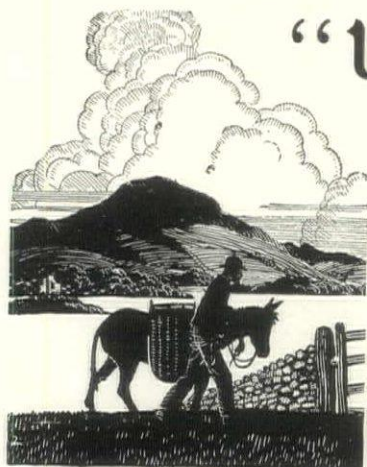
Moments abroad are too precious to be marred by uneasiness about your travel funds. Carrying cash is dangerous. Your personal check is often not acceptable. At frontier points, currency restrictions loom up to disturb you.

The solution of the problem of the safety and spendability of your travel funds is to change them into

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It's very pleasant, too, to feel that everywhere you go you're amongst friends, to be greeted on the road with “Λά βρεάς” (Fine day) or “Σο μβεαν-ηρισιό θια ύιτε” (God bless you).

It's natural you should feel at home. Sullivan, famous in the War of Independence, was the son of a Limerick man; the O'Briens who won at Machias were a Cork family; Baltimore in Maryland takes its name from a little place in Ireland. Everywhere you'll find associations with the United States.

● *Illustrated pamphlets from T. R. Dester, Vice-President—Passenger Traffic, (Dept. A-18) L.M.S. Corporation, and G.S. Rlys. of Ireland Agency, 200 Fifth Avenue, New York City, or from your own Ticket Agent.*

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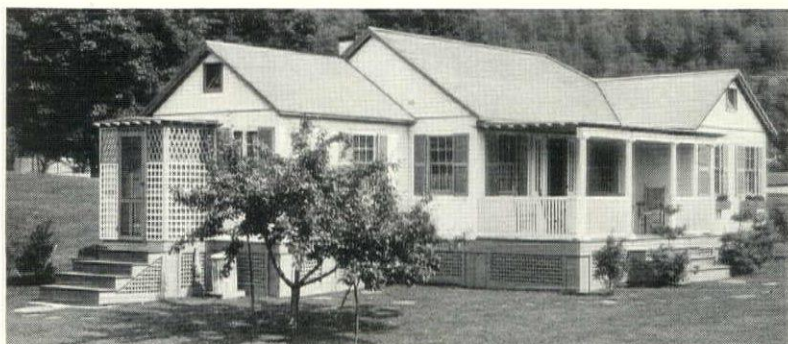
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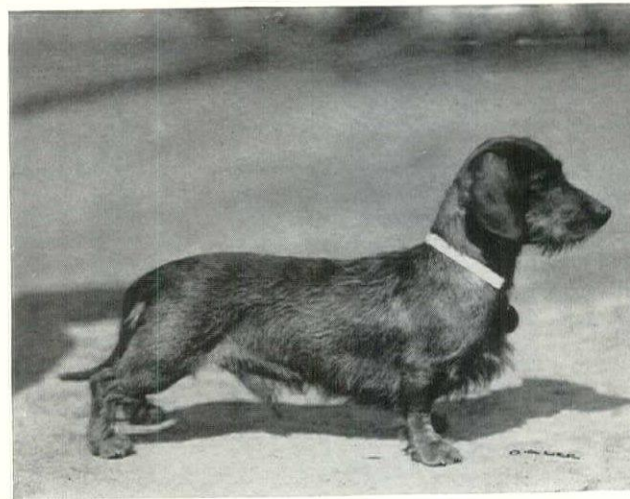
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The Rough-haired Dachshund International Champion Parmenio Ditmarsia, until his death an outstanding specimen of this too little known breed

Speaking of my Rough-haired Dachshund
By John V. A. Weaver

WHEN I say "Rough-haired Dachshund", I mean Rough-haired Dachshund. It may be a Dandy Dinshund, or an Ayreshire, or any result of canine misalliance (love-child? I suppose that would be a love-pup). I am always having to explain, argue, even battle for the racial and argue integrity of my animal, and I'm getting pretty sick of it. He has a pedigree longer than yours, sir, and he belongs to an ancient, pure race.

He, too, has been wearied and disheartened beyond all bearing; facetious insinuations are hurled at him by humans and dogs alike, and I have promised him that I shall give out the facts, once and for all. Hereafter, at the first leering comment about his ancestry, I shall bust you right in the nose. And I warn you to pass on the information to your Fido, because Mucki has my permission, at the first rude growl or lifted lip, to seize the most important part of his insulter's anatomy, and masticate it fifty times before swallowing. Only last week we had to ramonstrate with a large Bostonian and his smug Bull-terrier; and when we recover, we shall attack them again. "Squashed Airedale", indeed!

We'll have you know that Mucki belongs to the oldest, the original breed of Dachshund. When first these intrepid animals were employed in the wilds of German beetles to hunt mice and track down bees to their very

lair, they all looked like Mucki: they all had the appearance of a rolled-up doormat on wheels. Since then, hybrids doome everywhere reared their ugly heads, so that the ignorant think a Dachshund is that common creature, the sleek daeckel, the animated Blumwurst, the pancy among pets. Some few persons are familiar with the long-haired variety, easily mistaken for your Aunt Minnie's old neck-piece. Nobody gives due respect to the aristocrat of the underslung, and soon it may be too late. Mucki is one of the rare survivors from a hardier, nobler day. May his tribe the follow into oblivion the buffalo, the carrier-pigeon, and the good five-cent nickel.

I hope I have been sufficiently emphatic about my paragon's noblesse. And now I'm going on to sell you on his other virtues. His appearance, for instance. He has been compared to a furry violin, but there is a stiffness about violins which might mislead you. Mucki sags. Perhaps I had best say that he is built very much like an old cow—on a smaller scale, of course. In fact, on practically no scale at all. This low scale must have some connection with the fiscal depression, because Dachshunds have obviously been anticipating the—er—readjustment from time immemorial. They are really happy only when depressed, and their bodies are symbols. I have good reason to sus-

(Continued on page 8c)



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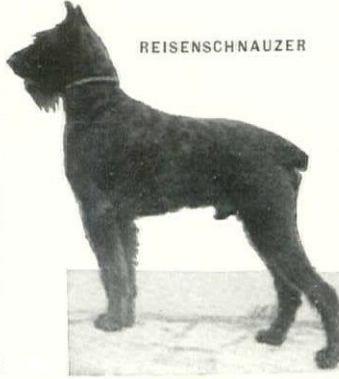
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Speaking of my Rough-haired Dachshund

(CONTINUED FROM PAGE 5b)

pect that Mucki had a share in the crash, and that he sold short at the top. He has seemed so pleased at it all. He revels in cosmic melancholy; ever since he overheard the report that prosperity is just around the corner, he has been sneaking around every corner and lying in wait, presumably to bite or kick prosperity into flight. His endearing sadness, he knows, fits neatly into the picture, and he does not wish to be a contrast.

PHYSIQUE—AND OTHERWISE

For his dejection has a tremendous charm. With his wistful whiskers and his pensive, intelligent expression, he is almost the image of George Bernard Shaw. Sometimes he reminds one of Senator James Ham (Pinkie) Lewis. His eyes, however, are large, soulful and sympathetic, like Clark Gable's. His figure, it must be confessed, leaves something to be desired. The front quarters (*vorschiff*) are supported by two large paws which are always spread in the first dancing-position, indicating thirteen minutes to three. A yard of round dog hangs down, almost resting upon the floor, until it is taken up by the rear paws (*hintertreppehaus*) and at the end is a foot of tail (*fahrstuhl*) which is, even upon the saddest of occasions, in a state of perpetual commotion. The whole is covered with a burnt-orange shade of fluffy fur.

His habits are as fetching as his appearance. In the morning he sleeps upon one's bed, to which he has scrambled after scratching and whining until rage has forced capitulation; at mealtime he naps between chairs, where the maid can fall over him; in the evening he dozes upon the hearth, with his head in the ashes; and at night he can be relied upon to snore in the best chairs, which he scratches up a little. During his waking minutes, he has often been known to waddle several hundred yards—usually in the direction of food. The feeding problem is simple. He eats everything, including dress-shoes and silk neckties. He cares naught for romance, although I

admit he seems greatly attracted by tweed skirts.

He speaks German with a very guttural "r"—his accent is undoubtedly Bavarian, since he was born in Munich. This is noticeable chiefly in words like "hier", "wir", "dir", etc., or in the angry cry with which he warns off unwelcome intruders, the word "heraus!", delivered sharply and repeatedly. If he is pleased with the visitor, his courtesy goes so far as to express itself in a joyous "Hoch! Hoch! Hoch!". He has a good deal of difficulty with English; so far he has learned only one word, with which he invariably greets me. He cannot quite master an "I", so that I am always treated to a loud "Herro!"

This greeting occurs with passionate joy if I have only so much as left the room for a few minutes. Other dogs may love their masters; I have never seen such capacity, in any living creature, for adoration and worship. It warms my heart, it awes me. His patience, his kindness with children is incomparable. I have seen my small son maul him, haul him around the room by his tail, ride on him, imprison his head in a water-bucket. Never a snarl or a protest, beyond a mild, dismal squeak.

AND THERE ARE OTHERS

Get yourself a Rough-haired Dachshund, I found Mucki at the Hungaria restaurant in London. There are a dozen or more in England, and Germany holds a number of these treasures. I believe they can be discovered at several kennels in the United States. If what you look for in a dog is devotion, sympathy and personality, here is the ideal. And, best of all, he is guaranteed to provide you with a loud laugh every thirty seconds.

EDITOR'S NOTE: It is now a well established fact that the Dachshund is now riding a mounting wave of popularity in the United States. This is quite as it should be, for the breed, whether rough-coated or smooth, is eminently satisfactory.

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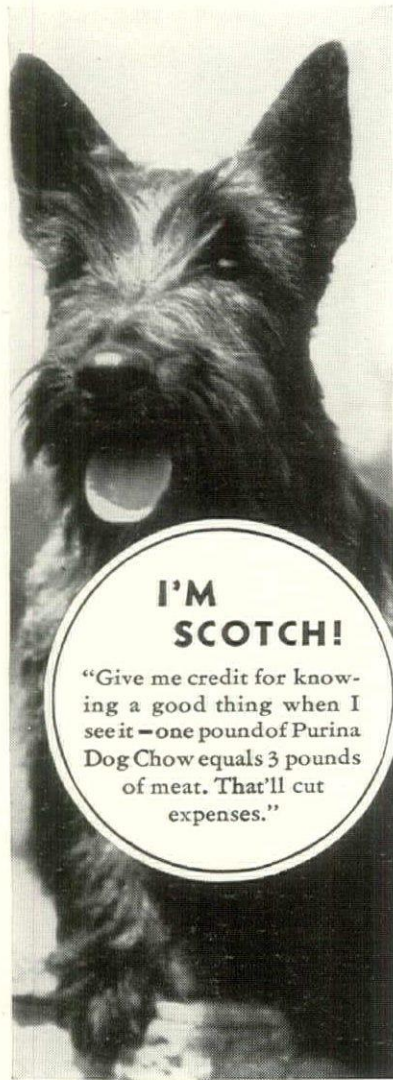


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This month's illustration

THE dog shown at the head of the editorial column in this month's issue is the roughcoated Dachshund Parmenio Ditmarsia. This dog was imported for exhibition at the Madison Square Garden Show, but, unfortunately, was one of the victims in a very sad poisoning case, and died February 2nd. Aside from his outstanding qualities as a show dog, his importer speaks of him as a charming little fellow with pleasing personality and keen intelligence. During his short time in this country he was a charming companion.

Parmenio had a rabbit color. His coat was wiry and did not need to be

trimmed, which is a decided exception to the usual condition. His breeder was Theodor Witemaak in Hamburg, Germany, who is known in all European countries as the leading breeder of roughcoated Dachshunde. In Europe Parmenio was considered as a model, with a typical roughcoated head and expression. Parmenio was often shown but was unbeaten. He had 31 first prizes and a State prize. He was a noted Field Trial winner. Also in the Show at Dortmund, Germany, June 12, 1932, he was honored by the Federation Cynologique Internationale, Brussels, Belgium with the title, "Champion International de Beauty".

A question and its answer

I HAVE recently purchased a five-months-old Scottie, physically sound and of excellent breeding, but apparently quite timid. He has plenty of assurance where other dogs are concerned, but with strange people—well, he just cringes. Can you suggest how to handle him?—J. J. W.

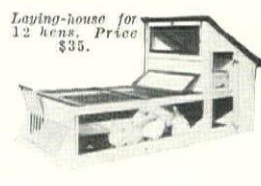
Answer: Your problem is really a simple one. Probably the dog came from a large kennel and has had little or no experience with the outside

world, so he can't be blamed for viewing it with distrust. The thing to do is take him about with you as much as possible, thereby gradually accustoming him to strange sights and experiences. Do not rush matters, and reassure him so that he will feel it's all right, after all. It is just a question of giving him a chance to get used to things in a calm, quiet way. In a month, probably, his confidence will be quite well established.

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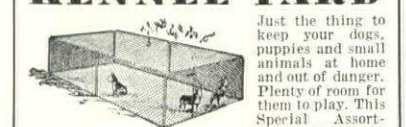
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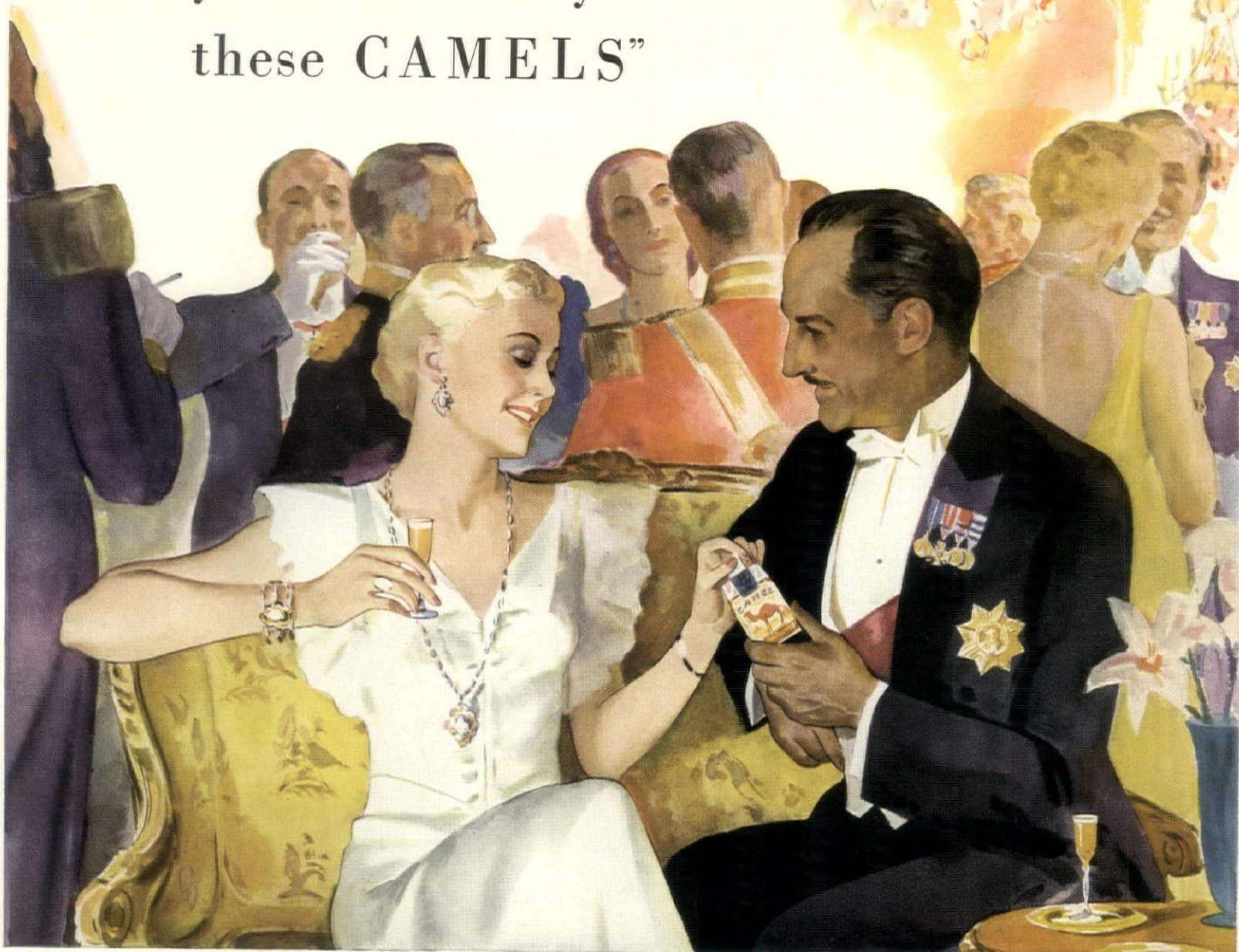
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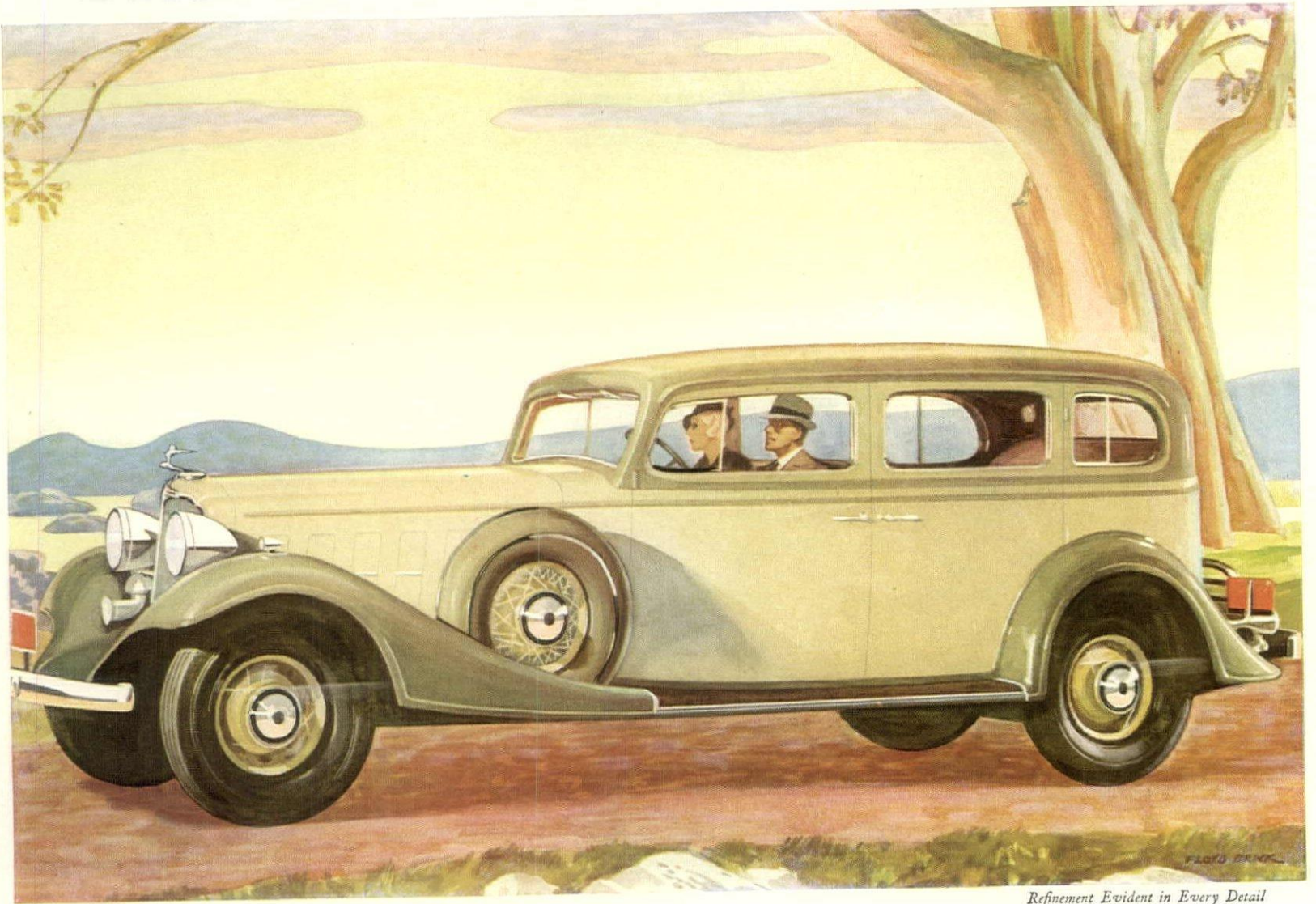
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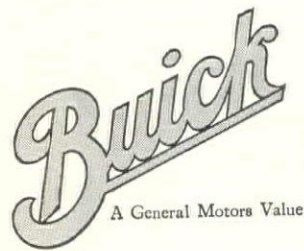


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Q. Do you give advice of a vocational nature to students who are rather at loose ends after their high school work?


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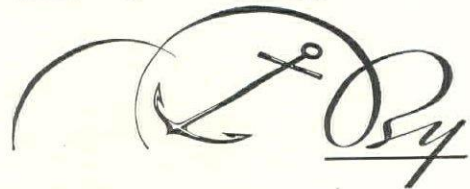
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SALT OF



Looking seaward. Mr. William McFee, the distinguished author, exchanges reminiscences with Junior First Officer T. P. Smarden on the boat deck of the Aquitania. Mr. McFee, before retiring to write his novels of the sea, spent some twenty years sailing the seven seas in tramps and liners.

"Crossing the Atlantic today, and looking back over the years since I first went to sea, I am reminded that ships may change but the sea does not. That's why there is something changeless about real seamen. The men who have grown up in the Cunard tradition and who officer the great Cunarders of today are the same as they always were — the salt of the sea. I was brought up among them, and I know them.

"It is, of course, a busman's holiday for me to go on a voyage, but there is a fascination in knowing that in spite of all the marvelous improvements in a present-day giant liner, the vigilance and discipline of the old-time merchant marine are still there. Sitting in the smoke-room, while the ship feels her way in thick fog, I know the Commander, high on his bridge, watches with a seaman's eyes and ears. His fathometer tells him his soundings almost to an inch, but none the



The Aquitania meets a squall. The Captain has just altered the course 10 degrees to starboard and the Junior Officer of the watch is checking the new course by the "repeater gyro" . . . a compass controlled by the master gyroscope below decks.



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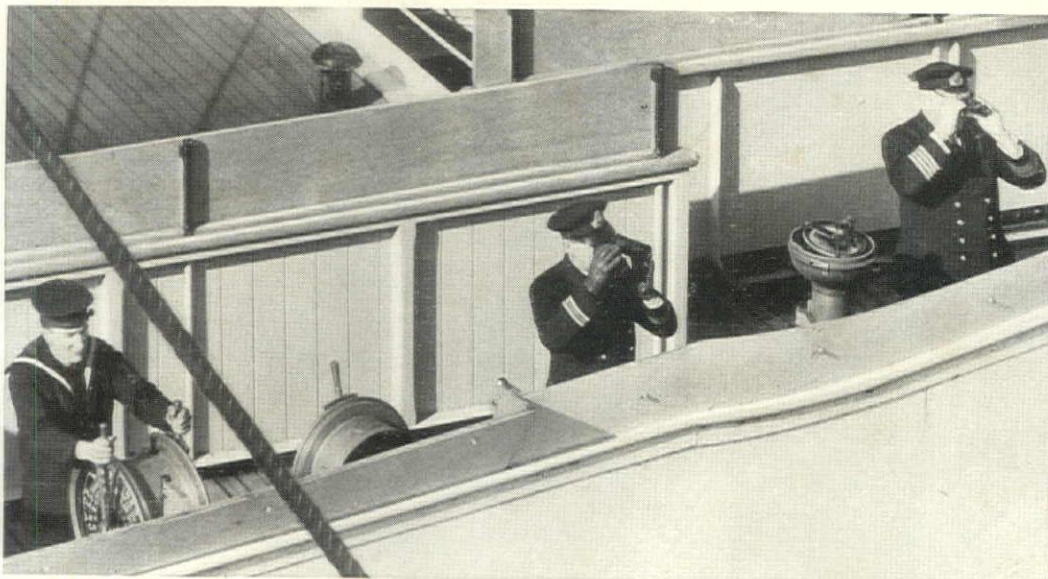
WILLIAM McFEE

less, in shallow waters, he will have the quartermaster heave the lead from the 'chains' to confirm his depth by the line and to check his bearings by samples of the ocean floor. The Sperry Gyroscope that automatically controls his course would in my young days have been just a crazy engineer's pipe dream. The radio direction finder gives him his ship's position with uncanny speed and accuracy. Submarine signals warn him instantly of any approaching danger. Yet he and his First Officer on the bridge and the two lookouts in the Crow's Nest are intent on every shape and sound—theirs is the final responsibility. No one will ever find a substitute for fidelity and vigilance. The marvels of science and inventive genius may aid immeasurably, but it still is men who navigate a ship—and those who navigate Cunarders are master mariners. Every officer from the Captain right down to the Junior Third must hold a Master's Certificate."

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SOUPS

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PORTRAIT OF A STUDIO. The cover this month is a portrait of decoration in a studio. The artist who did the overmantel and, in turn, made the portrait is Louis Bouche. The owner is the Viscount Simon de Vaulchier and the apartment is in New York. Done with modern furniture and colors, the equipment of the room is very simple. Its focal point is the modern mural painted on glass by Mr. Bouche.

VIRGINIAN GARDENS. To some parts of the country gardens are a new story and to others an old one that grows richer with the re-telling. In Virginia are to be found some of the most beautiful and memorable gardens in the country. Softened by age, lush-grown in a well-tempered climate and hallowed by the association with garden lovers of the past who took pride in them, these Virginian gardens are worthy to be numbered among our national monuments. Starting on the 25th of April, an opportunity will be given the public to see these gardens. Under the auspices of the Garden Clubs of Virginia a tour will be made to one hundred gardens. Full particulars about this tour may be obtained from the headquarters of the clubs, which is at the Jefferson Hotel in Richmond.

PINKS. Down through the ages one of the pet flowers has been the Dianthus or pink and in the course of time and contact with many people it has acquired a multitude of names. *Dianthus barbatus* is called London Pride, London Tuft and Pride of Austria. *Dianthus caryophyllus* bears such common names as Gilliflower, Incarnation, Indian Pink, Jack (because they were sold by "Jacks" as the itinerant flower peddlers were called) Janet-flower, July Flower and Ley, the last an old Lancashire name. *D. deltoides* is either Maiden Pink or Meadow Pink and *D. plumarius* is Single Gilliflower, Small Honesty, Indian Eye. Old Thomas Tusser in his *Five Hundred Points of Husbandry* includes Pinks among the "herbes, branches and flowers for windowes and pots."

CHINA AS HISTORY. Those who enjoy collecting the porcelain of Chelsea and Bow and the ceramic glories of Meissen and Nymphenburg are, in a manner of speaking, collecting social documents. Apart from the historic development of its technique, porcelain also reflects the tastes and thought of its time. It epitomizes the fashions and social moods of its era. Without the conventions and make-believe of sophistication it can scarcely exist. There was the 18th century, for example. In painting Watteau and Goldoil expressed its coquetry and the little figurines—those dainty ceramic rogues of the era—substantiated it in biscuit and glaze. Eventually the influence of Wordsworth, Rousseau and Goethe produced a sentimentality that soon found its way into porcelain products.

WHAT THIS COUNTRY NEEDS. In addition to having a good five cent cigar, what this country needs is a good \$5,000 house. In the series that it is now running, House & Garden will show several of them.

ANCIENT CUSTOM. There is an old bit of doggerel that began—

*Two gentlemen their appetites had fed,
When, opening his tooth-pick case, one said, etc.*

which makes us wonder if, among the variety of strange objects that collectors pursue and assemble, the tooth-pick case isn't as quaint as any to go after. They once were subjected to the silversmith's best skill and the fine craftsmanship of the worker in tortoise-shell.

NOCTURNE

The windows of the moon grow bright;
Across the dancing-floors of space
The planets glide, each in its place;
The *pas-seul* of a meteorite
Flashes across and leaves no trace.
The rose fills all the summer night,
The fire-fly trims his tiny light,
And Love seeks the enchanted force.

Deep in the woods the shadows dance
With soft-eyed moon-beams hand-in-hand,
And dreams in ghostly corners sit,
And sentinels in copses stand,
Guarding the silence exquisite;
Cheek lies in cheek in endless trance.

—RICHARD LE GALLIENNE

DATED. The other day there arrived in the morning's mail an invitation to an exhibition of Early Modern Architecture. Possibly someone can tell us whether we are now in the days of Middle or Late Modern . . . and after that, what?

DEDICATION FOR A BIRD BATH

Birds of all feathers, birds of bush and hedge
Or distant meadow, wood, or mountain-ledge,
This silver pool we place among the flowers
For your delight, for your delight is ours.

—ARTHUR GUTTERMAN

STILL MORE RECOGNITION. A fresh index of the growth of ornamental gardening as a factor in American life is furnished by the establishment of a series of weekly lectures on landscape architecture at the New School for Social Research, in New York City. The speakers who have been chosen are all leading authorities in the horticultural and landscaping field, and their subjects deal with the history and design of gardens, practical considerations for selecting the proper materials, and the maintenance of the garden. This series began on March 1st and continues until May 10th.

GERTRUDE JEKYLL. The world of gardening suffered a great loss in the death of Miss Gertrude Jekyll, V. M. II, which occurred at her home, Munstead Wood, Surrey, England, in her 90th year, on December 8th.

Painting was her first choice of a profession, but the practice of this art was stopped by myopia. Substituting flowers for paint as a medium of expression, she turned to horticulture and interior decorating, and later to writing, becoming joint editor of *The Garden*.

She was the author of many well-known books including: *House and Garden*, *Wood and Garden*, *Wall and Water Gardens*, *Old West Surrey*, *Flower Decorations in the House*, *Annuals and Biennials* and *Colour Schemes for the Garden*.

Miss Jekyll was a successful hybridist and her contributions along that line have proved well worth while; *Nigella* Miss Jekyll (*Love-in-A-Mist*) is a general favorite, and the Munstead Poppy and Munstead strain of *Polyanthus* have found a place in gardens everywhere.

As a designer of landscapes, Miss Jekyll had few equals, and the gardens she made had a far reaching influence in molding the trend of gardening taste the world over.

In addition to this, her passion for beauty found expression in a variety of other ways. Owing to her retiring disposition, only her friends knew how variously gifted she was—there was hardly a useful handicraft which she had not mastered. Her accomplishments included modeling, carving, photography, carpentry, wood inlaying, wrought iron work, gilding and embroidery.

A FRESH FIELD. The prospect of beer staging a come-back some time this year has opened up a long dormant branch of the architect's profession. Right now a few drawing boards are busy mapping out brewery alterations. For the architects who will make their debut in this field, one of the architectural magazines has lately published a very comprehensive article on the planning of breweries. And since architects and decorators have already tried their imagination on the home bar and the artistic "speak," they doubtless will extend it further to include, when it comes into popular acceptance, again, the public refreshment bar.

PERSISTENT SLUMS. A generation ago New York City counted 640,000 family units of habitation—old law tenements—which at the time were outlawed as unfit or undesirable for living. Today, of this number 525,000 still exist and most of them are used. What is true of New York is doubtless true of many other cities. Eventually we will realize that slums must go and public-spirited citizens must work together for their abolishment.

THOSE STately HOMES. When one sees those stately homes of England which have served generation after generation and stood firm amid changes or changed with them enough to be habitable, one wonders why we can't have that sort of home stability here. The average life of all buildings in this country is approximately forty years. Nor is it the buildings' fault that this is so short. They become obsolete through changing human desires or economic trends or are destroyed by fire and other calamities. We buy a home with the eventual purpose of selling it. We move into a house with the assurance that we can always move out of it. Some even pray for a good fire. After seeing some of the horrible architecture and jerry building of these homes, such a prayer seems only reasonable.

"There—the last
Aero Convector's in . . .

* THE
AERO
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... Good-bye—
see you again in 1983"

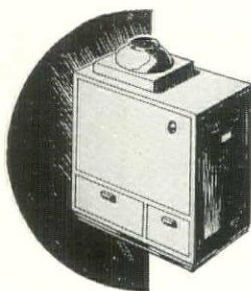
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RICHARDSON WRIGHT, EDITOR · ROBERT STELL LEMMON, MANAGING EDITOR
 MARGARET McELROY, ASSOCIATE EDITOR · JULIUS GREGORY, CONSULTANT

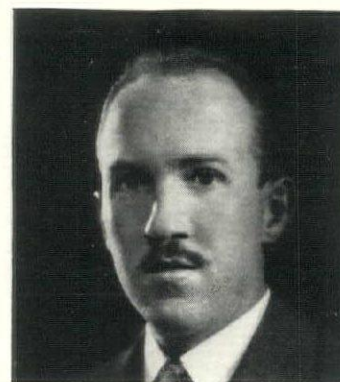
VOLUME LXIII, NUMBER FOUR. TITLE HOUSE & GARDEN REGISTERED IN U. S. PATENT OFFICE. PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY; FRANK F. SOULE, BUSINESS MANAGER. EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, GRAYBAR BLDG., LEXINGTON AT 43RD, NEW YORK, N. Y. EUROPEAN OFFICES, 1 NEW BOND STREET, LONDON, W. 1; 65 AVENUE DES CHAMPS-ÉLYSÉES, PARIS. PRINTED IN THE U. S. A. BY THE CONDÉ NAST PRESS. SUBSCRIPTIONS, \$3.00 A YEAR IN THE UNITED STATES, PORTO RICO, HAWAII AND PHILIPPINES; \$3.75 IN CANADA; \$4.50 IN FOREIGN COUNTRIES. SINGLE COPIES 35 CENTS.



Anderson McCully is one of that small, select group who have pioneered in bringing the splendid galaxy of our western wildflowers to the notice of American gardeners. She has been a plant lover from childhood and for years has lived among the flowers of which she writes



Robert M. Carrère, A. I. A., who begins a series of articles on Italian Provincial furniture in this issue, is an American who practiced architecture in Florence over a period of eight years. He has designed residences in Paris, Biarritz, Rome, Florence, Pisa and the Tyrol



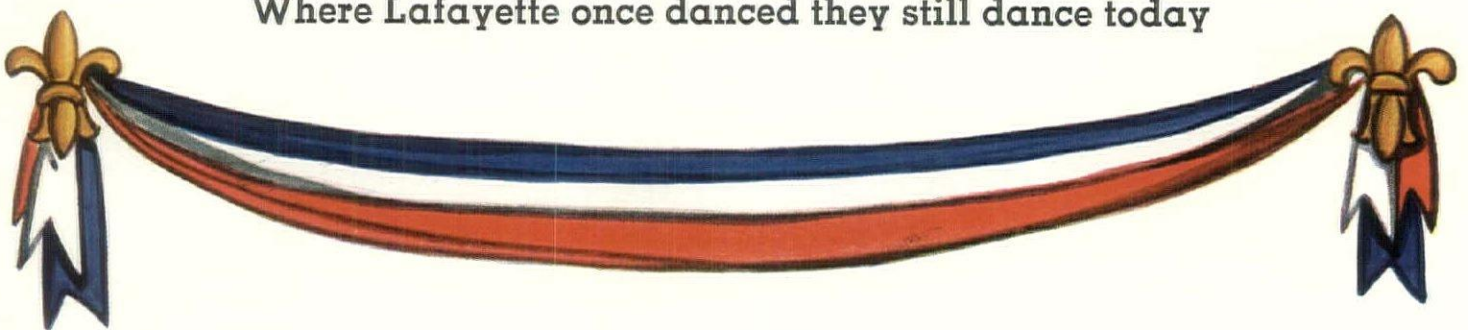
Eastman Studts together with his partner, Harvey Stevenson, designed House & Garden's Fourth Little House and the Jeffersonian one in this issue. This firm was awarded Honorable Mention in the annual exhibition just held by The Architectural League of New York

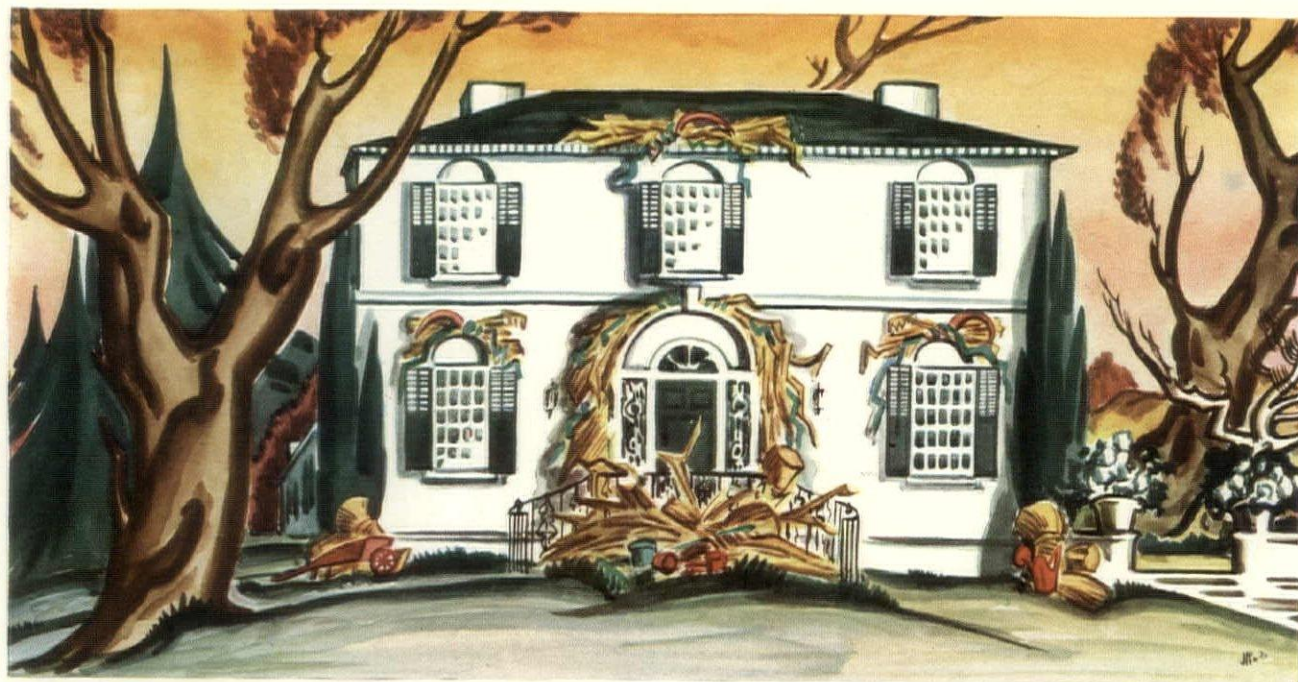
**WHO IS WHO IN
 HOUSE & GARDEN**



DESIGNS AND SKETCHES BY JAMES REYNOLDS

Where Lafayette once danced they still dance today





HARVEST FESTIVAL AT BOMBAY HILL

Party dresses for country house fêtes



ONE late February morning in the 1780's two girls were industriously working on the ballroom floor of a country house at Georgetown, in Maryland. They were carefully sketching Roses in colored chalk—great Cabbage Roses and wreaths of Bay and garlands. Finally drawing their way to the door, they stood up to contemplate their handiwork. Roses everywhere! Roses fit for a hero! Heroes simply must have Roses to tread upon, and where could one get Roses in February?

That night the doors were flung open, and the first to tread that flowery floor was the Marquis de Lafayette.

Ever since, on the same February night, a Lafayette ball is given here at Tudor Place in Georgetown—given by the descendants of those who gave the first ball. In the semi-circular entrance hallway still hangs the portrait of himself that Lafayette gave to America Peter, hostess at the first ball. Today Armistead Peter, 3rd, is master of the house.

No longer do young ladies draw Roses on the ballroom floor. Instead the outside

of the house is decorated for the fête. Up under the eaves are hung great swags of red, white and blue satin cut in the form of ribbons and caught with gilded ornaments—the Fleur-de-lis of France and the American eagle alternating. At each side long streamers fall almost to the ground.

Over the door hangs a large circular plaque on which is painted, in relief, a profile of Lafayette. Large gilded leaves and tri-color ribbons surmount this and on one side is draped an American flag and on the other a French, with elaborate loopings of gold cord and tassels. Huge white candles thrust into black iron candelabra stand either side the door. This gay treatment, together with the other decorative ideas given in this article, were suggested by James Reynolds.

Decorating the outside of houses for parties and fêtes has long been a custom on the Continent. In some sections Americans venture to garland their doorways and windows at Christmas. Aside from this, all our party decorations are kept indoors. Why not start the custom of decorating the outside of the house? It lends an air of gaiety to your place. Your guests will catch the party fever as soon as they approach the house.

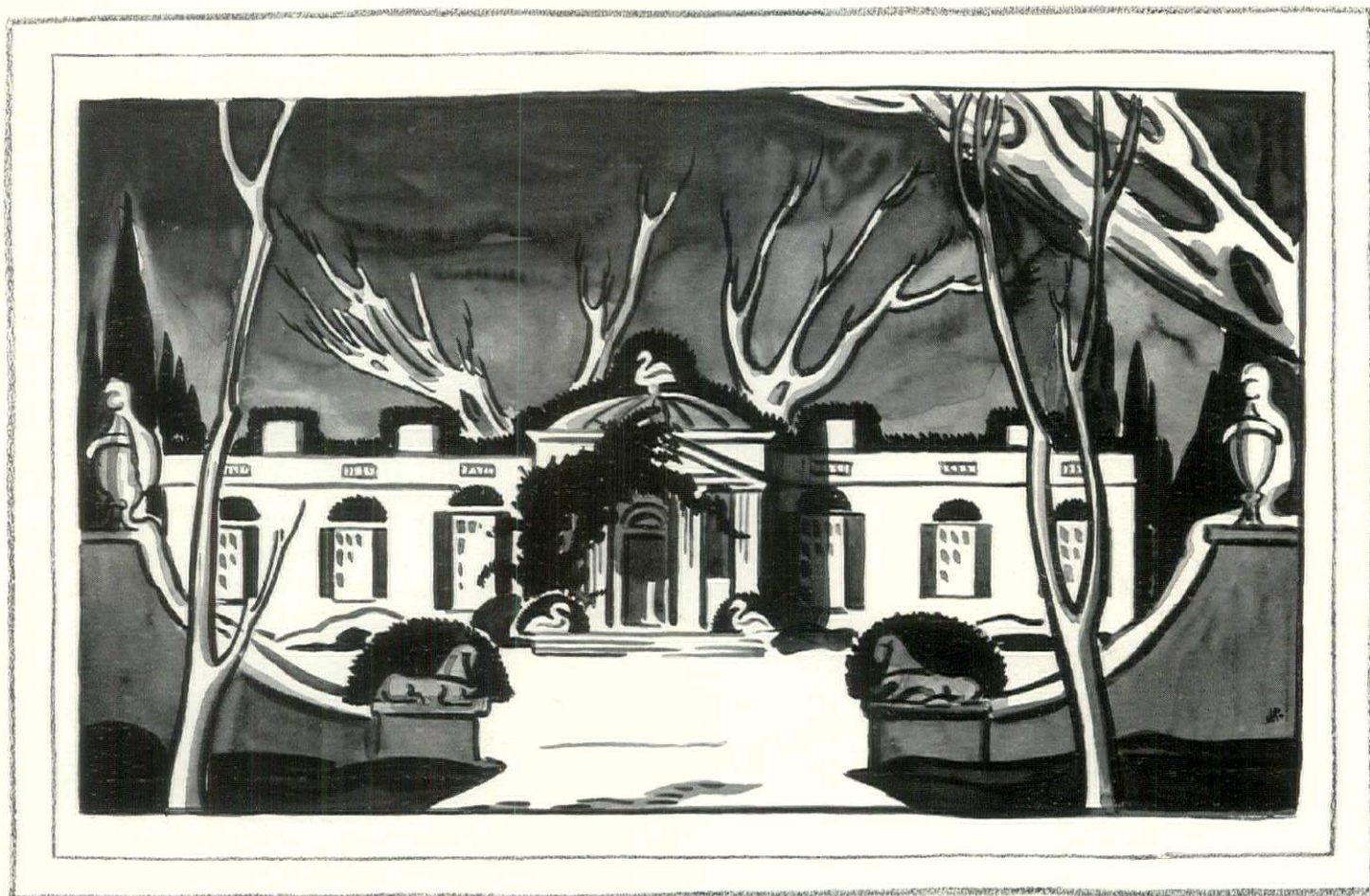
To see just how this Continental idea

could be adapted here, we have taken five types for five different kinds of parties. The Lafayette hall at Tudor Place has already been described. For an autumn party a house in Lenox was selected, for a skating party a Long Island house, for a midsummer fête a New Jersey Dutch Colonial house, and for a beach party a duneside boat house.

"Bombay Hill," the home of Mrs. Edith Morgan, stands on the crest of a hill looking toward Lenox. On all sides the farmlands stretch away to the horizon—soft meadows and rustling wheat fields and blocks of corn. To decorate a house such as Bombay Hill for a harvest party one might turn back to 18th century France for suggestions.

Over the entrance door and windows could be arrangements of golden wheat sheaves and corn shocks tied with brilliant green bunting ribbons in which are caught gilded scythes and rakes. At each corner of the house is built up a still-life arrangement consisting of a wheelbarrow, watering can and flower pots. The wheelbarrow and can might be painted a bright blue





STARLIGHT SKATING PARTY AT LITTLE IPSWICH



for the occasion. In the curve of the entrance stairs is another grouping of wheat and corn with pumpkins heaped around the base.

For a winter night skating party we chose "Little Ipswich," the country place of Mr. and Mrs. Chalmers Wood, at Syosset, Long Island. The house, as designed by Delano & Aldrich, is a classical one-story structure consisting of the main body facing the entrance court, and two wings that extend from this to enclose a wide paved terrace that looks across a stretch of gently sloping lawn to a wide pond.

Since the house is formal, the decorations for this party would be consciously stylized. The entrance of the court is marked by facing sphinxes. Behind these, would be placed semi-circular fans of wire thickly covered with dark evergreen boughs and sprays of Rowan berries. The same kinds of fans could be used as lunettes over the windows, and the front of the chimneys marked in the same manner. Because of the charm of its silhouette, the house would be entirely outlined by a thick rope of evergreens. Mrs. Wood, having a penchant for swans, has used them as a decorative motif throughout the house.

One stands as a terminal to the entrance cupola, and is thrown into relief by the evergreen rope. At each side the entrance portico could stand others, made life size out of wire covered with white Chrysanthemums backed by a fan of evergreen and colorful berries. Since this is to be an evening party, both the entrance court and the pond would be made bright with floodlights.

Even a small suburban type of house is adaptable to outside party clothes. Say a Dutch Colonial type such as is found in northern New Jersey and many another section. Proportions of these houses are generally excellent and they have an air of combined dignity and comfortable living. How could you enliven such a house for an early summer party?

The garden would be at its height and flowers plentiful. Choose a color scheme of orange, blue and white. A great rope of white Daisies and Black-eyed Susans mixed with green Oak leaves would festoon the dormers. The posts supporting the front roof overhang could be built up into pillars by surrounding them with fine mesh chicken wire. Three-fourths of their height would be covered by orange Marigolds. Then capitals could be made with fan-shaped bunches of blue Cornflowers and Delphiniums.

As the house in mind has an interest-

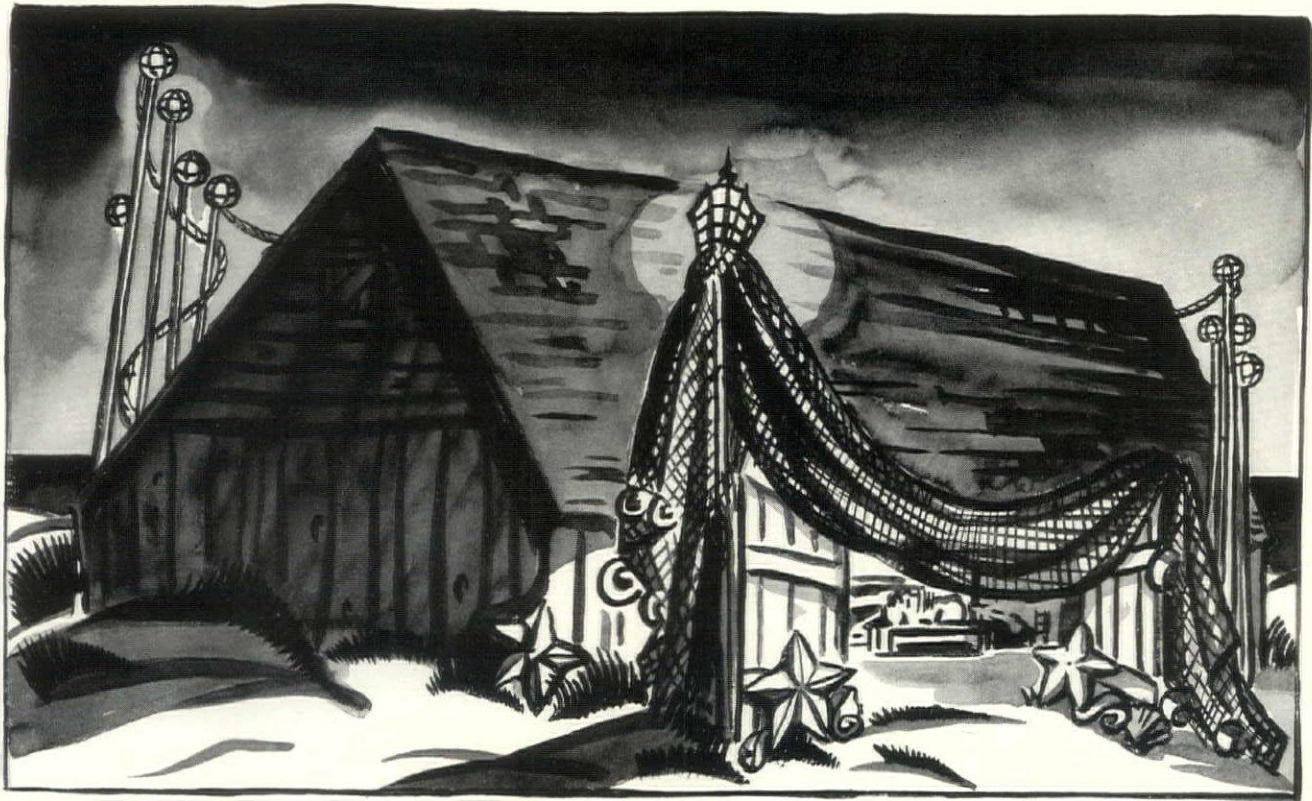
ing foundation planting of dark evergreens and other clumps of them at the entrance, these can be brightened by placing in front of them wooden tubs painted white in which are massed orange Marigolds with a center of blue Cornflowers. This gay idea is illustrated on page 21.

All along the Atlantic Coast, where fishermen put out to sea, you will find old barn-like boat houses. Roomy, graciously proportioned, their unpainted sides have faced the elements for many a year until the salt spray and burning sun silvered them to a beautiful soft gray. The owner of one of these barns might give a nautical party on some clear August night.

Long lobster-pot poles, bound together with ropes, are topped by globular ship's port and starboard lanterns of red and dark green glass. The great doors are flung wide showing a softly lighted interior with long trestle tables loaded with great pots of clam chowder, shrimp and lobster salad, brown bread and rum punch.

Draped over the doorway is a huge and decorative fish net. And piled about the entrance are amusing groups of giant starfish, cut from wallboard and painted, and glistening conch shells of purple, pink and white.





PARTY dress for the house above consists of a great rope of Daisies, Black-eyed Susans and Oak leaves festooning dormers; posts are wreathed in Mari-golds with capitals of Cornflowers and Delphiniums

A BOAT house is made festive for a mid-summer party with lobster-pot poles roped together and hung with a huge decorative fish net. Piled about are groups of giant starfish and glistening conch shells



BUFFOT



A new country house under old French roofs

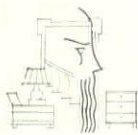
THE country home of Mr. Tony Montgomery in Fucherolles, a small French village near St. Germain, is literally made up of a collection of old provincial buildings that were found in the vicinity and assembled into one large structure. The central tower is the only bit of modern construction

BEGINNING at the picture above, continuing on to the one at left, and finishing with the large view to the right on the opposite page, a fairly complete panorama of the principal façade of Mr. Montgomery's can be put together. The covered stairway shown at the far right leads to the servants' wing

OLD timbers from a market place in Brittany contributed to the construction of the cloister, which lies behind a typical French garden that appears to have been untouched since the days of *le Grande Monarch*. Note the frieze of angels' wings and banners faintly showing on the white cloister walls



Rooms to grow old in



THE LAST decades have seen many specialists in the realm of interior decoration. A small army—the first brigade in the field—made a transient fame and some fortune as exponents of different genres of taste. That was all in the rollicking, free-spending period when the doors of Aladdin's cave were wide open and the appearance of the dragon, financial crisis, undreamed of in Wall Street fortresses. One hesitates to think how many years ago it was that Elsie de Wolfe sent the fashions of Versailles creeping uptown from Irving Place, and Grace Wood began bringing to New York shipments of Italian wares she had inspired in the dusty workrooms of Pre-Garibaldi factories still aware of an 18th Century tradition.

A tidal wave in taste—a searching for betterment in house furnishing—began in the Mauve Decade of the Metropolis. The walnut and rep, the gilt and plush, the bric-à-brac realm of smirking prettiness that knew little of the art of the great cabinet-makers and was unaware of any serious study of color, crumbled away in a storm of awakening. The country began unfurnishing. Scores of new books on house decoration appeared, a school to learn its first principles; the rare, old curiosity shops changed into antique shops and multiplied by the hundred, and the great department stores opened corners or floors devoted entirely to the craftsmanship of other centuries. The resurrection of the period room grew in such wholesale fashion and was so done to death that the term today is almost an opprobrious epithet. The decoration of the dwelling place had assumed such great importance in America in the nineteen-twenties that we stood in the eyes of art purveyors the world over as the golden gate for everything old or modern thought to have artistic value. Any careful study of interiors here, there and everywhere on the globe, reveals us as the nation possessing the highest average of good taste in every branch of artistry for the creation of a home.

RECENTLY making a sad survey of London's chief strongholds of interior decoration and finding some of the most famous marts gone—Parkenthorpe's in Ebury Street, and Francis Harper's in Chelsea, places where the great connoisseurs like Queen Mary came to browse and study—I chanced upon Robert Symonds who has assembled many perfect rooms and written numerous books on old English furniture that have given him an international fame.

"Nineteen-thirty-two finds us drastically dull," he said. "Few persons want any changes in their houses, and new rooms take over the contents of their predecessors. As for antiques—most former clients want to sell—not buy. I am about to embark on an adventure for the needs of the moment, the production of simple modern furniture and accessories founded on what is best in the legacy of the past. Each piece the work of an artist craftsman and made for durability. Good English furniture is rarer than ever, and a devastated stock market does not lessen its value. There is a crying need for new furniture to answer more than a

mode and replace what has gone to the lumber room. There will be more buyers for modern furniture when prospective purchasers are sure that it can never become an eyesore. I will build things that will live a lifetime with a man. We are all tired of changing fashions in decoration. I think it is about time to plan rooms to grow old in."

Rooms to grow old in! The phrase knocks at the door of every huntsman's house who has gone this way and that in the dim garner of the past. Every acquisitive antique lover in the course of the chase has created chambers for his spoils. In fact some of us can look back now to what seems a veritable chamber of horrors. Then there is that multitude that does not seek or experiment alone, but follows the sign-posts of what is said to be the latest idea in embellishing a dwelling place. The unthinking who want the ultimate gesture in such artistry would not bother so much about it if they realized that most new creations are rebirths. That popular bathroom with painted fish surely has an ancestor of a marble bath surrounded by a chiseled frieze of fish in a Renaissance palazzo; scenic walls as decoration for rooms exist in the Pompeian dugouts, and metal furniture, thought to be the last word of the 20th Century, was a mode in Egypt centuries before the Christian era.

NOT so very long ago an English author who is expected to be waggish said that America was divided into two classes: the interior decorating set, and the others. I think many persons who might be included in the first body can remember the time when they embarked on assembling the properties which were to resuscitate a room in a clearly defined style. What was begun as a labor of love may have ended as such, or have become just sheer labor. The room from another age that flowered across the water usually has a supercilious quality in an American setting. Often it lives in a home like some unwelcome stranger.

We all know those spaces of foreign atmosphere that exist in many an average town or country house. They are happy enough talking their own language, but are unaware of any welcoming word in Yankee dialect. In time their perpetrator looks askance at them. The day dawns when he is quite sure that they would be better off in the land that gave them birth. But that land is too distant for the moving van. As a last resort there is always the sacrificial auction, or the second-hand shop. This is the sad lesson learned by every unthinking collector.

THINGS bought as treasure trove, unless they are the finest specimens known, cataloged and ticketed with the approbation of connoisseurs, become something near the rubbish heap when resold. So, when we acquire the quaint, and even the beautiful, we must pause a moment for surety to grow. Most collectors outlive the passion for quaintness; and as for those ambient realms, we must filch from them only what is necessary to our well- (Continued on page 68)



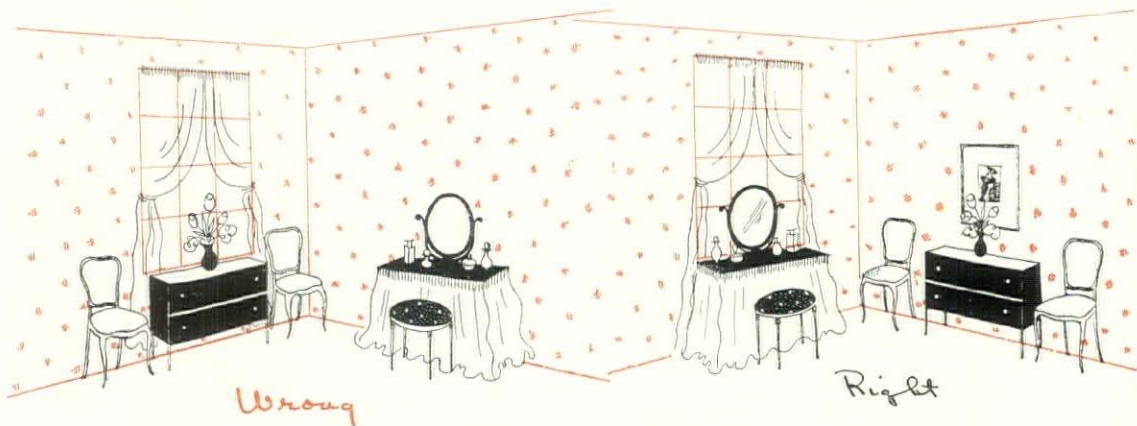
SAMUEL H. GOTTSCHO

Architecture comes into the garden

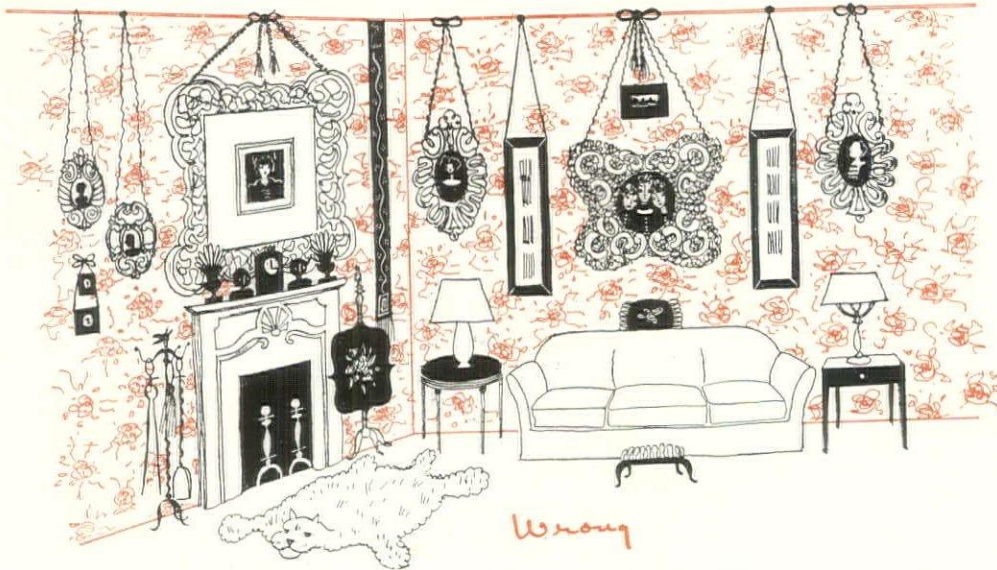
THAT fine relationship which should link architecture and garden design is well exemplified in the approach to Mrs. Jean M. Schmidlapp's loggia in Cincinnati, of which Grosvenor Atterbury was architect. Neither planting nor brick and stone work is a thing apart; they literally merge one into the other and in so doing create a composition which is the essence of unity

What's Wrong in This Picture?

How good a decorator are you? List the errors you find in each "wrong" illustration, then check your results with the accompanying "right" arrangement.

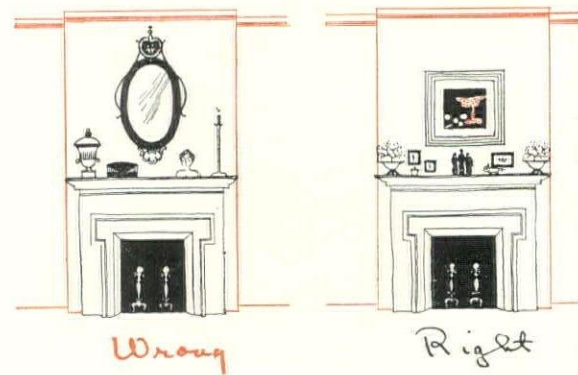
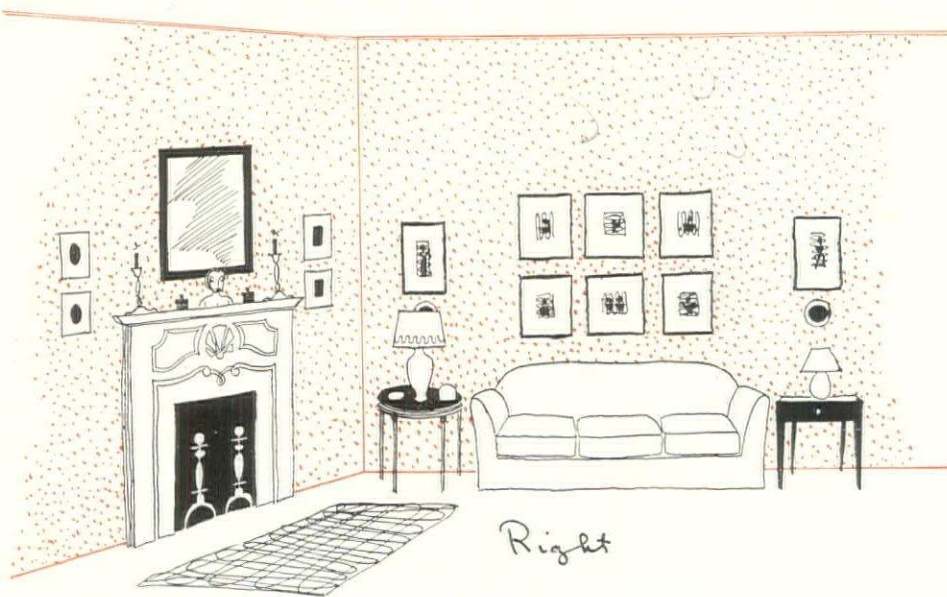


Above: Move the dressing table from the wall and put it before the window to be sure you see yourself as others see you.

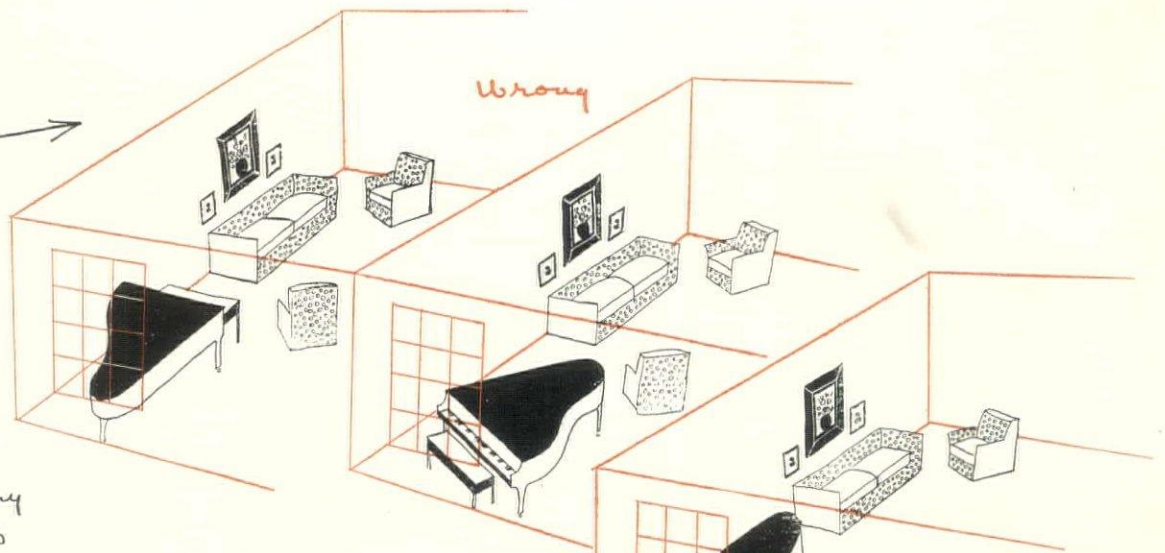


Left: For your pictures' sake avoid ostentatious frames and fancy picture cord or wire that shows. Frame all pictures in the same room simply and alike.

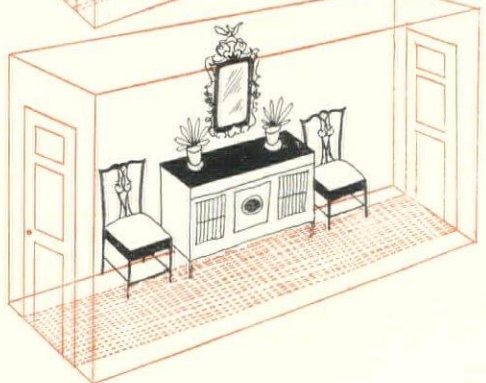
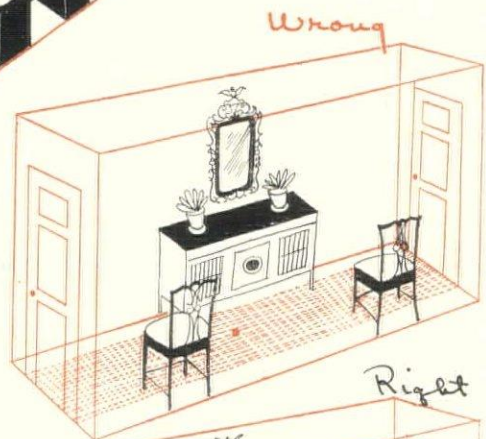
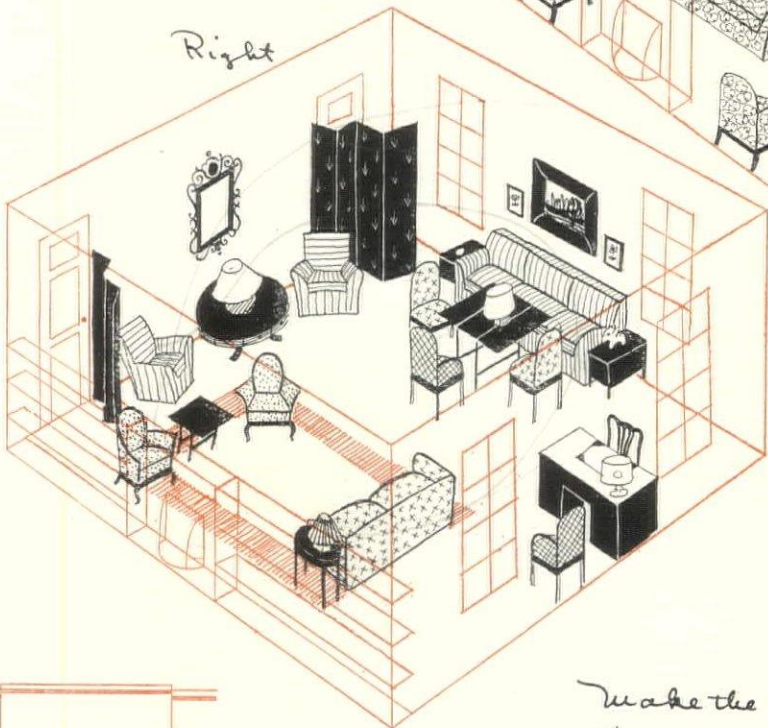
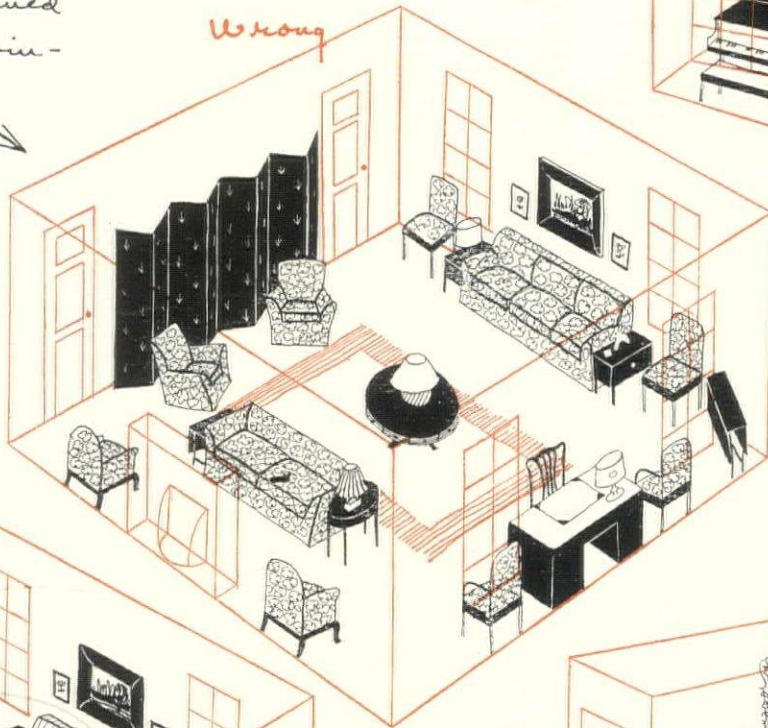
Below: The decoration of the mantel must not be unbalanced so that it upsets the equilibrium of the fireplace nor so obvious - see clock and candlesticks - that it is commonplace.



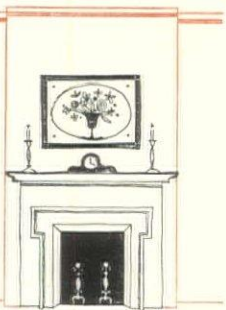
The piano should stand in a corner, facing the room, long side parallel to the wall



Corrections below: upholstery varied; screens divided to hide doors; desk turned to get light from window; drop-leaf table made center of permanent bridge group; table with lamp made accessible to overstuffed chairs; rug made basis of fireplace group



Make the most of space in a narrow hall. Place all furniture on one side to keep a straight course from end to end



Blackamoors take an encore

Ruby Ross Wood



WE HAVE to go far into the past to trace the origin of the blackamoor in art and decoration—this absurd, delightful creature who has again become the fashion. Blackamoors were taken for granted for hundreds of years, just as were the dwarfs, their companions. The Chinese emperors sent dwarfs to Marcus Aurelius, and doubtless sent blackamoors also. These creatures were treasured for their strangeness. They

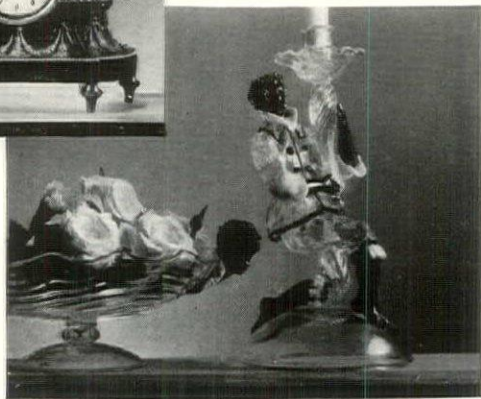
were called fools, and gave amusement not so much by their wits, as by their antics, their difference from the usual.

In the days of the Renaissance, women collected dwarfs and blackamoors as they collected jewels. Isabella d'Este had a great apartment built for her dwarfs in the Ducal Palace at Mantua, with low ceiling and marble walls, carved corner cupboards, and a grand staircase of their own. She doubtless had her blackamoors also, for we find records of them at Venice in that period, and Isabella allowed no one to outdo her in picturesqueness.

I recall a painting by Titian of a lady sitting on a Venetian balcony, with an extravagantly clad blackamoor holding a parasol over her head. Another painting, in the Prado at Madrid, shows a blackamoor in a white robe embroidered in gold, carrying a crystal ball in which sits a red bird. I find a note in an old diary about this painting, which gives its date as 1462, which probably means they were popular in Spain then. We know that dwarfs were, and that Italian and Spanish ladies wrote to one another boasting of them. The French also adored blackamoors, particularly in the Rococo period.



A PROUD Negro huntress, with gilded feather head-dress, dominates this antique Directoire bronze clock from Elsie de Wolfe. Blackamoors ornament the Venetian crystal bowl and candlestick. Gerard



ANTON BRUEHL



I have an old painting of a Venetian blackamoor, the first panel of a long screen. This charming creature leads a white horse with pale blue trappings. He wears a red cape around his shoulders, enormous pearl earrings, and a gold collar as badge of servitude. His red boots come up to his calves, and above them are parti-colored hose. Equally decorative was a painting I once owned of a lady in a sleigh, pushed by an elegant blackamoor.

We also read of a favorite clock belonging to Queen Elizabeth on which a blackamoor perched, and in an old book of the Charles II period we see the Duke of Newcastle's Turkish and Barbary horses led by blackamoors, which places their appearance in England in the 16th and 17th Centuries. They were also in evidence at the court of Louis XIV. So we trace them to the 18th Century, when they became more elegant and less gaudy, and finally to the Victorians in the 19th, when they became tinselly and metallic, and gaudy again. And always, through the years, artists delighted to paint them, sculptors to carve them, potters to mold them. They satisfied the eternal longing for the exotic in color and costume.

Their costume is generally that of the East, of Persia or Byzantium. There is usually a turban, often a long Persian coat opening over bizarre and baggy trousers. They were also dressed as Mediaeval pages, with skirted coats and parti-colored hose. I have one in cream faïence—a white blackamoor—who wears a Persian costume, and carries a bowl on his turban, and an apple in his hand.

We find blackamoors in porcelain, squatting on cushions, or leading rearing horses; in wood, with clocks inset in their breasts; in silver, holding trays before them; in Venetian glass, holding candlesticks, or with cornucopia vases behind them. We find them as standing wooden fireboards, brightly painted. Veronese painted them on (Continued on page 64)



You don't have to delve into the past for decorative blackamoors. Above are four engaging gentlemen from modern Germany made of highly glazed, colored porcelain

BEARING luscious foods, the blackamoors above, 12 inches tall and garbed in vivid colors are suggested for a table setting, or as dining room mantel decorations. Gerard



ANTON BRUEHL

WHILE the blackamoor suggests Victorian days, his costume is generally that of Persia or Byzantium, often bedecked with metallic paints and brilliant colors. Left. Two wooden types. Jones & Erwin

Two gallant guardians of a doorway, garbed in gorgeous coats of brilliant gold, with gold leggings, stand on fluted gilded pedestals. These Venetian types of painted wood come from Jones & Erwin

Now the rising generation turns to modern effects



BRUEHL-BOURGES PHOTO

TIRED of conservative designs in their tiny furniture, of anemic colors, of ruffles and ribbons, the youngest members of the family are having a fling at modernism with excellent results. Nursery and playroom furniture, not to be outdone by all the new grown-up pieces, has gone modern, a nice modern, with simple lines, smooth, sleek surfaces and the gleam of chromium found on so much good furniture today. Color effects are equally enterprising. Baby blues and candy

pinks give place to more vigorous schemes every bit as youthful. Even the new toy animals with their gallant markings and colors could only have come out of a very modern zoo.

The rising generation will be entirely happy in the charming nursery shown above, designed by Childhood, Inc. The gay, simple furniture comprises a bed, or twin beds, commodious chest, play table and four chairs, a practical toy cupboard, desk and night table (not shown), two straight chairs



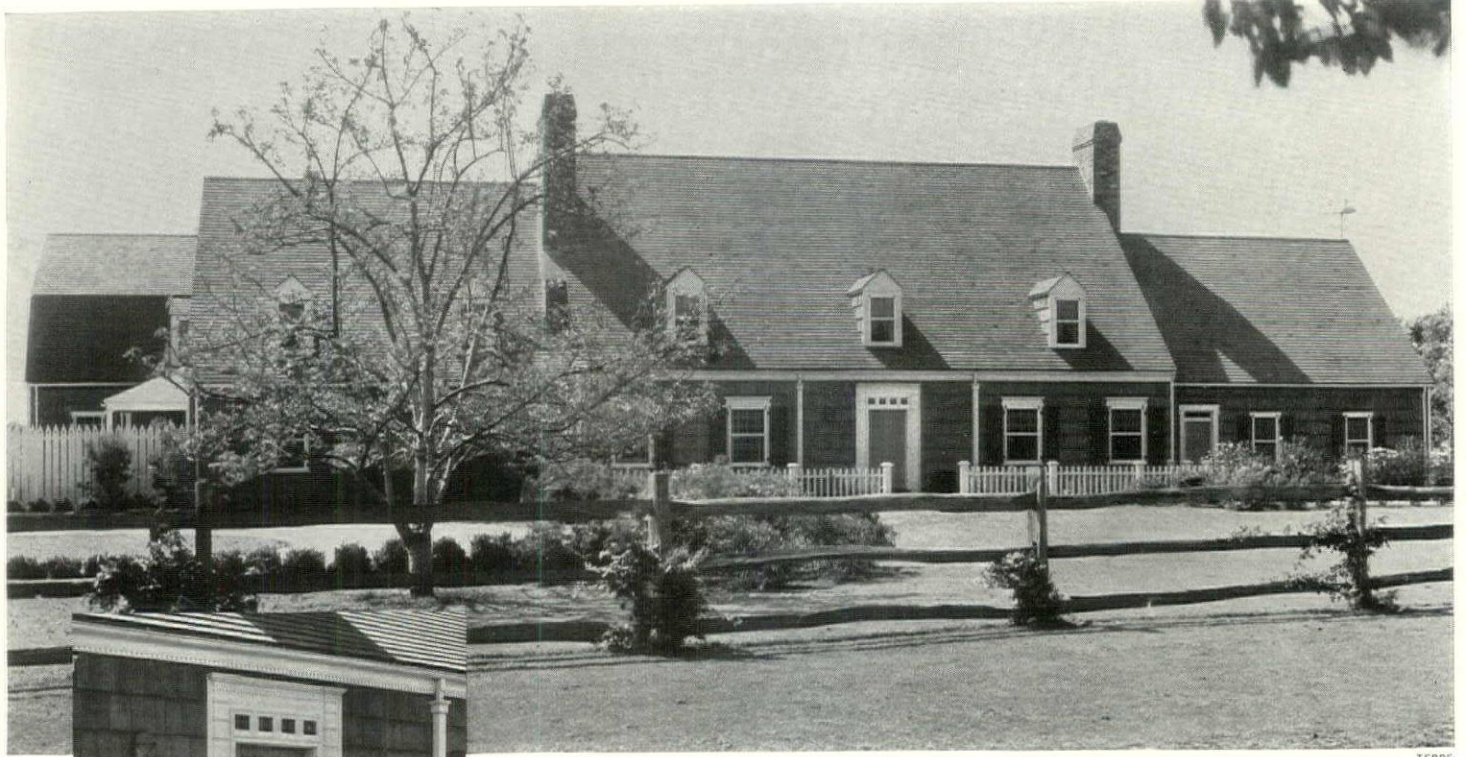
CONDÉ NAST STUDIOS

and a comfortable little overstuffed chair. And to complete the picture, each piece has its own reproduction in miniature for the comfort of one's favorite doll. There is no carving or ornament on the furniture to detract from its simplicity and complicate cleaning.

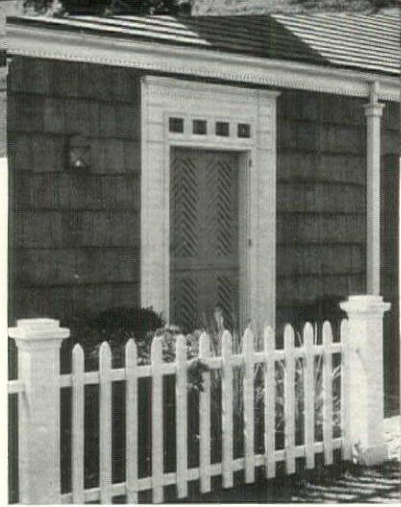
While this furniture can be ordered in any desired color combination, the pieces above, painted soft periwinkle blue, are particularly engaging with lemon-yellow walls and a deep

rose-red carpet. Curtains, bedspread and chair seats are of festive red and white plaid cotton designed by Paul Poiret. Repeating all the colors of the room is a decorative modern mural made especially for this scheme, framed in rose red.

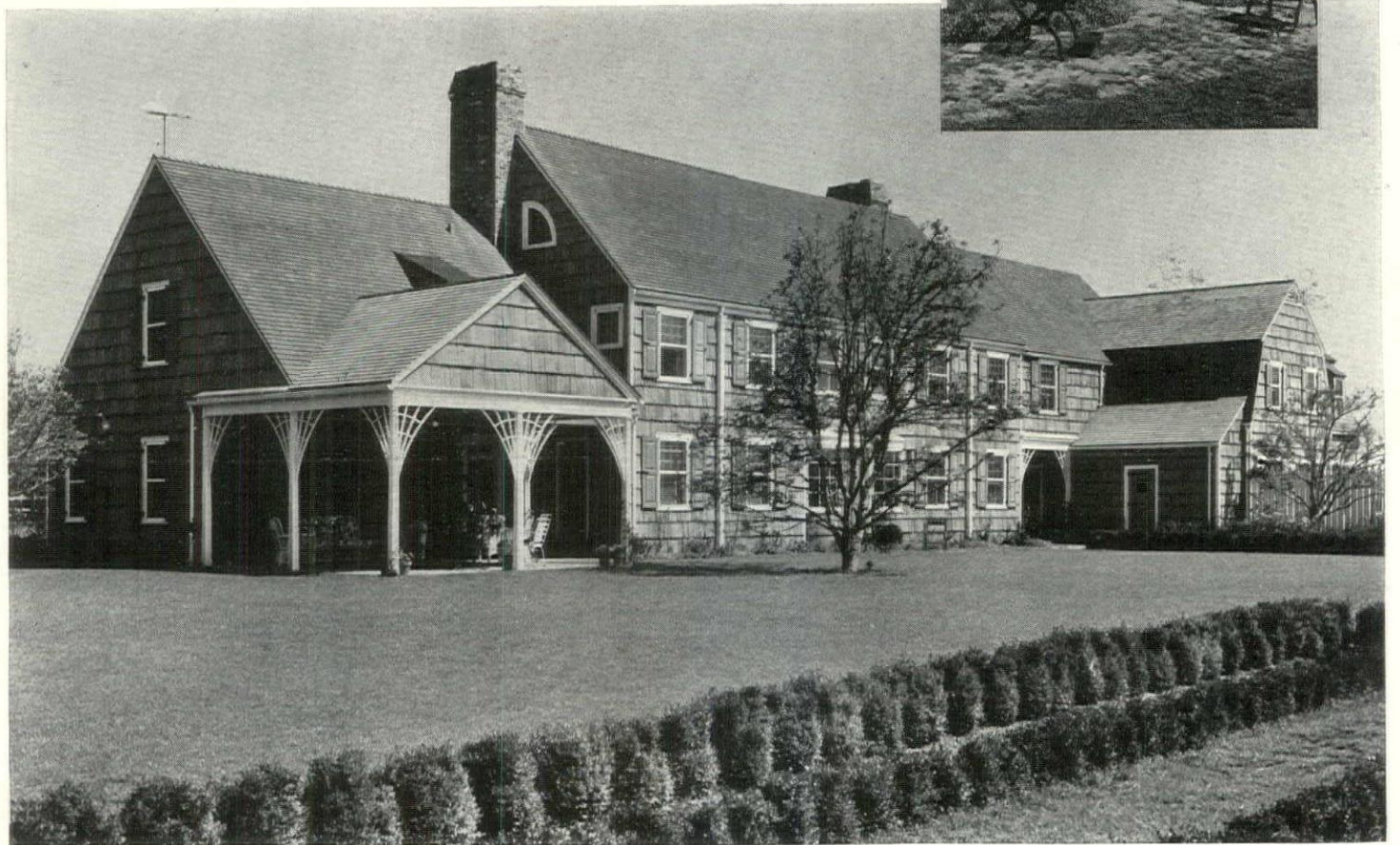
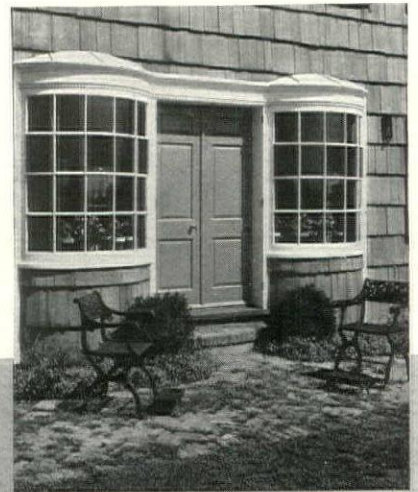
Not the least of the many gay accessories are animal cut-outs of thin wood arranged to form a border around the walls. These designs from Swedish peasant sources also come printed on paper. Children's clothes from Best.



TEBBS



THE home of Mr. and Mrs. Vernon H. Brown at Southampton, L. I., follows with great fidelity design and details of houses of this character erected as early as 1660. Polhemus & Coffin, architects; Henry H. Boucher, landscape architect

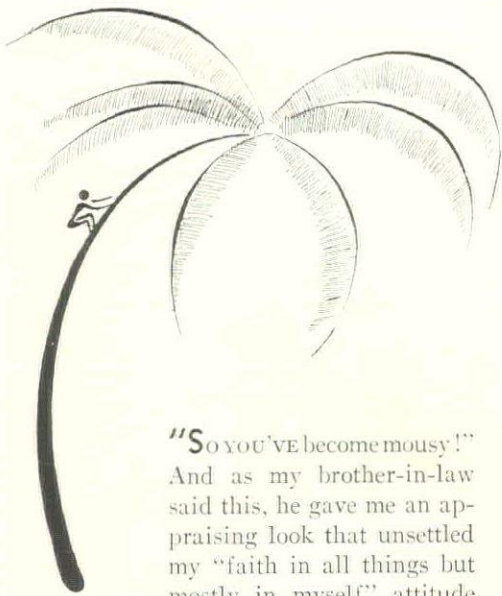




IN THE dining room the simple fireplace surround, built-in cupboards, paneled dado, pilasters and cornice all are perfect reproduction of authentic Colonial detail. An interesting contrast to the atmosphere of the other rooms is the solarium, below, a delightful combination of the old and the new in its treatment and furnishings. The living room, at bottom of page, has its fireplace wall covered in early American paneling that was taken from an old Connecticut house. The architects also supervised the interior decoration

**A salt-box type Colonial house
after the Long Island tradition**





"SO YOU'VE become mousy!" And as my brother-in-law said this, he gave me an appraising look that unsettled my "faith in all things but mostly in myself" attitude of mind. He examined slowly the collection of samples

and swatches that were thrown over the couch, picking up and then discarding with disgust one after another of the pieces I had gathered from shops of decorators and department stores. "No one asked you to snoop through my samples, and just why have I gone mousy?" "Why you poor pale, anaemic woman! There isn't a vibrant, he-man color in the entire lot! Mousy I call them, washed out. What you need is a color tonic before you start furnishing that new house."

And it suddenly swept over me that he was right. I needed a color tonic indeed. Then I remembered I had in my purse upstairs the beginning of a cure for mousiness—the price of two tickets for the Caribbean Sea. I'd get color down there and I'd bring it home and flaunt it in the face of my adored and most abusive brother-in-law. I'd serve smoked glasses at my dinner table and sun helmets in my garden room, but I'd have color 'til it hurt.

On my way to the boat, I stopped at Schwarz and bought a water-color paint box and tiny sketch book. I was afraid the colors might pale in my mind on the trip north. People down there might think I was an artist sketching, but I would snap the book to before they could discover I was only making splotches of color. It was to be Nature's paint book!

What color I got! And with what vim I set out to select samples to furnish my new house! Again the heap on the couch. My brother-in-law examined, shaded one eye, lowered the lid over the other and whispered "Whew!" So I knew I was well started.

The house was new, a simple thing of seven rooms. We painted it yellow, with orange trim and bottle green shutters. In the solid wood shutters was a cut-out apple design, and the posts at the entrance were topped with large apples of carved

wood painted yellow with wrought iron leaves and stems. We called it "Little Orchard". A row of dwarf Appletrees lined the walk from gate to house. I wanted to have Orange trees up the path and wooden oranges on the posts after I'd been "tropicalized", but Appletrees grew in our locale and Oranges didn't.

I got bolts of Bermuda blue-green gauze and made glass curtains for all over the house, in double sets for up-stairs, where one likes the protection of a glass curtain but needs the top light for dressing and sewing. This was a lovely color for the bottle green shutters and rich orange of the window sash, and kept the outside look of the house from being tawdry, as a variety of curtains might have done.

At either end of the house was an octagonal latticed summer house painted bottle green, open at the garden side. One disclosed a terra cotta figure in the center, and lining the walls were shelves filled with plants of tropical origin—quantities of Begonias, Bougainvillea and Fuchsias forming a bower of green for the orange



Description of fabrics shown opposite

WHEN planning plaids for your gayest summer rooms, look at the design at the top of the opposite page, as cool and crisp as green lat-

tice work. Gingham from Altman. Reading on down, the next fabric running horizontally—a striped dimity in the ever smart red, white and blue combination, would make a festive dressing table in a country house. From James McCutcheon. Next is a heavy dress linen suggested for curtains, or, if you are sufficiently energetic, for making your own country table cloth and napkins. Also from McCutcheon.

As stripes this spring vie with plaids. House & Garden suggests the green and white dress linen for curtains in a

terra cotta figure. The other summer house was a little bar, such as one finds in Jamaica at the small hotels. With gay bottles and glasses on the shelves, and a large low round *tôle* table and low chairs it was simple, comfortable and gay.

The hallway looked like the entrance into a tropical seaport, where the houses are washed in pale green, terra cotta, blue, yellow and pink. I'd found a modern blocked wall paper of all these colors and used a highly polished linoleum, like the glistening blue harbor sea, on the floor. The umbrella stand had white iron framework resembling rope, and above was a simple mirror framed in yellow bamboo.

The living room had a deep sand colored rug. In summer the wood floor was left bare with just a white, quilted felt rug in front of the fireplace; curtains were of thin sail cloth gotten from a ship chandler's down by the water front, bound with yellow. In winter the curtains were of Bermuda blue-green cotton velvet, thin and unlined, tied back with 4" grosgrain ribbon in a warm (*Continued on page 66*)

room with green or white walls. McCutcheon. Next comes a Waverly chintz in smart colors from Margery Sill Wickware, and below this is another vibrant plaid that is called Durene Surah, from Altman.

The first fabric at the left running vertically is brilliant green linen twill from Elsie Cobb Wilson; next, matelassé cotton called Matamont, woven in a waffle design and available in many colors. Altman. The flamingo diagonally striped frieze, excellent for upholstery, also comes in white and in a beautiful yellow. L'Élan. The yellow next, dubbed Matelask, meets the vogue for blistered matelases. This comes by the yard or made up into curtains. From Lord & Taylor. The vivid blue linen twill is from Elsie Cobb Wilson.

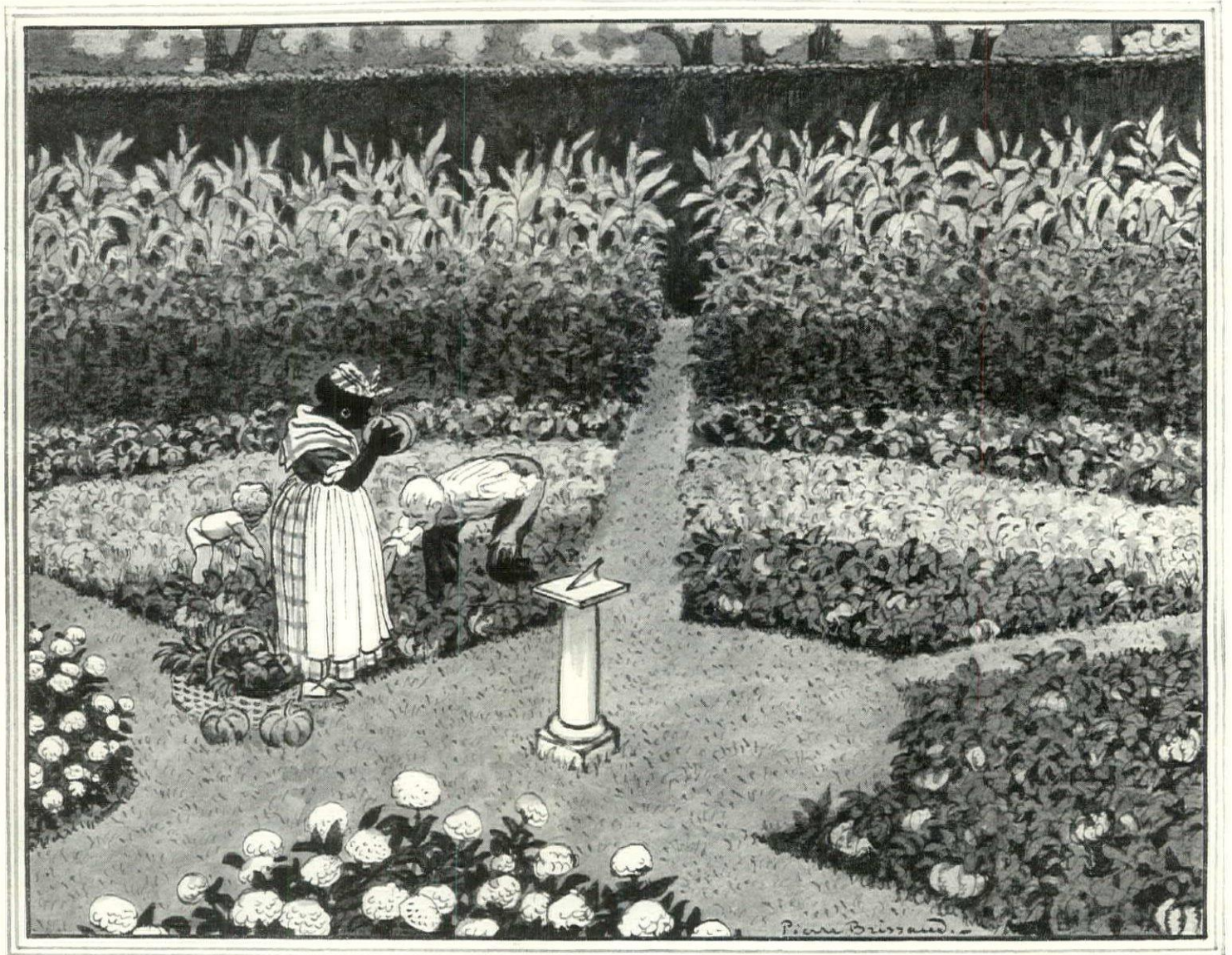


BRUEHL-BOURGES PHOTO

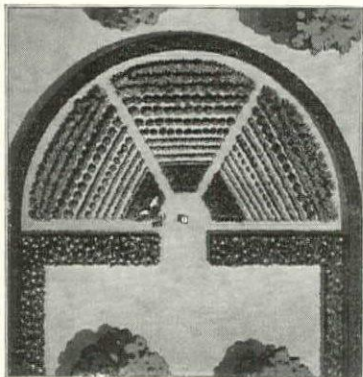
CONDÉ NAST STUDIO

Brilliant cottons to bloom indoors

WAKE up your summer rooms with curtains of crisp cottons, many from the dress material family. There are spongy cottons, matelassé cottons, cottons that look like waffles, as well as linens in twilled, tweed and crêpe weaves. Plaids are having a fling; stripes are among those present. Plain colors are brilliant; surfaces textury. Descriptions opposite



VEGETABLES IN A HALF CIRCLE



THE vegetable garden laid out in the form of a half circle will produce just as well and look more interesting than one in the conventional rectangular manner. The rows themselves run straight, for ease in cultivation, and are made readily accessible by means of radiating paths. A flower border, broken midway to give access at the sundial, separates the vegetable area from the lawn and house

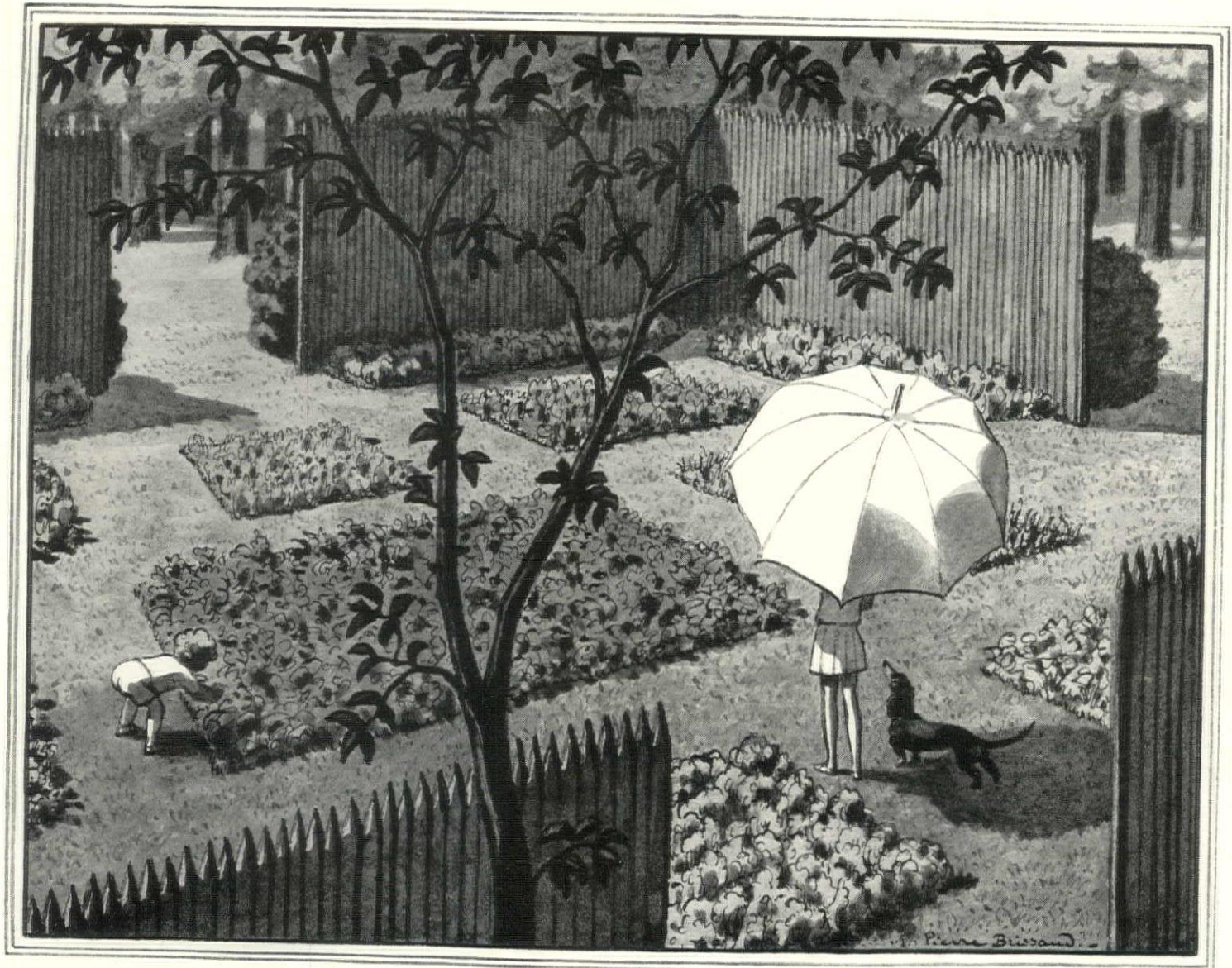
Fresh flavors lift a vegetable garden's contribution to new levels • By M. G. Kains

THE DISCRIMINATING taste for fine texture and delicate flavors which characterize the choicer varieties of vegetables and the culinary herbs is as much the mark of the connoisseur as is appreciation of good music, art or literature. It reveals fineness of nature wholly lacking in those who merely live to eat or eat to live. So it is greatly to be desired that we extend our knowledge and appreciation of good things to eat by testing varieties and species which up to now may have been scarcely more than names to us.

Though commercial refrigeration and fast railway and steamship freight have made it possible for Mexico, Cuba and other warm countries to supply our north-

ern tables with "fresh" vegetables out of our season and thus tempt us with a far larger assortment to choose among than our northern gardens could possibly supply on the same day, nevertheless they can not compete with our home gardens in supplying refinements of quality and flavor. These are delights which we amateur gardeners can produce and enjoy irrespective of market supplies and demands.

The vegetables to choose first are the salads. So quickly do these lose their crispness, delicacy and toothsome-ness that it is not possible to market them in a condition that compares with that which the home garden product presents. Most city people think of salad vegetables as Let-



A LITTLE GARDEN OF HERBS

tuce, Lettuce, and still more Lettuce! The reason for this is that "head" Lettuce—mostly of a tough variety that I shall not name!—stands long shipment and rough handling, whereas the delicate, delicious "leafing" varieties would be unsalable because transportation would smash them.

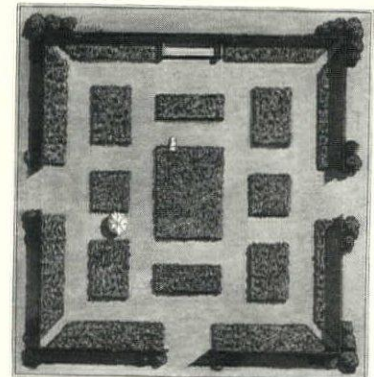
Here is where we home gardeners have the advantage, for we can grow at least a score of species of plants, to say nothing of varieties, which are outstanding salads and some of them useful also as "greens". Among them my personal favorite is Peppergrass or Garden Cress. In flavor it suggests Mustard and Watercress but is distinct from both and as a garnish it is daintier than either. Nothing could be easier to grow, provided that the weather is cool. Its seed must be sown thickly as early in the season as the ground can be worked, though one to three or perhaps four other sowings may be made at weekly intervals. When the plants are three or four inches high they may be cut with shears, washed and eaten with salt or dressing. If an inch of the stem is left in

the ground at cutting, a second and perhaps a third crop of tops may develop for later cutting. During September at weekly intervals a second series of sowings may be made to supply this dainty salad during the autumn months.

Mustard may be grown in the same way as Peppergrass and used either as a salad or a pot-herb as described below.

Watercress, which naturally grows in brooks, may be easily grown in any garden provided that the seed be sown or bits of stem planted in rich soil always kept damp. Where there is a brook that does not freeze too much, cuttings of the stems and leaves may be made all winter, but in the garden the plants are likely to be killed by alternate freezing and thawing. Beneath a greenhouse bench is a good place to grow a winter supply. Watercress is an ideal salad plant during cold and cool weather, but it becomes strong flavored during late spring and summer. Once started in a brook or a spring it needs no further attention as it is a perennial.

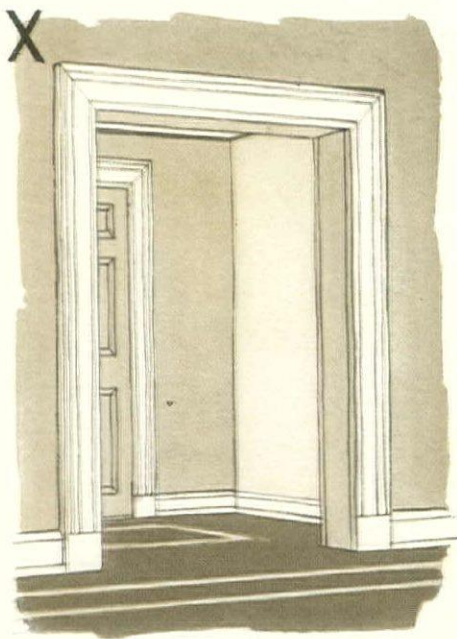
Other salads (*Continued on page 72*)



As an adjunct to the main vegetable garden there may well be a small enclosure within which rectangular beds separated by turf walks can accommodate the many kinds of culinary herbs. Often these plants are of distinct ornamental as well as practical value and well deserve the sort of display which is here suggested. A list of desirable kinds will be found in the accompanying text

X + Y = Z, WHEN *x* = present conditions
y = a small expenditure
 and *z* = a good investment

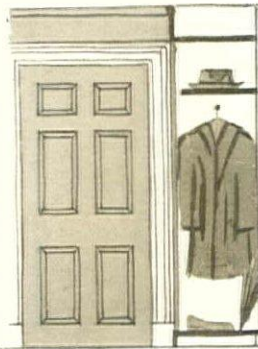
By Gerald K. Geerlings



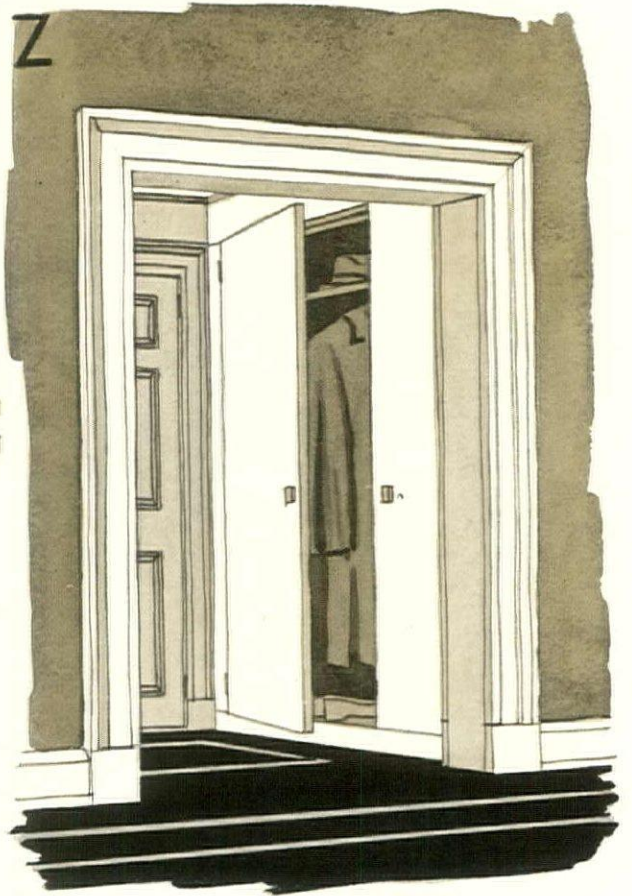
Are your guests more welcome than their hats and coats? If your house lacks hospitality in downstairs closet space, perhaps the vestibule can draw in its girth a bit. A shallow cupboard on one or both side walls can have flush doors appearing not very different from a plain wall surface

Y

Here is the shallow coat closet, 6" deep or more depending upon conditions, provided with an upper shelf and pole to accommodate coat hangers. The old cornice moldings are re-used in this new development; the floor bottom is blocked up to bring it to the top of a new low base; flush doors are used throughout; there is no special millwork. Price for closet on one side, \$25 up; on two sides, \$45 and up

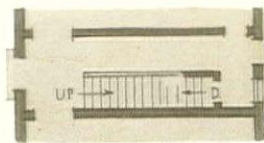


Z



X

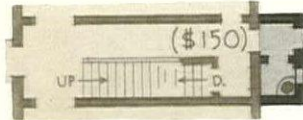
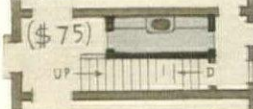
TYPE "A"
(2 SOLUTIONS)



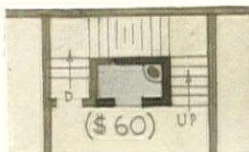
If your house will not accommodate coat closets in the vestibule, here are some other solutions. With a stair hall as in Type A, you may be able to squeeze a closet and lavatory alongside the stair with a door fore and aft, as indicated under Y. Or if the hall is too narrow for such a scheme, a little lean-to may serve to turn the trick successfully. Should your stairway be like the one illustrated by Type B, the stair-well can be enclosed



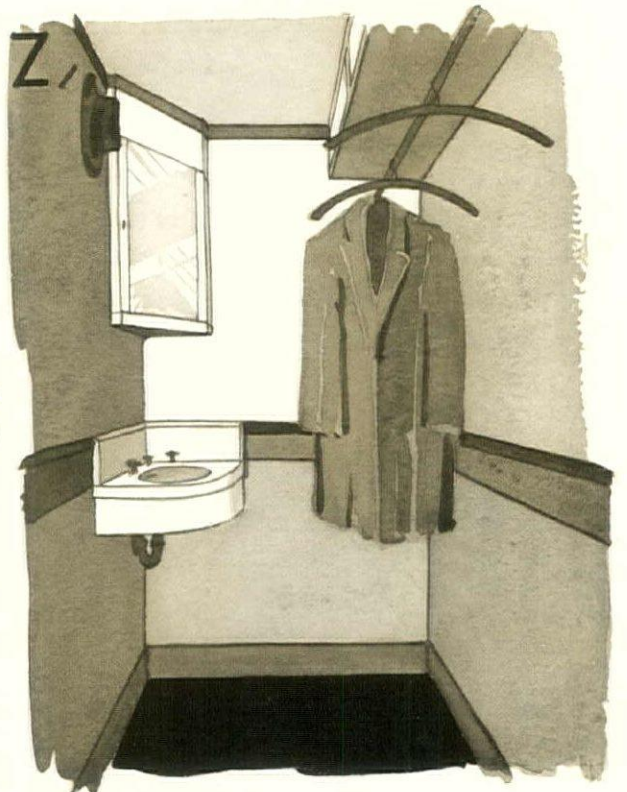
Y

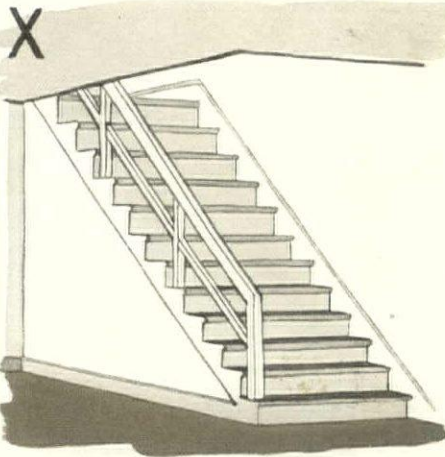


Upper shelf enclosed with flush doors in each of these three variations; coat hanger pole; stock millwork. Lavatory, \$31 up; installation, about \$65. Balance of cost (additional) is noted on the plans. Wall covering like Sanitas, 90¢ per sq. yd. up, labor included



Z

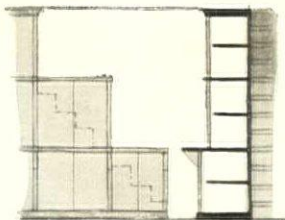




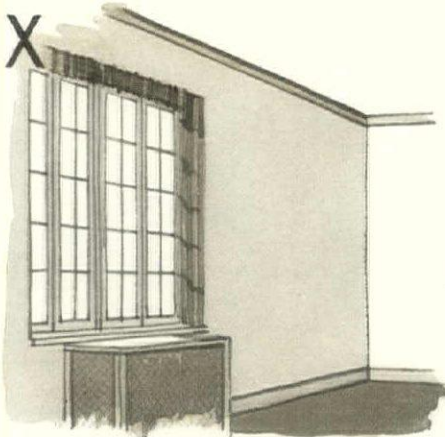
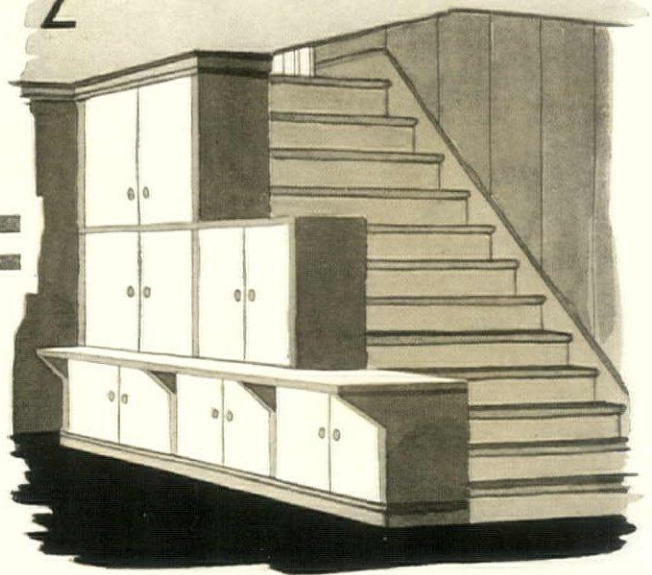
Supposing your basement stair has a trustworthy but unlovely railing, substitute cupboards for this-and-thats. If the stair leads to a recreation room, what a place for the bar when Repeal comes!

Y

The cupboards are made with flush doors and provided with 2 shelves fitted behind each door. The wood recommended is white pine with oil and waxed finish, and the total height of the cupboard group is 7'. On these specifications the cost would run from \$35 up. If the installation is fitted up for a bar with more expensive wood and finish, \$50 up



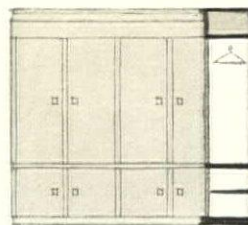
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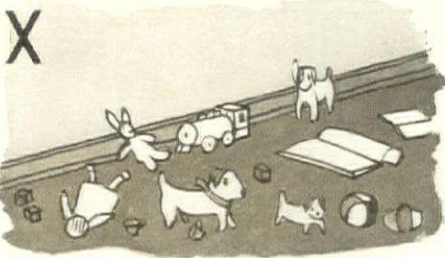
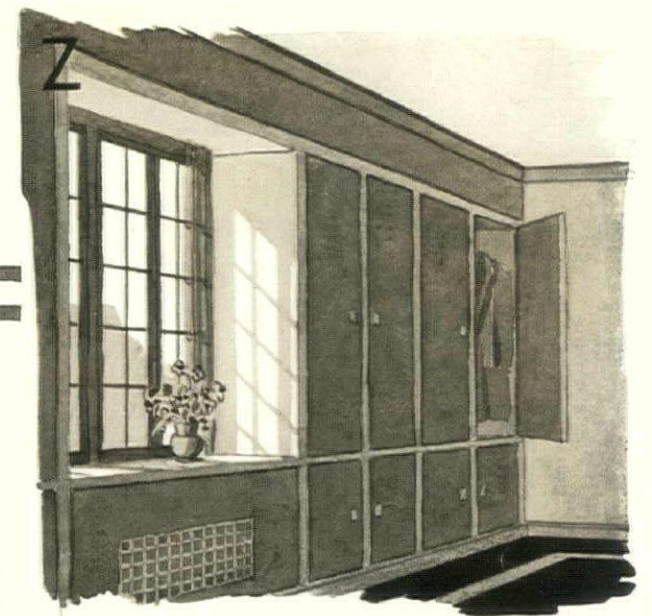
When a bedroom has surplus elbow-room but insufficient closet space, one possible solution is to build out closets on both sides of a window. The closet doors when open can be as decorative as when closed

Y

Bedroom 14' wide, with two closets each 4 1/2' wide and 20" deep on both sides of window. Flush doors and pole for coat hangers. One shelf behind lower doors; floor blocked up to level with the top of a new low base. Old cornice members are re-used, for economy's sake. The cost complete runs to about \$65



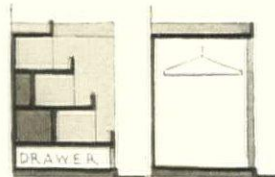
Z



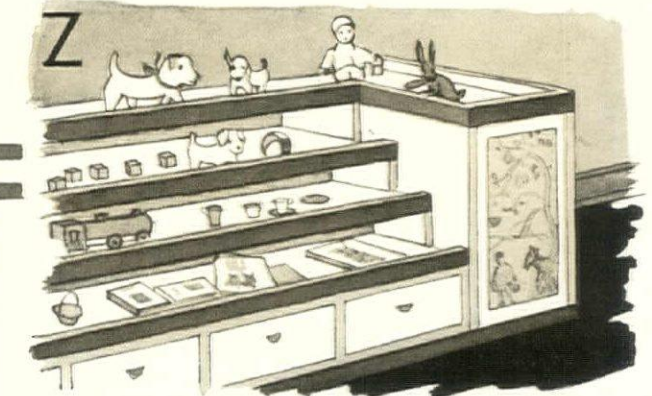
If your Young Hopefuls are struggling with the virtues of neatness, open shelves in set-back fashion will be a boon. Put-away drawers and a cupboard will be useful for the less used what-nots

Y

Shelves and end cupboard are 7' long overall; coat hanger pole in cupboard. Drawers under bottom shelf; painted woodwork. Completed cost about \$25



Z



Each month these pages present practical and inexpensive solutions for architectural, interior and landscaping problems which are frequently met. Yours may be among them; if not, a descriptive letter to our Reader's Service will receive personal attention



BODORFF

PAINTED MIRRORS

Four vivid new ways of giving glamour to mere walls



METALLIC LUSTER

VIOLET metallic luster in an abstract design of leaves and flowers gleams through the white paint in the treatment above. It was executed by Charles Howard for the dining room of Bruce Buttfeld's Victorian house. Table is white, chairs are in violet velvet

WHITE ropes ending in carved wood tassels hang in great loops against dove gray walls in the New York home of Rose Hobart, in private life Mrs. William M. Grosvenor, Jr. The hands are pale porcelain. Bedspread is ivory lapin cloth. Joseph Mullen, decorator

SPUN glass wall paper, shimmering white, with a vivid green border, covers the walls of the dressing room at right. The plume chintz is yellow and green and there are other yellow notes in curtains and stool covering. Dressing table is gold mirror. Isabel Peirce, decorator

ELIZABETH ARDEN'S bar opposite is immensely gay with gun-metal mirrored walls painted on the reverse side in a design of French officers in blue coats on dappled gray chargers. At each corner is the motif of a striped sentry box to carry out the military theme. Nicolai Remisoff, decorator



ROPES AND TASSELS



SPUN GLASS WALL PAPER



THE 3

In winter, Benno de Tèrey, interior architect, hangs his drawing room windows, above, in white moiré with plum lining and cords. The walls are yellow. The light of candles in old French candelabra creates a feeling of warmth

THE same room, in summer, right, looks invitingly cool with windows only half covered in unlined, Nile green, blue and yellow chintz. Hand-tufted, white and gaily colored rugs replace more conservative winter floor coverings

**Decoration changes with the seasons
in the smart New York drawing room**



The background of Italian Provincial furniture

IN THE middle of the 16th Century the glorious sun of the Italian Renaissance had all but dipped below the horizon and the new day in the person of the French King Louis XVI had not yet dawned. In the long twilight of some two hundred odd years that intervened, the great artists and their pupils took to the roads leading across the Alps toward the new dawn, which was sensed rather than seen.

With the unification of France in the peace and prosperity that came with the cessation of hostilities, the French Kings turned their attentions to the arts, posing as great patrons in imitation of the Pope and the heads of the ruling Italian houses; they inter-married with the Medici, D'Este and Parma. These women, from the most highly civilized and cultured families in Italy or in the world at that time, brought to their husbands the grandeur of their enormous wealth, an appreciation of art, music and literature, a love of the classics and an understanding of Roman and Greek antiquities.

Where wealth and appreciation are combined with power, art thrives and the glow of a new dawn brightened steadily, till the Sun King burst upon the dazzled world. Versailles, the most complete palace in the world with its gardens, courtyards, minor palaces, orangeries, theaters, stables and coach-houses, was an entirely new type of royal abode and was much more complicated and thoroughly furnished than any other palace hitherto known. It incorporated many new contributions to the art of living luxuriously and introduced a new epoch of civilization much more complicated and perfected

BECAUSE it is our opinion that Italian Provincial pieces are ideally appropriate to the types of decoration that are now in vogue, we asked Mr. Robert M. Carrère, a well-known authority on things Italian, to write a series of articles dealing with this style.

It will be remembered that the revival of interest in such other furniture styles as French Provincial, Federal and Biedermeier were all predicted in the pages of *House & Garden*. With Mr. Carrère's series we continue the policy of keeping our readers informed of significant developments in decoration.

A logical preliminary to the study of this

Continental mode · By Robert M. Carrère

than any that had been previously conceived by man. A profound change was made in all the details of the furniture that accompanied the new phase of the arts, dress and court etiquette.

Followed by Louis XV and the extravagance instituted by his mistresses, the court of France set the fashion in everything, from kings and the "Divine Right" down through the entire gamut of the arts, including Casanova's *Complete Gigolo*, to the finesse of a straw seat in Marie Antoinette's cottage kitchen chair. Le Nôtre, the designer of gardens; Mansard, the architect; Boule, Caffieri, Martin and later Percier and Fontaine, who accomplished their masterpieces in furniture, cabinet-work, metals and mirrors; the Gobelins tapestry works, Sèvres porcelain and countless other great names, famous today, sparkled and scintillated in that, the most elegant of all ages.

THE world sprang into a new fire of life. Inspired by the French example, England burst forth with a new array of artists, painters and writers, leaving Tudor gloom behind. Vanbrugh, Sir Christopher Wren, Reynolds, Romney, Chippendale, Hepplewhite, Sheraton and the Brothers Adam led and developed the new era in imitation of the French culture. This great modern movement (with deference to the theory of Relativity) brought life back to Italy, the originator of it all, as the real light shimmers its reflection in an old faded mirror.

From about 1750 to the end of Napoleon's domination in 1815, all Italian art—especially the furniture, metal work and the weaving crafts—took on the French vogue and pattern. The best craftsmen in Rome, Florence, Milan and Venice undertook to reproduce the French interiors, down to the smallest detail, while even coachmakers, wig-dressers and the Italian couturiers depended for very existence upon their ability to impart French elegance to their work.

As was natural, in the provinces of these capitals and throughout the lesser towns where the nobility had their country estates, the local craftsmen created the new pieces from hearsay, verbal description and memory, after returning to their shops

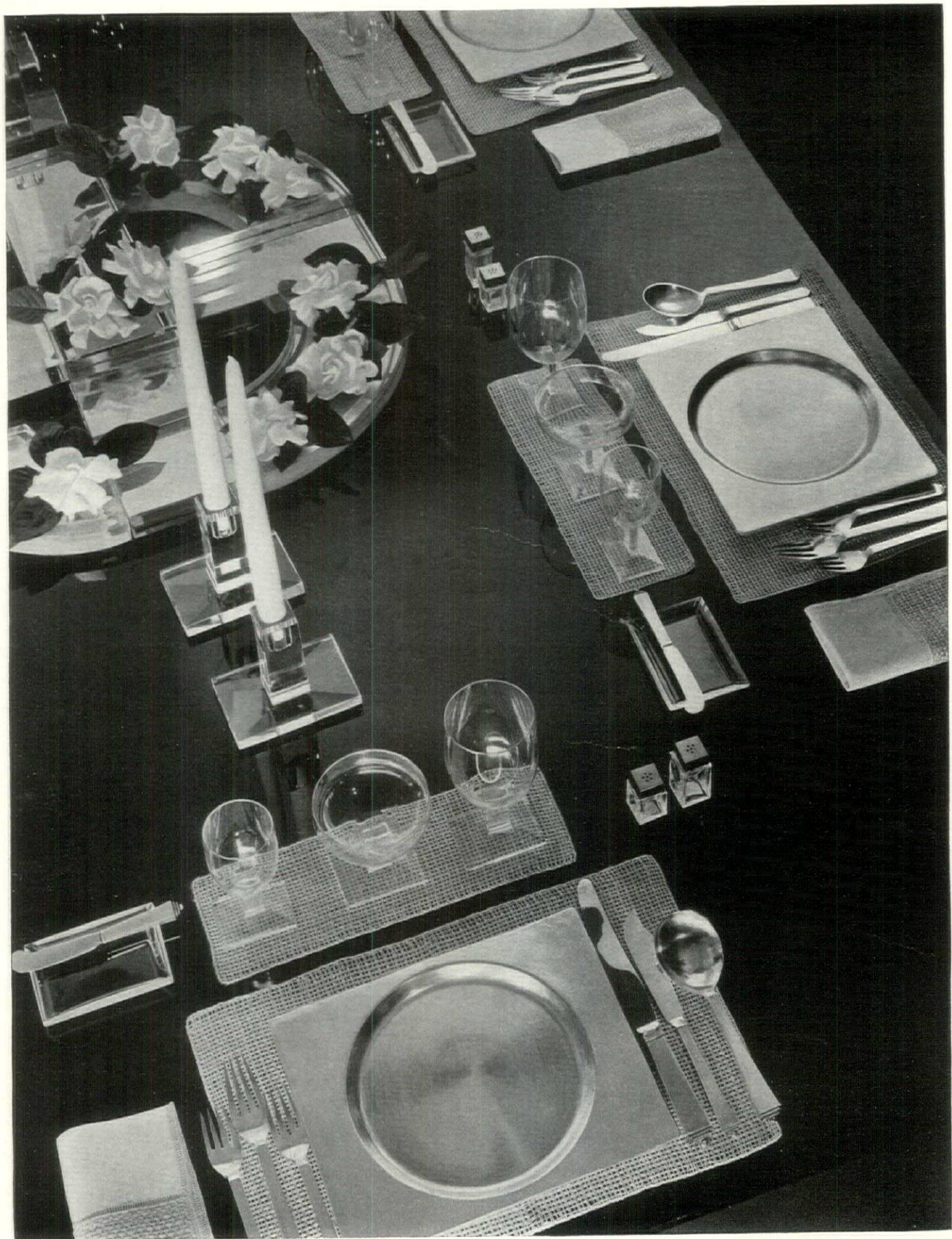
from the centers of activity. This inborn native taste for the Italian tradition, coupled with inaccuracies in their memory as to details and their natural instinct not to copy exactly but to substitute some original, ingenious method for getting around difficulties, brought forth a rather simple, original rustic furniture full of charm and naïveté. It compares more than favorably with the French Provincial in its relation to the finished pieces of the true Parisian cabinet-makers.

Since the furniture under discussion is of Italian origin but not of Italian inspiration, we cannot pigeon-hole it for the simplification of recognizing or studying it. It was produced during the reigns of Louis XIV (Luigi Quattordici), Louis XV (Luigi Quindici), Louis XVI (Luigi Seidici), and the period known as Empire (Impero).

The last is sometimes designated by antique dealers as Sette-cento, meaning 17th Century. The Italians always designate the century by the first two numerals. For example: 1700 to 1800 is known in Italy as the 17th, not the 18th Century, as in England and America. Where the Louis XVI simplifies itself into what we call the Directoire, it is known as the Neo-classic.

IN the north where Genoa, Turin, Milan and Venice outline a cross-sectional strip of influence across Italy, the French originals were much more closely copied, being nearer to France and in more direct contact with the latter psychologically. An intimate knowledge of local taste and tradition is necessary, however, to understand the differences we would find in the reproduction of the same model in each one of these different cities' surrounding country.

We would find more gilding around Genoa than we would about Florence; the taste in the former city was founded on commercial wealth and the love of money for itself, while in the latter great wealth always went hand in hand with the uttermost in culture and refinement. In the outlying country around Florence, workmanship and love of highly skilled carving would have taken the eye instead. Milan would have been (*Continued on page 68*)



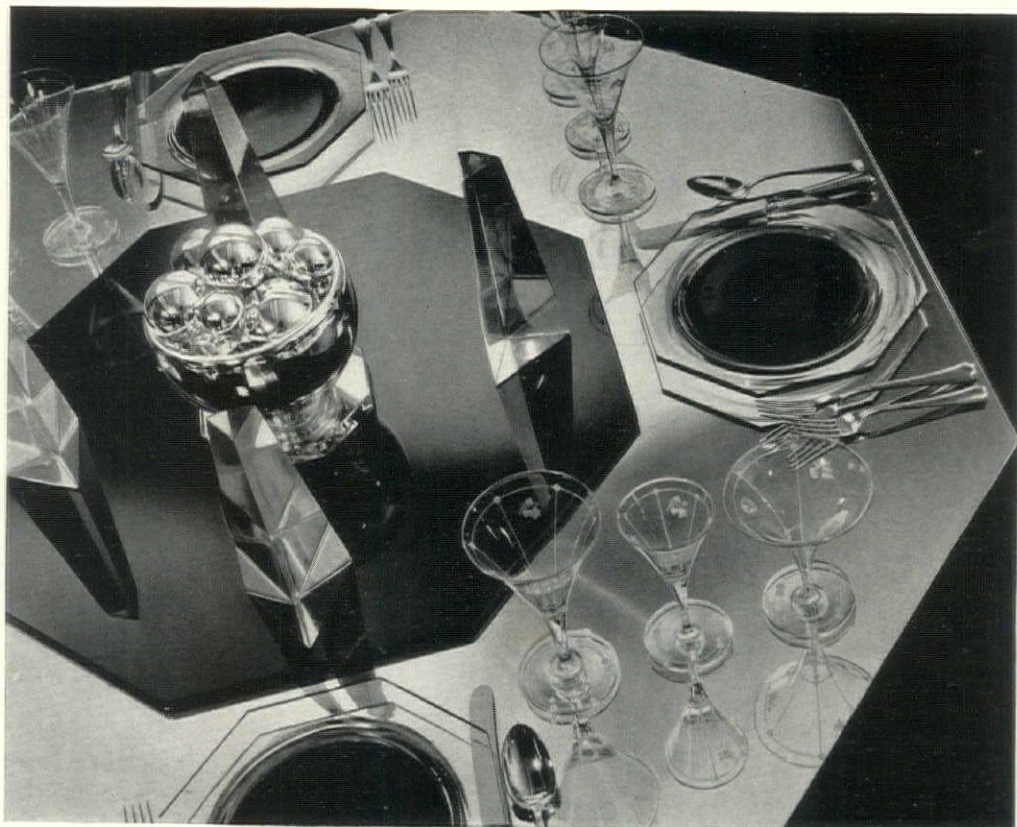
ANTON BRUEHL

RECTANGLES IN MANY MOODS

Geometric harmony mirrored in black

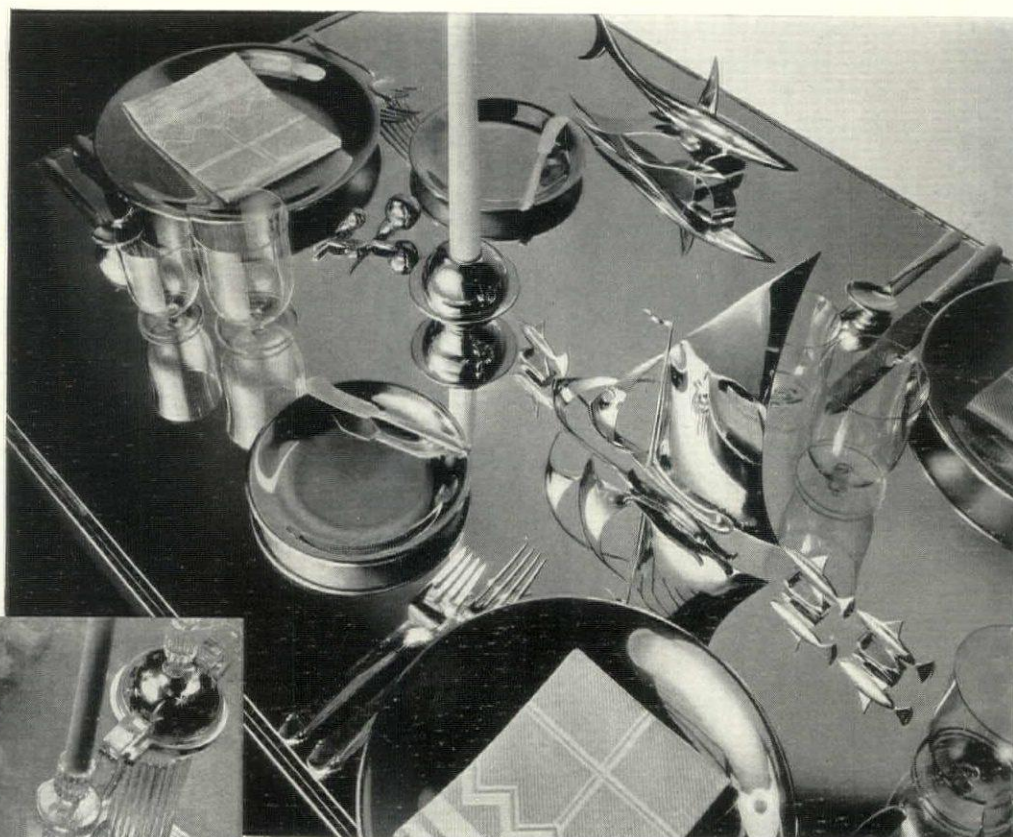
PALE GOLD against misty black; silver, crystal and mirror; new shapes, new centerpiece, new linen—in short, a new table setting mirrored in black glass. Outstanding are rectangular service plates of gold china, and glass with rectangular stems and bases. Mats are hand-woven; white silk and gold threads giving a silvery effect. Centerpiece is mirrored squares, rectangles, and quarter-rounds holding Gardenias. From Mrs. Ehrich. Jensen silver

IN THE exhibition of Steuben glass designed by Walter D. Teague held recently at the Arden Studios was this dazzling table with octagonal mirrored top and an octagon of black glass in the center. On this plateau stand a mirrored bowl with eight-sided base, and four crystal prisms. The crystal service plates are octagonal with black centers. Glass is the Riviera pattern of delicate flowers. The flatware is Gorham silver in the Fairfax design



OCTAGONS OF BLACK GLASS

A SAUCY ship with all sails set floats serenely on a mirrored sea unperturbed by savage sharks to starboard and pursuing fish astern. This nautical table decoration with candlesticks resembling buoys is of gleaming chromium. Plates are stainless steel; glasses thin as bubbles. All from Rena Rosenthal. Gray damask napkins with border design suggesting waves of the sea come from Mosse. The flat Silver is the Hunt Club pattern of Gorham



METAL SAILS A MIRRORED SEA

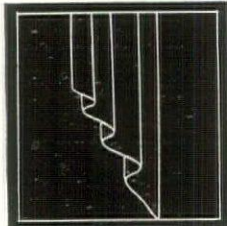
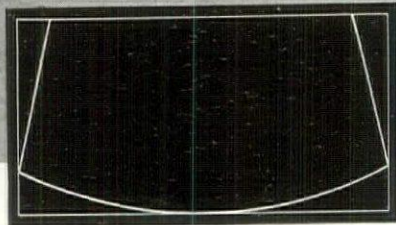
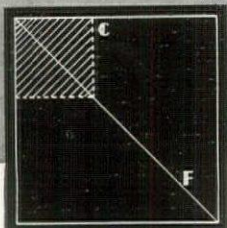
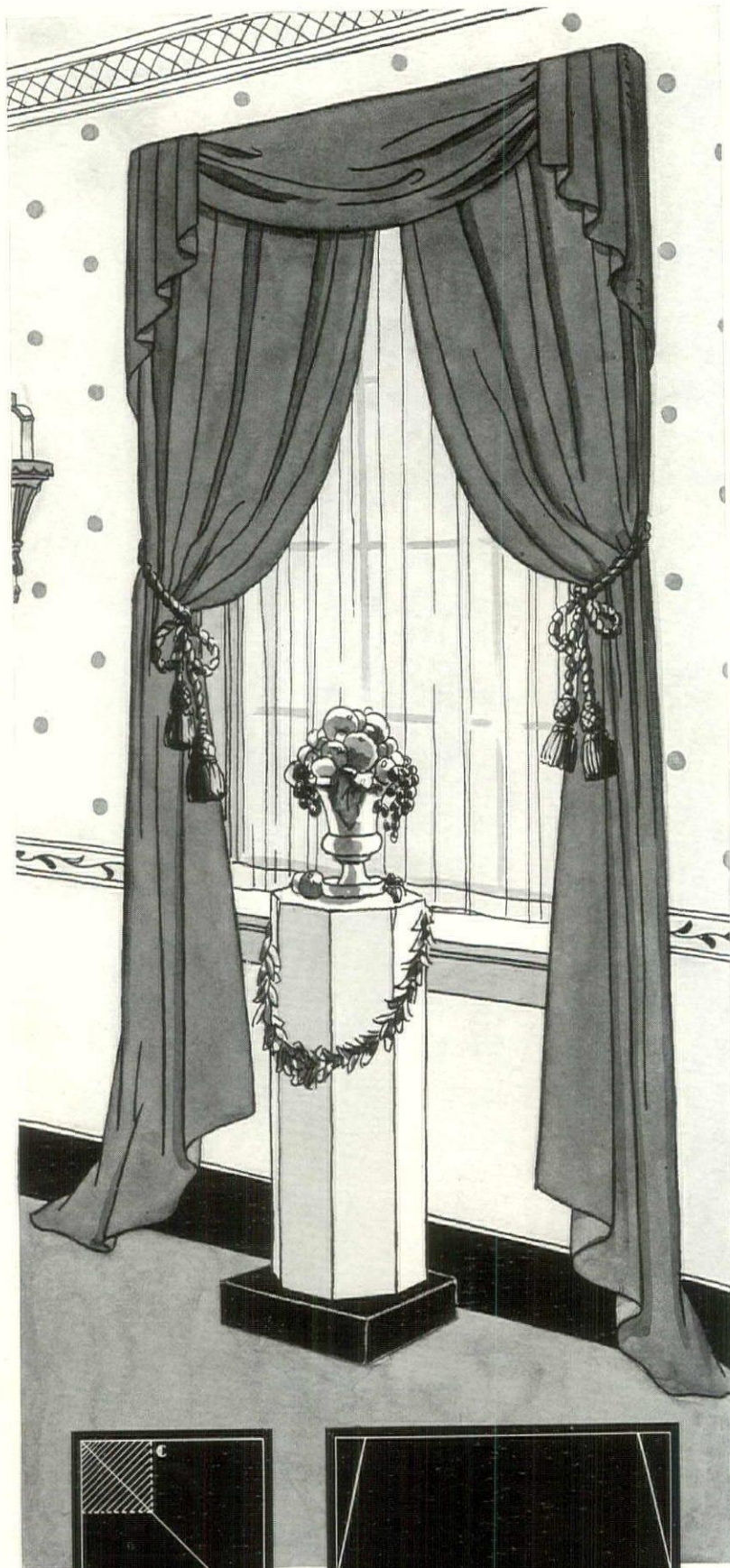
THE MODERN Empire glass below, with deep blue bowls, crystal bases and a cut pattern of laurel wreath, stars and dots, is hand-blown Steuben crystal designed by Walter D. Teague. The cloth is sheerest net transparent enough to reveal the sparkling reflections in the mirrored table-top underneath, and the modern napkins are of ivory damask with monograms outlined in black. Mosse. Flat silver is the Reflection pattern made by Wallace



EMPIRE STARS IN BLUE CRYSTAL

ANTON BRUEHL

Three glittering new ideas for modern tables reflected in glass



ABOVE. Scalloped lower edge of swag for draped valance is 6" to 8" wider than valance board. Depth is twice distance it will cover when finished. For jabot—fold square of material (upper left) and cut off one point. With fold at lower edge (left) one side is shorter than other

Curtaining at home

By Sue Pollins

DISCARD your tape measure, invest in a yardstick. You are measuring and making your own curtains. Have your iron ready, for the successful curtain must be as carefully pressed as a tailored suit.

First, the glass curtains. Measure the width of the window nearest the glass to allow clearance for the shade. Decide on the exact location for the rod and measure from that point to within 1" of the sill. Be very careful that you measure every window in the room individually and measure them all from exactly the same points, because you will find a slight variation in the size of the windows in even the most modern house. It will prove most helpful to have your upholsterer install $\frac{3}{8}$ " solid brass rods on all windows before you measure or purchase the glass curtain material.

For the width allow fifty percent extra for fullness unless the material is very sheer, then allow one hundred percent or more. If the material is pre-shrunk add 6" to each length; otherwise 9" to each length. Lay the material on your largest table with the edge parallel to the edge of the table. Place the yardstick at a right angle to the edge, mark with a pencil, cut along this line. Under no circumstances draw a thread for a cutting guide. Always cut the selvage from both edges of all curtain fabrics as this prevents the material from sagging in the center.

Make the hems on the center front and outside edges the same width so that the curtains can be reversed when the front edge begins to wear. Turn the material back $1\frac{1}{2}$ " on the wrong side, then turn again $1\frac{1}{2}$ " to make a double hem, sew by hand or machine. If the material is narrow you may use a $\frac{3}{8}$ " hem along the outside edge. If using net or other loosely woven material, insert a piece of paper between the fabric and the machine to avoid puckering.

NEXT comes the heading. This is double, using 3" from the curtain length—including $\frac{3}{4}$ " each for the casing for rod and for the heading. Make the casing at least $\frac{3}{8}$ " wider than rod and heading same width as casing. If material will not shrink, make $1\frac{1}{2}$ " double hem at bottom; otherwise 3" double hem. Leave ends of hem open so you may insert rod when curtains are laundered. Let hang till almost dry, then press. They will hold their shape perfectly.

Perhaps the shades are worn so you can satisfy a long cherished dream—draw curtains. These are measured exactly as the glass curtains described above but are French pleated and hang to the bottom of the apron instead of to escape the sill. For the width, divide the width of the window in half, add to this the necessary amount for the front and back hems and 3" for each pleat. The

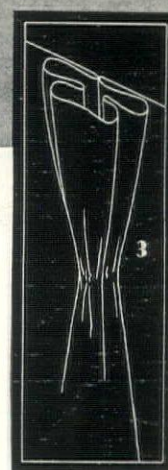
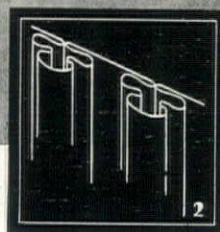
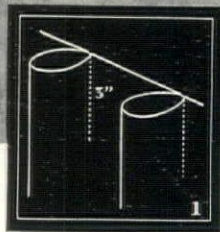
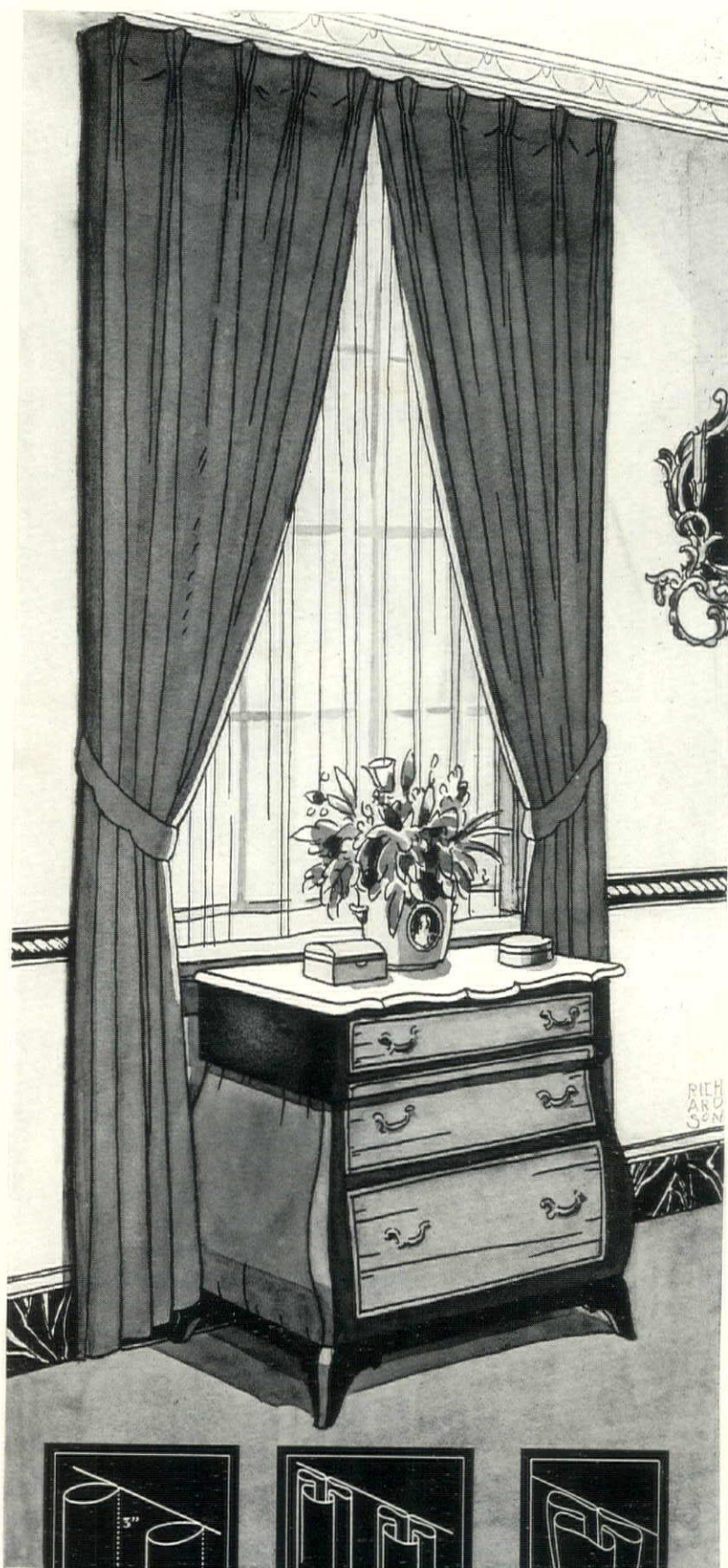
first pleat should be at least 3" from the center front and the others 3" to 5" apart. Add to the window length 6" for the heading and 6" for the hem. Cut the lengths carefully, sew side hems the same as for glass curtains. Insert a weighted tape across the full curtain width in the bottom hem, which must be double and may be either 1½" or 3" deep.

You are now ready to make the French pleated heading. (See diagrams below.) Make a 3" double hem across the top. Lay the material on the table with the top edge of the curtain against the yardstick. Measure from the center front 3" to the beginning of the first pleat, pin or baste a vertical pleat using 3" of material, measure 3" to 5" before starting the second pleat, make second pleat, proceed across the top until you have pleated the heading into one-half the window with leaving 3" plain at the outside edge. Starting from the top sew the pleats for a distance of 3" and tie the threads securely so stitching will hold.

To make a French pleat, take the center of the vertical pleat between your thumb and first finger, press towards the curtain to form three small vertical pleats. Tack the three pleats together for a distance of ½" starting 2½" from the top. With your first two fingers spread the top of the pleat slightly apart, tack to the top edge of the curtain to cover about 1"; sew ring or hook in back of each pleat and one near the center front of the curtain, all far enough below the top of curtain so that the rod is well covered. A small brass ring attached to the outside edge in the heading, to be caught to a cup hook in the wood trim, holds the curtain in place.

OVER DRAPERIES usually cover all of the wood trim and hang to the floor. If the trim is very beautiful they may be set in nearer the window opening so as to show a frame of wood. This frame should be the same width at the sides as at the top. If the room is furnished with extreme simplicity the draperies may hang to the bottom of the apron. Avoid the awkward appearance of curtains hanging to the baseboard. Allow fifty-percent more fullness if the curtains are to draw, and 4" to 6" extra on each length for hem and heading. When purchasing patterned material you must consider the repeat. A repeat is found by measuring from a certain detail in one pattern to the same point in the next pattern. Divide the length of the curtain by the length of the repeat. Thus if the curtain measures 8' 6" and the repeat is 18", you need 6 repeats or 9' for each curtain.

Good quality satine in neutral color makes the most desirable lining. Before attaching the lining to the curtain, sew the bottom hems by hand on the curtain and by machine on the satine. Lay the curtain with the right side next to the table, place the satine on the curtain right side up and with the outer edges of both materials flush. Let the hem of the lining be at least 1" above the hem of the curtain. Turn the raw outer edges of both materials in between the curtain and the lining, baste and sew as near edge as pos- (Continued on page 65)



FOR French heading: (1) Turn 3" double hem at curtain top. Make 1½" vertical pleats 3" to 5" apart, starting 3" from center front. Sew down 3" from top. (2) Press center of pleat towards curtain forming three small pleats. (3) Start 2½" from top, tack small pleats together for ½". Tack back of pleat to curtain edge for 1"

House & Garden's
own Hall of Fame



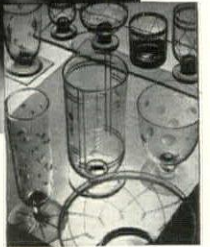
MRS. STUART McMILLEN



MRS. TUCKERMAN DRAPER



WALTER DORWIN TEAGUE



MR. TEAGUE: For successfully designing practically everything from pianos and motor cars to pickle jars, but chiefly for his latest patterns in Steuben crystal which add new luster to American glass

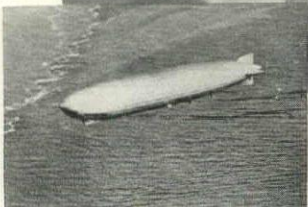
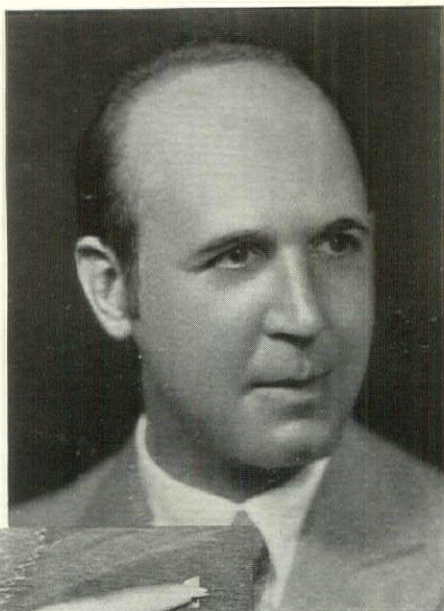
MRS. DRAPER: For the idea and decorations of the River Club, for work brimful of originality, and for her latest venture—the remodeling of tenements into smart, inexpensive modern apartments

MRS. McMILLEN: For the outstanding decorating event last year—the creation of charming miniature rooms, exhibited in New York for various charities and now touring the country to enthusiasm and profit

PROFESSOR BREUHAUS: For epochal achievement in modern architecture and decoration, including interiors of the S.S. Bremen and of the forthcoming German dirigible LZ-129, largest, swiftest of her kind

MR. PULITZER-FINALI: For the superb interiors of the S.S. Conte di Savoia, a thrilling embodiment of modern Italian decorative designs, which manages to preserve the essential quality of ship-shapeness

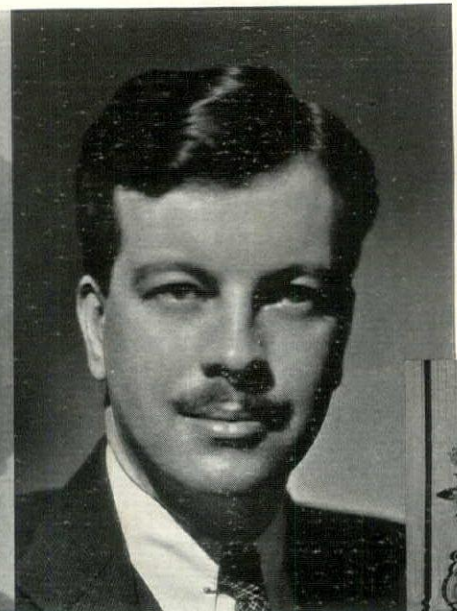
MR. BUTTFIELD: For putting Victorianism—a gay modernized form of Victorian—on the decorative map and making it a leading style of today, we include Mr. Buttfield in this six-star final



PROF. FRITZ AUGUST BREUHAUS



GUSTAVO PULITZER-FINALI



BRUCE BUTTFIELD



The old-fashioned tea party returns

By Leone B. Moats

THERE IS probably nothing duller in the world than a large, formal tea party and, on the other hand, nothing more delightful than tea-time spent with three or four congenial friends. Now that we have made the discovery that it doesn't take ten thousand dollars and a large crowd to have a good time, we are going in for charm, and yes, cosiness. There is a definite trend back to the sit-by-the-fire movement and more and more women are acquiring the habit of relaxing between five and seven and generally being in to their friends at that hour.

Another reason for the return of tea into popular favor is the reappearance of the curve in fashions. We are less worried about diet and no longer faint with horror at the sight of white bread or a slice of cake. This gives the ardent hostess a chance to bring out her grandmother's cook book, or a zealous cook a wonderful opportunity for inventing new varieties of cookies and sandwiches.

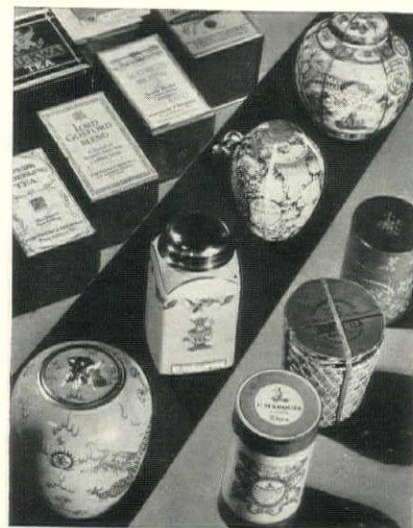
The fire-lit tea hour, with curtains drawn and candles giving a flattering light, is the perfect time of day for seeing one's best friends, for relaxation and intimate conversation. The heavy drinker can probably never be persuaded that the cup that

cheers is really tea, but there is nothing like it to pick one up, particularly on a cold, raw day. And there is something about the subdued intimacy of this time which loosens tongues and promotes good talk. If you like to be up on everything, this is the time when people grow most indiscreet and tell you all about themselves or their best friends.

There's only one room in which to serve tea—the most comfortable and friendly in the house. The formality of the drawing room has no relation to the tea hour. If you allow yourself the luxury of a boudoir, so much the better; otherwise repair to the library. The main thing is to build up intimacy with a drawn curtain, blazing fire and soft lights feeling.

Servants hovering around destroy an atmosphere of intimacy and they can be eliminated by planning the tea tray and the arrangement of the furniture with such care that they are not needed after the tray has been carried in. By placing yourself in the center of the room you make it possible for the guests to group themselves around you and reach for whatever they may want.

Go in for comfort—easy chairs and plenty of small tables for holding cups



TEAS OF HIGH DEGREE

and plates. It's a strain on the most bred-in-the-bone tea drinker to sit on a straight chair balancing several things at once, and men particularly resent having to do it. Here's your chance for charming appointments—fine lace and linen, delicate napkins and beautiful china cups and plates. The silver tea set will counterbalance the frills with an air of age and stability.

Have nothing on the tray that isn't essential to the serving of the tea itself; kettle, tea-pot, pitchers, sugar bowl, cups and plates, and don't forget the thin slices of lemon. All the food goes on side tables or on one of the very practical racks that can be carried about the room. One, or at most, two kinds of sandwiches, toast or hot bread and a dry cake make up an elaborate repast, the kind of tea that must be planned out beforehand. Never serve gooey cakes which require a fork (an extra thing to clatter to the floor) and are far too sweet to be washed down with tea.

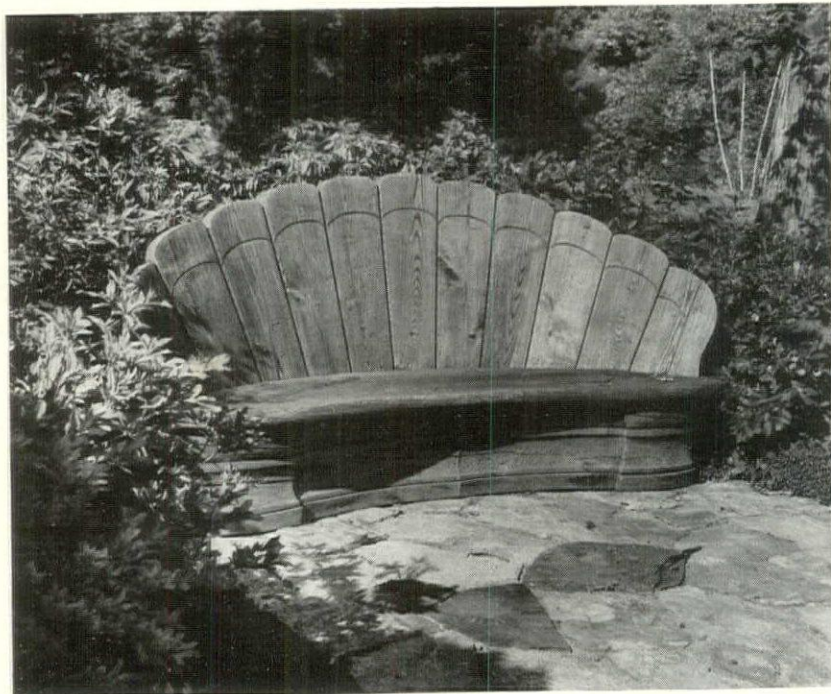
Make no mistake—there's a real technique to serving tea. It's not an easy way of entertaining unless you do it so much that it becomes an every-day routine. It's surprising how few people have good tea, considering how very simple the process really is. There's nothing more to it than fresh water, that is, water freshly boiled. But it must not be left on the stove a moment after it has come to a boil—a thing practically impossible to make a servant understand. After that it's just a matter of washing out the teapot with hot water, putting in the leaves and pouring the water over them. Making your own at the tea table is (Continued on page 70)



SET IN BLACK, WHITE AND SILVER

ABOVE: Rare teas: Charles & Company, Fortnum & Mason, Vendome. (Left) Black and white table—chromium base: Deskey. All silver: Jensen. White and platinum china; lemon dish: Mrs. Ehrich. Napkins: Maison de Linge. Flower bowl: Yamanaka. Screen background: Frankl

A Connecticut garden of marked diversity and quiet charm

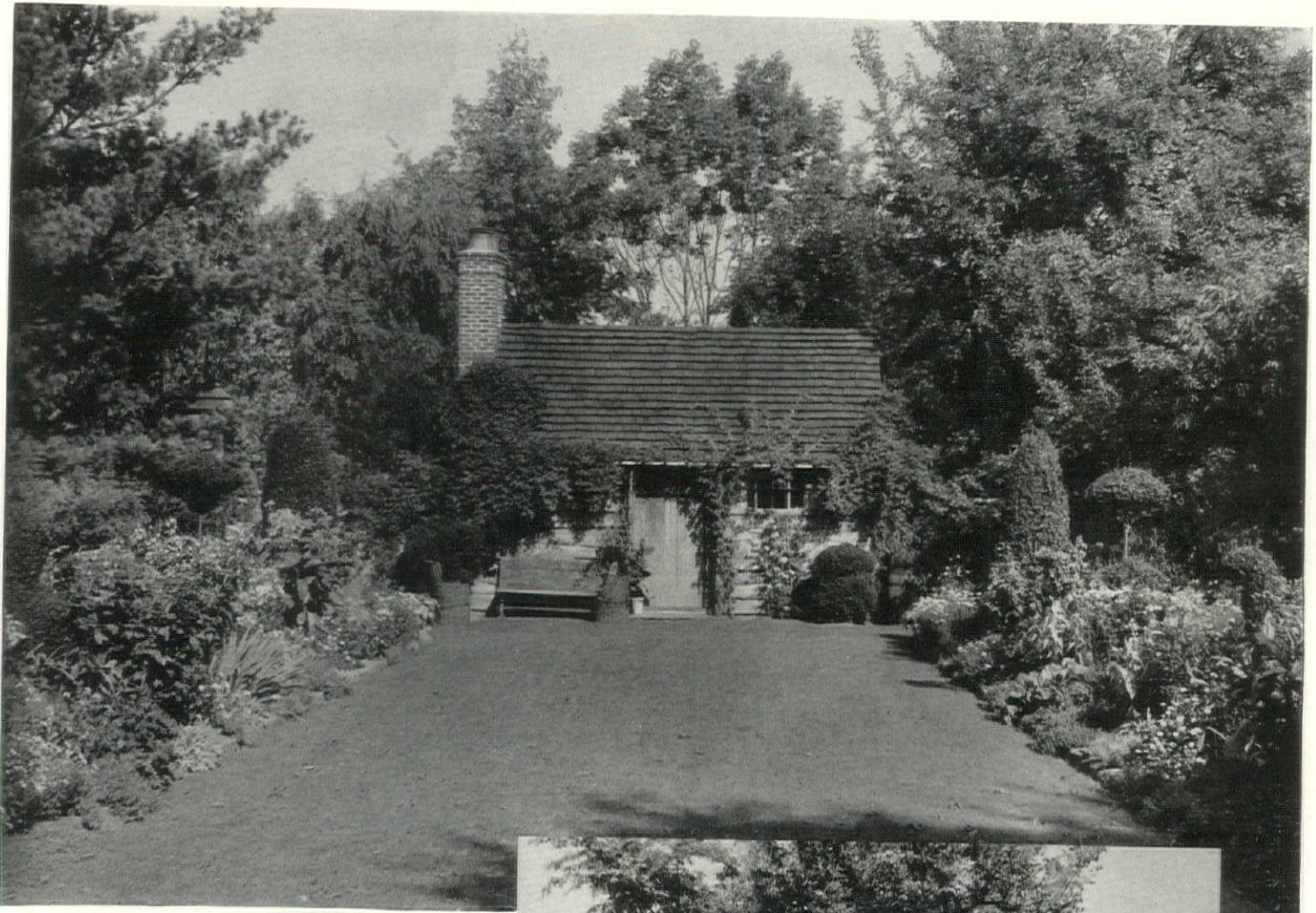


THE GARDEN of Mr. and Mrs. Samuel H. Watts, in New Canaan, Connecticut, has been developed in such manner as to take full advantage of the sloping character and delightfully informal atmosphere of the terrain. It falls away gradually in a series of terraces to the rear of the long, low house and is rendered particularly inviting by the number of quiet nooks which the plan provides. One of these is at the left, at one side of the second lawn below the house. The flagging extends only to the turf proper

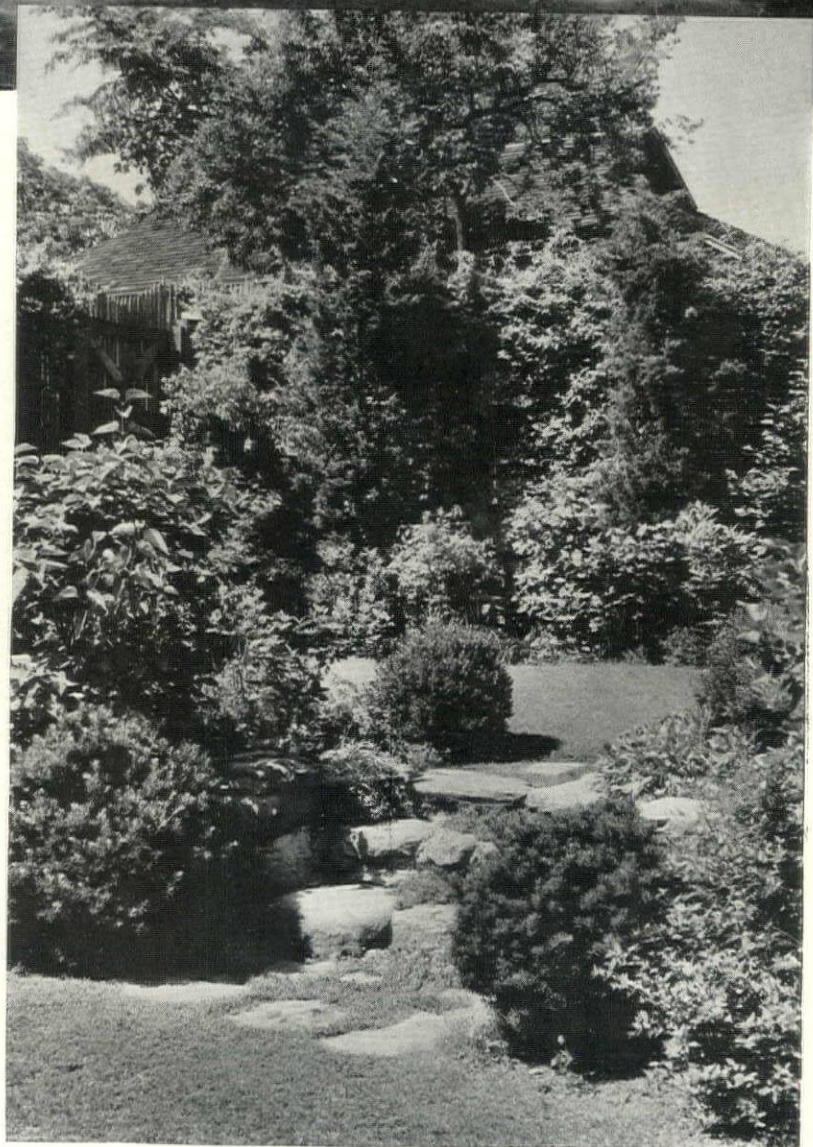
IMMEDIATELY adjoining the house is a grass terrace from which broad stone steps descend to the first real lawn, shown below. This area is roughly circular and enclosed with shrubbery and low trees among which the white flower clusters of Mountain Laurel are particularly effective in late June. From the foot of this lawn, in turn, more steps give access to another turf enclosure at the left of which stands the bench shown at the top of the page. Agnes Selkirk Clark was the landscape architect



GEORGE H. VAN ANDA



GEORGE H. VAN ANDA



AT THE top of the page is the garden house which, at the end of its long lawn panel framed by hardy borders, terminates the vista which sweeps downward from the residence terrace. Directly above is shown a corner of the woven willow fence which encloses Mrs. Watts' cutting garden. The Rose is Mary Wallace. The photograph at the right was taken at the entrance to a small area entirely detached from the perennial garden, now used by the owner largely as a trial space for new plants

Here are Anemones to span the garden year

ANEMONES, famed Windflowers of the Greeks, are an entrancing family of wide diversity. First blooms to greet the spring, last flowers to bow to the black frosts that follow the flaming tints of fall, there are even sturdy members of the family to carry dauntless through the winter snows, touching elbows with the Christmas Roses.

Of course, long period of bloom is not quite enough to recommend a flower to us. We must have charm and beauty as well, fine colors, good habits; and for so many months of close acquaintance, variety in large measure. Anemones bring us all these lavishly, and above all else are they most open handed when other flowers flee the cold and dreary months.

So wide is their diversity that the five

different groups seem almost to make up five different families. The woody group that tuck themselves away among the Ferns and Columbines to speed departing snows are perhaps the most familiar, though in general we know so few of its many charming members. It is ideal for that difficult shady side of the entrance, or beneath the Rhododendrons of the driveway to cheer our returning steps with spring's promise. The Hepaticas closely resemble them in their needs and early bloom, but are more often found in a lime or neutral soil than the acid of the Rhododendrons and conifers. Opposite statements are often made by authorities for Hepaticas, and I doubt if it is a matter of extreme importance. What really is imperative for both groups is a light, moist, cool soil rich in leafmold, with considerable sand in its makeup. The majority need at least half shade, though a few prefer a little more sun.

Anemone blanda is among the latter, and is particularly happy creeping out from the protection of small shrubs as already suggested, or dancing among the

By Anderson McCully

stones of the rock garden or pool edge. It is usually the first of the woodland clan to bloom, and bears rayed flowers of soft but brilliant true blue. There are also pink, purple and white forms. As this disappears completely from view as soon as it dies down, usually in March, the small bulbs may be tucked in easily among the plants of other kinds that come into bloom during the months that follow.

Anemone nemorosa and the more fragile *A. quinquefolia* are perhaps best known of this woody group, and follow with their pinkish white blooms in late March. There are numerous varieties, and they are good companions for the Lady-slippers under Azaleas, Rhododendrons or Pines.

Anemone narcissiflora will carry on through April into May. This is a little taller, about twelve inches, with blooms that have been likened to Apple blossoms, and fan shaped leaves that are deeply cut. It is happy in either shade or considerable sun, and particularly lovely among small Ferns and alpine Columbines. Violets, Bloodroot and Trilliums are also good companions.

The well-known Wood Anemone (*A. sylvestris*) carries on through May, bearing white flowers on foot-high stems. Like all this group it is well among ferns. Myrrhis and Teucrium, as well as Heuchera, might also be added.



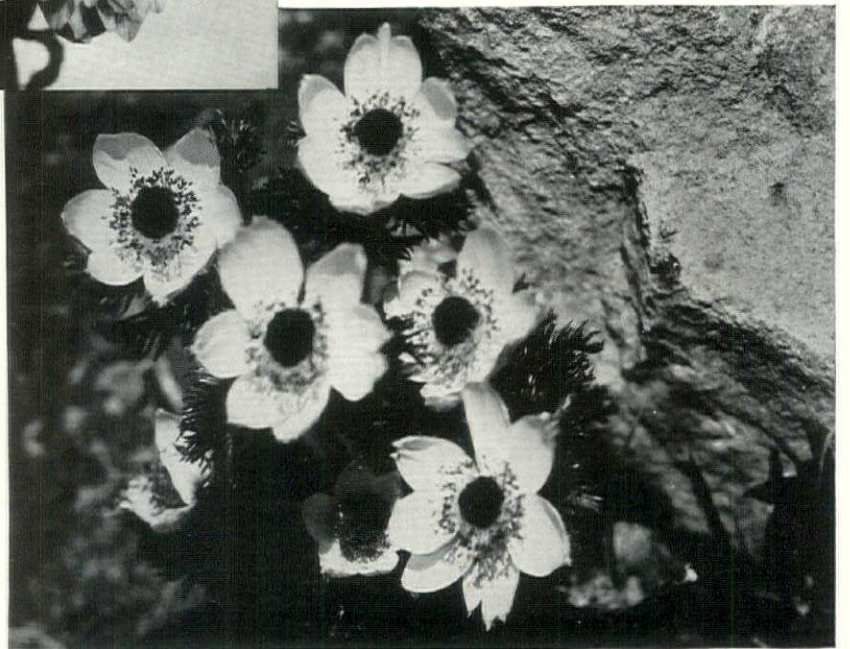
ST. BRIGID IN BUD



DOUBLE ST. BRIGID



A. OCCIDENTALIS SEED HEADS



ANEMONE OCCIDENTALIS IN BLOOM



ST. BRIGID, OPEN



VERY DOUBLE ST. BRIGID



BLUE ST. BRIGID



AMERICAN PASQUEFLOWER

More precious is the newer comer to our shores, *Anemone rivularis*, that blooms through later summer into fall. This is a visitor from the Himalayas, found too in Ceylon, but trustworthy and hardy. The white flowers are borne in loose shower-like heads about twelve inches high, and carry a blue reverse. This is also a happy waterside or bog plant.

When we leave these Anemones of the woody and wilding corners we must alter our treatment considerably. The alpine section does approach them somewhat closely in that it needs a deep, rich, cool soil, spongy in texture; but as a class, they ask for half-sun at least, and in such climates as our North Pacific Coast, are happier with all that Nature sends. *Anemone alpina*, *A. sulfurea*, *A. vernalis* and the Pasqueflowers are all truly handsome.

The Pasqueflower (*A. pulsatilla*) is the best known of these, and with its many varieties and close allies forms a division within this group, often alluded to as field Anemones. Many of them come from lower altitudes, particularly the American Pasqueflower (*A. p. nuttaliana*), which does best in full sun, a sandy soil, and very good drainage.

The great beauty of these Pasqueflowers is in the long silky hairs that clothe not only stems and buds, but blooms as well. The normal color is rich purple to lavender; but there are white, red and pink varieties. The flowers come through April and May, appearing first very close to the ground before the leaves expand, and later rising to as much as ten inches with the developing foliage.

Anemone halleri from Switzerland is outstandingly a beauty of the Pasqueflowers. The large blooms are held nearly erect on five or six inch stems, and are a

rich violet that varies at times to white or pink. The whole plant is shaggily silky with long fine hairs. The leaves make a splendid tuft after the flowers are over. This has a deep and tough root, and is usually more satisfactory when raised from seed. Give it deep loam and sun, preferably in the rock garden.

Earliest to bloom of the alpine group is *Anemone vernalis*, "lady-of-the-snow". This is a beautiful small opal-tinted Windflower, clothed in long bronze silk with threads of silver. The starry, golden stamened flowers glisten against the flat rosettes of small finely cut foliage that seem almost to push away retreating snows. This does well in the earthy moraine, or may be given a pocket with leafmold in the rock garden.

The light lilac *Anemone alpina* is very closely allied to the white *A. occidentalis* of our western mountain ranges; while our *A. drummondii* replaces the European *A. baldensis*. *A. sulfurea* is a variety of *A. alpina* with even larger, downy, sulphur-yellow blooms. These are all truly mountain flowers, of more substance than the woody group, fine in bloom and foliage, and hardly less attractive in seed, when the silky, whorled achenes rise high above the splendid, finely cut foliage. They tend to April and May bloom in gardens.

All these alpine and meadow Anemones are inclined to have long tap roots, and are often handled from seed, which germinates very easily if sown immediately after ripening, though old seed sometimes remains dormant for twelve months.

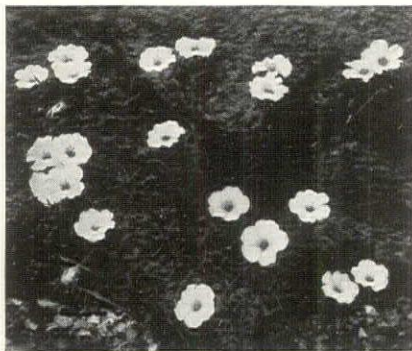
Japan and China have sent us an entirely different group of fall border Anemones. Best known is *A. japonica*, now available in nearly a dozen named varieties all of which are good. It is to be had in silvery pink, white, red, and rose in both single and double forms.

While it begins to bloom in late summer, the Japanese Windflower is one of the last to be frost killed in fall. *A. hupchensis* is a miniature form with pale mauve flowers in August, and has come to us from Central China. *A. vitifolia* is a beautiful branching white of this group, but probably more tender.

These are all sizable plants, ranging from one and (Continued on page 75)

Flaxflowers for dancing in the sunshine · By Louise Beebe Wilder

THERE are in the garden, as in the world of human beings, individuals who make a great noise, who occupy much space, who count definitely and solidly in the general scheme of things. They are important—necessary in fact—in both spheres. But there are also those whimsical, light-hearted persons (or plants) who diffuse a gentle gaiety from odd corners and who achieve grace and subtlety in unconsidered situations whose mission is as important if less definite. In the first category, speaking now wholly of the garden, belong the Phloxes, the Delphiniums, the Helianthuses, the Hollyhocks. To the second, among others, belong the Flaxflowers, or to give them their proper name, the Lin-



THE DAINTY ALPINE FLAX

ums. The garden would be a poor place indeed without their type.

The Linums belong to the order *Linaceae* and comprise, according to Nicholson, some eighty species of annual, biennial and perennial herbs and shrubs that abound in all the temperate regions of the earth but are rare in the tropics. Only a tithe of these are in cultivation, a very few in general cultivation.

As I have said there is nothing solid or serious about these plants; they are airy, graceful, fugitive in their blossoming, and in my experience even the certified hardy perennials among them are short lived. They give their best display in the first two seasons after being raised from seed; after that the plants seemingly become debilitated and discouraged and usually die off. Seed, however, is freely borne and freely self-sown, so that once you have them, unless you are of those meticulous house-maidish gardeners who cannot bear a petal or a plant out of place, you are likely always to have plenty of sturdy young seedlings springing up about the garden. Just so they come readily from hand-sown seed consigned to a coldframe in late November or to a well prepared seedbed in the early spring.

I should not want a garden without

plenty of these airy Flaxflowers of one kind and another fluttering forth to meet the genial warmth of early summer days. They have a gentle but persuasive charm once you begin to know them that leads you on to become acquainted with one member of the family after another. The common Flax of commerce is *Linum usitatissimum*, that has been in cultivation so long that the place of its origin has been lost sight of. It is seldom cultivated in gardens but as it is now scattered widely throughout Europe it may have been the plant that caused the great German poet to sing:

“Blue are her eyes as the fairy flax.”

Blue indeed is the color we most usually associate with these flowers, for *Linum perenne* is the species most frequently met with in gardens and its round flowers, opening only in sunshine and lasting not much beyond midday, are so numerous and so blue as to make their short daily appearance truly memorable. As a matter of fact, however, there are pure white Flaxflowers, as well as mauve and rose and bright yellow ones.

Most of the Linums are little fussy about the quality of soil in which they grow provided it is impeccably drained and that the sun reaches them freely, for they all



LINUM ARBOREUM, THE SO-CALLED TREE FLAX

resent damp feet and are the most ardent of sun lovers. There is a certain neatness of habit about even the taller kinds that recommends them for use in the rock garden, as well as along the edges of sunny, well drained borders. There is too what might be termed a sturdy delicacy about them; they look fragile but are not, winds bend but do not break them, storms dash against their slenderness without ill effect. I have not found the tallest of them to require staking. Their love of sure drainage predisposes them in favor of gravel paths as a dwelling place and they make the most charming and least obtrusive of squatters.

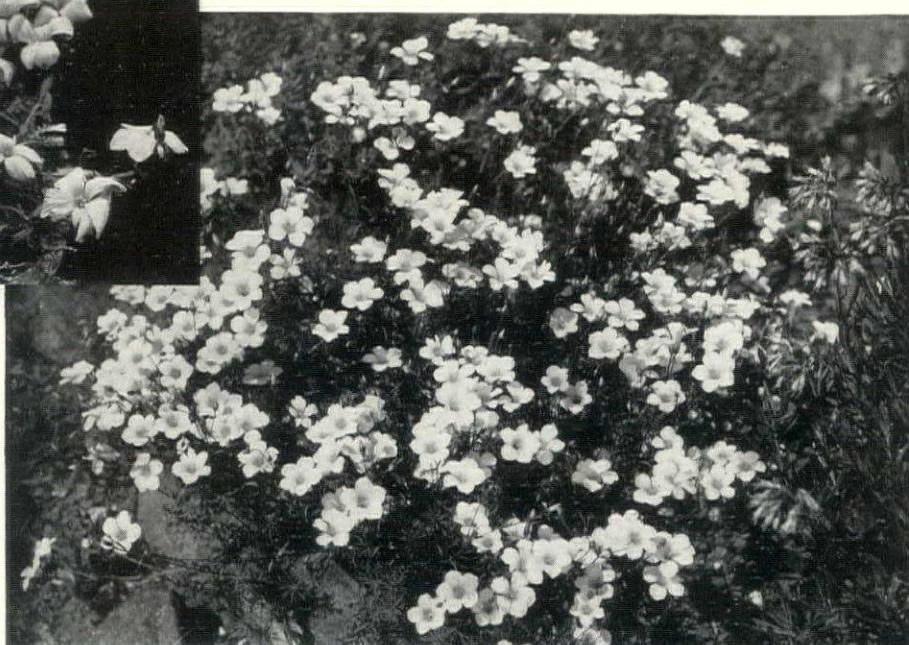
To begin with the blue-flowered kinds, *Linum perenne* is the one most often grown. It is a hardy perennial belonging to Europe and blossoming from mid-May (about New York) through June and into July. The wiry stems arise fountainlike from the somewhat woody base clothed in narrow leaves and bearing at the top a cluster of bright but soft blue flowers, round as pennies, that open with the first light of morning, long before most of us are stirring, and scatter a blue carpet about the plants soon after midday. They grow something over a foot in height. If when flowering is over (*Continued on page 76*)



FREE FLOWERING LINUM AUSTRIACUM

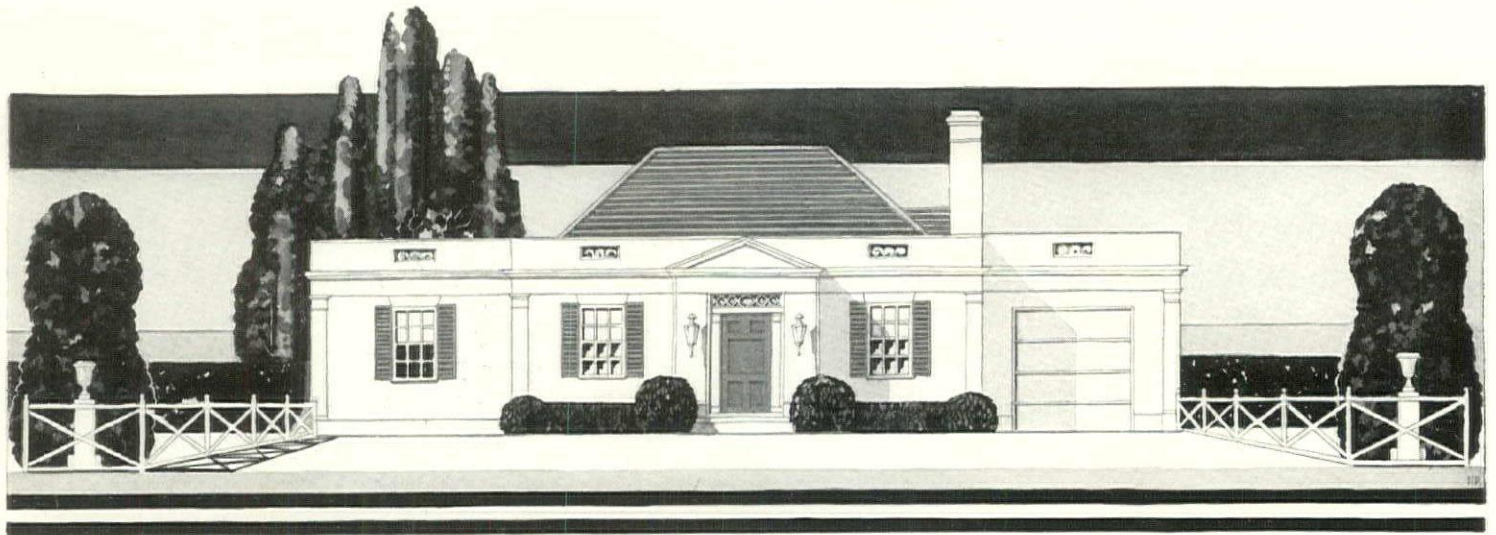


LINUM ELEGANS, A SHOWY DWARF



L. SALSOLOIDES IS BUSHY

GIVEN a well drained, limy soil and full sunshine, the Flaxes yield abundantly of their unique garden appeal. There is nothing obtrusive or domineering about them, yet to be deprived of their airy, light-hearted gaiety would be to miss one of the pleasantest of early summer's flower experiences. Most of the garden sorts are blue, but there are also white and yellow forms that are worth while



FRONT FAÇADE

House & Garden's Fifth Little House goes Jeffersonian

THE end of the American Revolution marked the end of English influence on American architecture. Previously our building modes had been adapted after those current in the mother country. In the birth of a fervent nationalism the architectural yoke was thrown off with the political. What more natural than that our shifting allegiance should come to rest on Rome?—the new republic bidding for a place in the sun turning to the old that held great place. With Palladio as guide-book, those who knew the Classic took the helm. Rather than professional architects, of whom there were still but few in this country, talented amateurs set the style. Foremost among them was Thomas Jefferson who, with the possible exception of Charles Bulfinch of Boston, influenced the new architecture more than any other person. The monumental orders of the antique, gathered in the fullness of their Classic proportions and transplanted for domestic use, certainly needed a skilled hand in guidance, and this is what Jefferson sup-

plied. Here is really as solid a claim for fame as his brilliant statesmanship.

At this time, when the tendency in every direction is toward conservatism; when above all things we desire the assurance of firm foundations and calm surroundings, we will do well to build our homes in the Jeffersonian tradition—a manner adaptable to the small house as well as the large and bringing with it the indomitable spirit that began a new republic on the cornerstone of one that flourished centuries before.

And the proof of the foregoing is House & Garden's Fifth Little House, which also gives assurance that good architecture may today be had at surprisingly low cost. As designed by Harvey Stevenson and Eastman Studds, architects, the house may be erected for approximately \$7,000 and probably less in low-cost areas. This estimate was figured upon the basis of frame construction faced with flush siding, roof of copper with standing seams, a cellar located under the front half of the house

and a complete heating system installed.

The front face is shown above. It is a symmetrical façade with centrally placed entrance bay simply ornamented by classic detail. Windows are of generous size, and above each the parapet wall is broken with small, rectangular grilles that mask ventilating louvers. A concession to modern needs is the garage door on the right wing. This is handled unostentatiously and with no attempt to mask its function.

On the opposite page is a birds-eye view of the rear, showing disposition of grounds as well. That architectural charm may be gained solely through excellent proportions is apparent from this elevation of the house. The wall facing the terrace and broken by three French windows is exceptionally notable in this regard. The paved terrace is two steps above the ground level and stretches between the two wings of the house. All three of the French windows open from the living room.

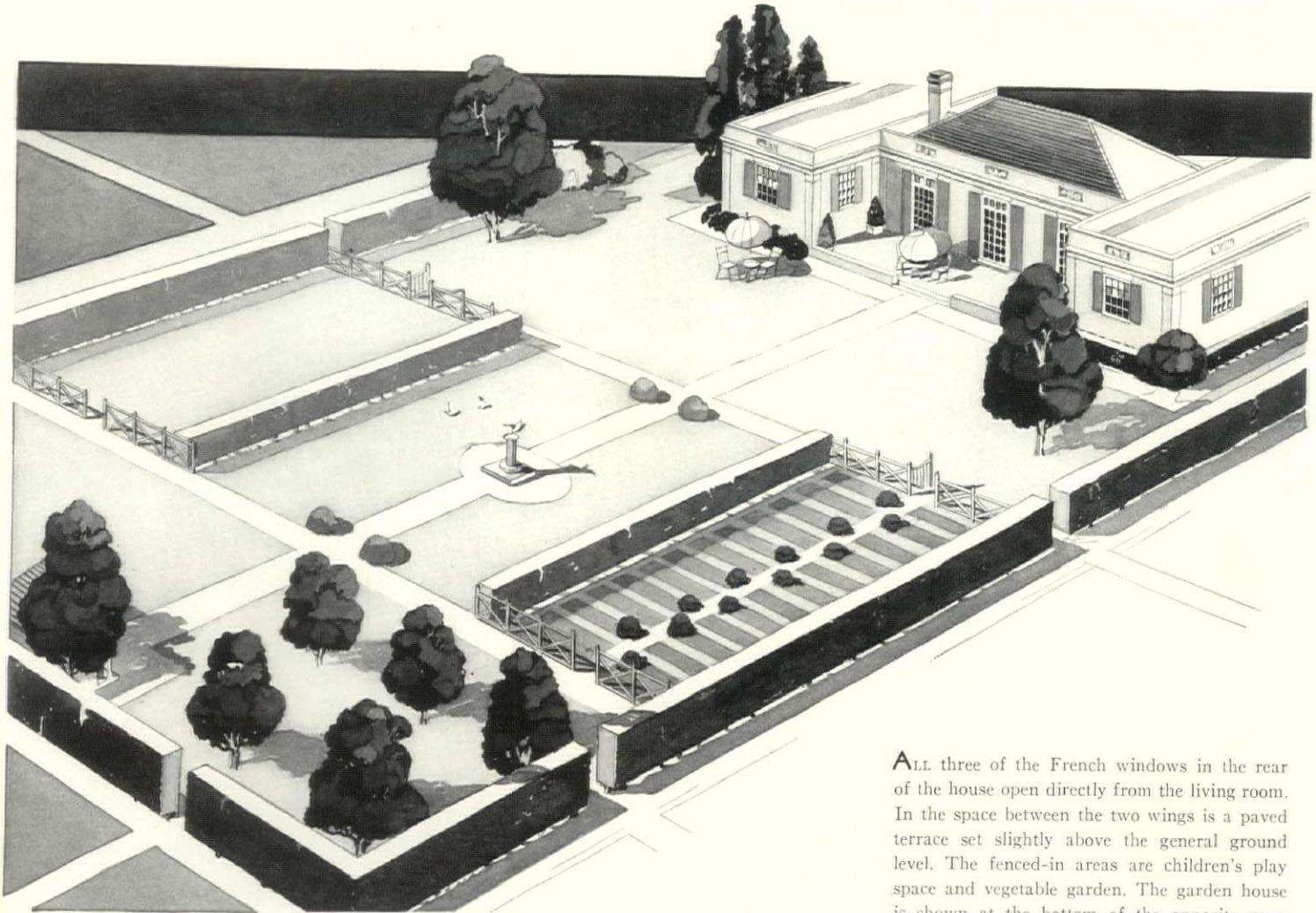
For a considerable distance back from the house the grounds are given over to

THIS is the fifth in House & Garden's series of little houses. The first was shown in the November 1932 issue. Others followed in January, February and March of this year



EACH house in this series has been designed, decorated and landscaped under the best professional guidance. For further particulars write to the Reader Service of House & Garden

SUGGESTED GARDEN HOUSE



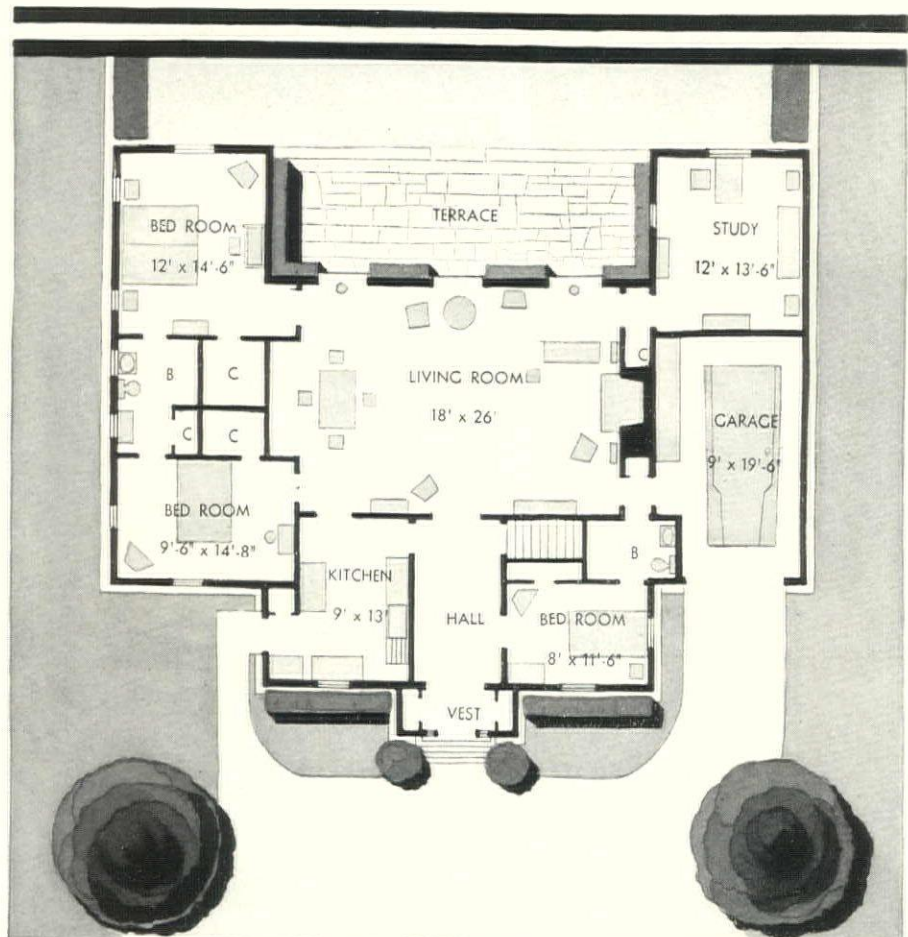
REAR ELEVATION AND GROUNDS

ALL three of the French windows in the rear of the house open directly from the living room. In the space between the two wings is a paved terrace set slightly above the general ground level. The fenced-in areas are children's play space and vegetable garden. The garden house is shown at the bottom of the opposite page

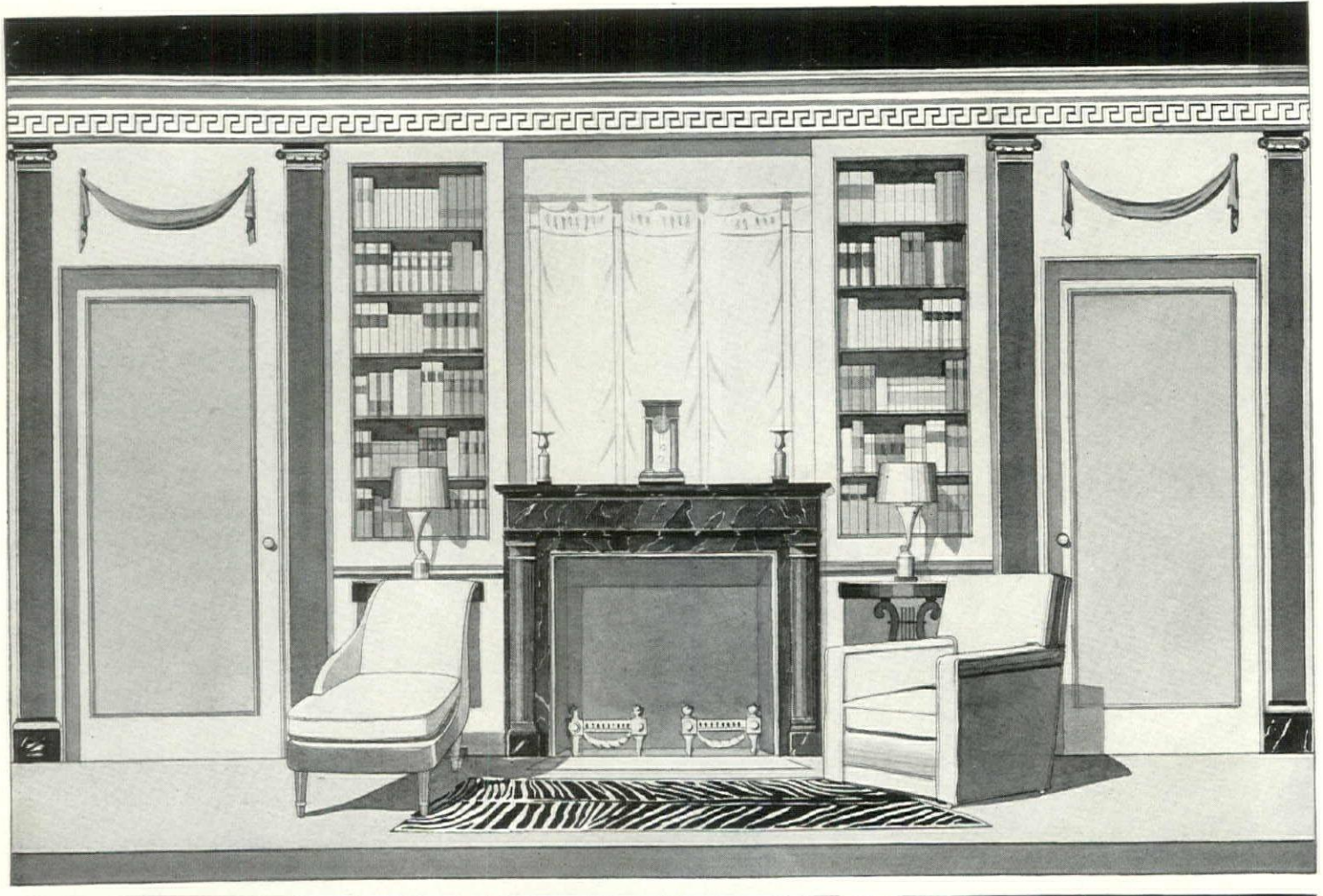
lawn divided by a central path ending at a garden house which is shown in detail at the bottom of the opposite page. Two rectangular sections, each about a third of the width of the plot, are fenced off as children's play space and vegetable garden, respectively.

Not only the physical pattern of the house but ideal furniture arrangements, as well, are set forth in the plan at the right. The decorator, Mr. Ross Stewart of W. & J. Sloane, New York, and the architects have combined in the planning to mutual advantage. Kitchen and one bedroom, which will probably be a servant's room, are at the front, to left and right of the entrance hall. Behind is the living room. The left wing provides two bedrooms, with bath between, and the balancing wing houses garage and study.

The living room is carried out in a color scheme of yellow, white, gray and dull crimson. Walls are a clear yellow; baseboards, pilasters and mantel medium gray. Mantel and base are marbled with veinings of darker gray and black. Capitals of pilasters, overdoor drapery and inside of bookcases are white. The cornice is gray, with a wall paper frieze of Greek key design in tones of blue on white. Doors are



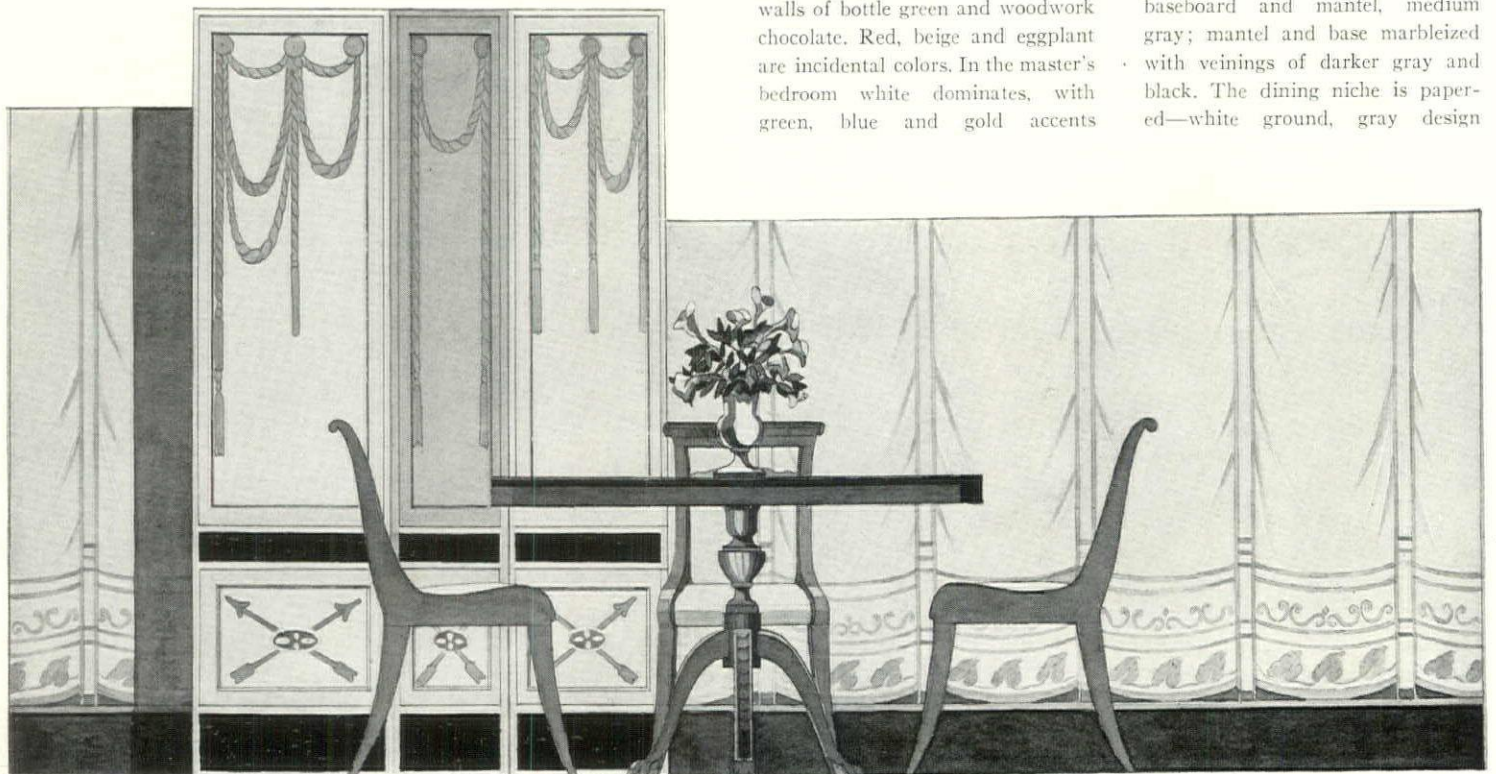
FLOOR PLAN AND FURNISHING LAYOUT



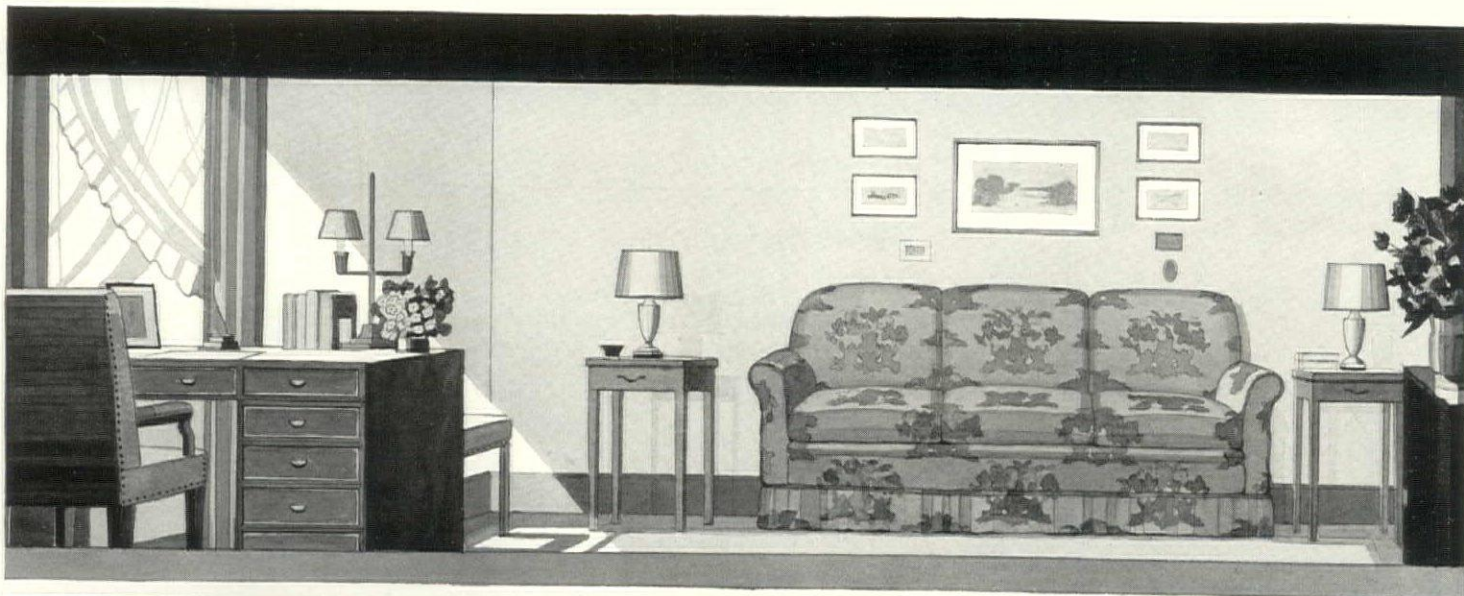
LIVING ROOM FIREPLACE WALL

THE study, at top, opposite, has walls of bottle green and woodwork chocolate. Red, beige and eggplant are incidental colors. In the master's bedroom white dominates, with green, blue and gold accents

LIVING room walls are yellow; baseboard and mantel, medium gray; mantel and base marbled with veinings of darker gray and black. The dining niche is papered—white ground, gray design



DINING END OF LIVING ROOM



GENERAL VIEW OF STUDY

white with blue-gray stiles and the high, cove ceiling is cerulean blue.

A Recamier sofa covered in crimson satin with an extremely simple Empire design is placed at right-angles to the fireplace on one side; in the same satin a tailored easy chair upholstered to the floor occupies the opposite side. Between each of these and the bookcases is a lyre table in antique white holding a white cornucopia lamp with white corduroy shade trimmed top and bottom by white moss fringe. A Directoire side chair in gold satin stands at the foot of the sofa and the group is unified by a white calfskin rug painted in zebra pattern.

In the center window stands a medium size drum table carrying a grayish white urn shaped lamp with oyster white silk shade. A wing chair covered in white corduroy and a side chair in crimson and white stripe complete the group. In each of the other windows is a simple black column holding an urn filled with Laurel. Between the door leading to the garage, located at the right side of the fireplace,

and the hall door is a drop-end library table.

The wall opposite the fireplace is broken by an alcove that makes a place for the dining group of Duncan Phyfe table and four crimson kid cushioned chairs. The recess itself is finished with drapery wall paper having a white ground and pattern in gray. A painted screen in tones of white on gray with accents of blue shuts off the service door and near it stands a Sheraton cabinet with a cupboard below and shelves above for displaying Wedgwood china.

Mr. Stewart's estimate for completely furnishing this room is \$1,300.

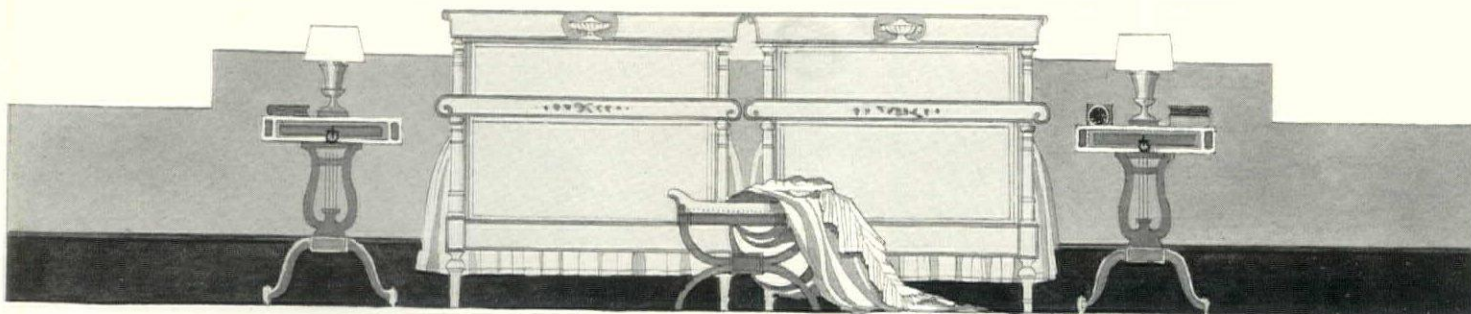
Bottle green walls, chocolate woodwork and beige curtains set the color scheme of the study. Furniture here is mainly Jeffersonian and consists of the following: Three-cushioned chintz sofa in blue, green and beige on Venetian red ground welted in beige. Simple Chippendale kneehole desk. A desk chair that reproduces the one used by the signers of the Declaration of Independence—upholstered in red leather. Two end tables copied from ones owned by Jefferson flank the sofa and hold Lowestoft

lamps. Between door and window is a folding card table from the Jefferson collection and by it stands a wing chair covered in the chintz of the sofa. A natural finish pine bookcase with two Hepplewhite chairs in beige rep form the wall group opposite the desk. The floor is covered in a dull egg-plant broadloom rug.

Cost of furnishing study—\$650.

Walls in the master's bedroom are covered with white wall paper patterned with conventionalized rose leaves. At the windows are white Venetian blinds under green moire overcurtains hung straight to the floor. Beds are of Directoire design in fruitwood. In the window stands a draped dressing table with gold taffeta box pleated flounce trimmed at the top with deep glass bell fringe. On it is a triple toilet mirror. The stool is covered in green with white stripe. Bedspreads are smartly tailored from white taffeta with Empire quilted design and are bound in green. An easy chair covered in a green swag chintz stands by the dressing table.

Furniture for bedroom—\$750.



MASTER'S BEDROOM

The Gardener's Calendar for April

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>The ideal landscape garden, like the ideal landscape painting, expresses or emphasizes some single thought or feeling. Its expressions may be gay, bold, retired, quiet, florid; but if it is natural, the expression will conform to the place and the purpose, and the expressions are not matters of rule. It should be a picture, not a collection of interesting objects. Mere planting and grading do not make a landscape garden; in fact, they</p> <p>2. Strawberries should now be uncovered for the season. If no winter mulch was applied give the bed a good top dressing with bone meal before digging. To attempt to grow Strawberries in soil that is not well stocked with plant food is one way to court certain disappointment.</p> <p>9. If you have not pruned the hardy Roses it must be done at once. Prune the Hybrid types to three eyes, but leave about 4 inches of new wood on the Teas. It is a mistake to believe that good garden Roses are impossible; the secret lies in variety selection and culture.</p> <p>16. Melons must be set in place now. See that the hills are well prepared inside them, using plenty of good manure and chopped sod or other humus-making material. If the soil is clayey, lighten it with sand and peatmoss. Plant when the soil is thoroughly warm.</p> <p>23. Do not neglect the Sweet Peas when they are small—see that they are properly hilled when about 4 inches high. Supporting them with brush or by some other means should not be postponed. There is now available an excellent portable trellis of cord and heavy wire made in sections.</p> <p>30. If you grow any crops for the livestock the ground for them should be made ready. Seeds of Mangels, Carrots and Sugar Beets can be sown now. No cultivated soil areas, large or small, should be left unplanted; be sure to sow them with some good cover crop, if nothing else.</p>	<p>3. Raspberries, Blackberries, Currants and Gooseberries that were buried last fall can now be unearthed and good manure worked into the border around them. All long-caned fruits should be tied up to horizontal wires or other suitable supports before they begin to leaf out.</p> <p>10. Have you stakes on hand for Dahlias and other fall flowers, rafia or jute cord for tying, or other garden Roses, a sundial for the flower garden? These and many other accessories are part and parcel of every good garden and should not be forgotten in the early season rush.</p> <p>17. Any existing voids in the perennial border must be filled in by new plants or divisions. Dig under some good manure or give the beds a top-dressing of raw crushed bone. In the case of a first-year perennial border annuals can be used to provide an abundance of bloom.</p> <p>24. Summer flowering bulbous plants such as Gladiolus and Montbretia entail little effort and are worthy a place in any garden. They may be planted now, preferably in batches ten days or so apart, so as to provide a long succession of bloom. Watch out for Gladiolus thrips.</p>	<p>4. The lawn should be looked over to assure a velvety green sward this summer. Sod any small bald spots, and spade and seed down large spaces. An evenly distributed application of one of the standard lawn fertilizers, made now, will improve the turf considerably in the months to come.</p> <p>11. If properly hardened, plants of the more hardy types of garden vegetables can be set out now, such as Cabbage, Cauliflower, Lettuce, Onions, etc. Do not, however, move them directly outdoors from the tropical heat of a well made hotbed; they must be acclimated gradually.</p> <p>18. Do not let your greenhouse be idle. There are many crops which can be started now, such as potted fruits, Melons, Cauliflower and Chrysanthemums from cuttings. As a matter of fact, a well managed greenhouse can be kept usefully busy and productive every month in the year.</p> <p>25. It is a mistake not to get a continuous supply of quick maturing crops such as Peas, Beets, Carrots, Spinach, etc. The rule is to sow each successive batch of seed when the last comes up. This plan will close the gap between the end of one crop and the start of the next.</p>	<p>5. Early planting of all kinds of woody stock is the first essential to success. Finish all plantings of deciduous trees and shrubs at the first opportunity. Evergreens, too, can be set out advantageously at this time of the year. Firm the plants in and water well all spring and summer.</p> <p>12. Seeds of Snapdragons, Asters, Alyssum, Calendula, Centaurea, Pansies, Violas, Scabiosa, etc., may be sown outside at this time in well pulverized soil. Be sure that the soil contains plenty of humus and enough coarse sand to keep it from becoming too compact after a rain.</p> <p>19. This is the proper time to start some plants from seed for flowering next winter in the greenhouse. Primula, Cyclamen, Snapdragon and many others come under this head. Keep the young plants growing along without check and transplant or set in pots when needful.</p> <p>26. Bean poles can now be put in place for the Limas. Dig liberal sized holes, working plenty of manure into the soil when refilling. The hill should be 4 inches high. The poles, of course, must be set firmly in place before any of the seed is planted, to avoid later disturbance.</p>	<p>6. That unproductive orchard can be made to yield abundantly by sowing now a mixture of Canada Field Peas and Oats, and plowing them under when they are 1' high. Such a plan is known as enriching with a cover crop. It improves the texture of soil and adds valuable plant food.</p> <p>13. Before the trees and shrubs leaf out it is advisable to go over them carefully, destroying any caterpillar egg clusters before they hatch. An asbestos torch is the best weapon to use after the caterpillars from any overlooked retreats and begin spinning their nests.</p> <p>20. Start hardening off the bedding plants in the greenhouse or frame now. It is certain death to set out Coleus, Geraniums, etc., unless they have been gradually accustomed to the marked change in temperature. Give more and more cool, fresh air to them each pleasant day.</p> <p>27. Thinning out crops is most important. Plants allowed to crowd become soft and spindly. Crops that require thinning must be attended to when very small. In the majority of cases it is a waste of time to try and save any of the seedlings which are removed in the process.</p>	<p>7. If the Asparagus bed was mulched last fall it can be turned under now. Do not fork the soil deeply, however, lest you injure the tips of growing sprouts. Coarse salt in liberal quantities should be applied broadcast over the bed to keep down the weeds all through the season.</p> <p>14. All borders or open spaces around plants should be kept loosened with a cultivating fork or narrow steel rake. This admits the necessary air to the soil and also prevents the rapid evaporation of the moisture contained in it in case the weather turns out hot and dry.</p> <p>21. Keep the soil constantly stirred between the garden rows. Seeds that are slow in germinating can be protected by placing the line between the labels to serve as a guide in handling the cultivating implement. This early cultivation will kill off countless sprouting weeds.</p> <p>28. Have you spraying materials on hand for the bugs and diseases which are sure to make their appearance in even the best kept gardens? Spray the Currant bushes now with arsenate of lead to destroy the green Currant worms while small; they appear with the first leaves.</p>	<p>8. The secret of success with Potatoes is early planting; these plants are quickly destroyed by hot, dry weather. To avoid this danger plant now. Select a strain that is suited to your locality, and when cutting the pieces, be sure that each of them has an "eye," from which growth can start.</p> <p>15. Plants in tubs intended as specimens for the grounds should be watered freely with liquid manure, or a top dressing of pure cow manure can be used. Such treatment will provide the necessary nourishment to furnish strong early growth at a critical time of the season.</p> <p>22. Any large trees that have been recently transplanted must not be neglected. Liberal watering once a week in dry weather is essential to their success, and heavy mulching is also a good practice. Be sure that all such trees are guyed to keep their trunks vertical until the roots take hold.</p> <p>29. This is the proper time to have the greenhouses overhauled. Broken glass should be replaced, loose glass reset, and the framework painted. A good greenhouse represents a substantial investment, and it is poor policy to let any part of it deteriorate from downright neglect.</p>
	☉ First Quarter, 3rd day, 0 h. 56 m., morning, W.					First Week: The last throes of a misspent winter, dying un mourned.
	○ Full Moon, 10th day, 8 h. 38 m., morning, W.					Second Week: Early spring weather—such as it is.
	☾ Last Quarter, 16th day, 11 h. 17 m., evening, E.					Third Week: Plenty of good old warm sunshine.
	● New Moon, 24th day, 1 h. 38 m., evening, W.					Fourth Week: Showery, warm, uncertain, traditional April weather.

Old Doc Lemmon admires the ambition of little Joe

"There's no use talkin'—dogs come mighty nigh to bein' human-like, sometimes. Ev'ry time I see Eb Potter's little mongrel Joe it comes over me how like he is to some folks I've knowed: to look at him, ye'd never git the least idee o' whut's really inside him.

"Joe ain't much bigger'n an ear o' last year's

corn, an' more or less the same color. He ain't exactly whut ye'd call noble to look at, but I never in my life see a dog that was more dead sot on doin' things. From mice up there ain't a wild critter that he don't go after an' do his derneddest to ketch. Ye'd think he'd be satisfied to tackle only them he hes a chancet to handle,

but ye don't know Joe! He'll run hisself ragged tryin' to ketch up with a snowshoe rabbit, an' only last week I seen him go tearin' off after a six-point buck that hed come into the orchard. The fact that it took him ten jumps to match one o' the deer's didn't worry Joe a bit; nothin' comes too big for him, seems 's'if."

21 kinds to
choose from...

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

LOOK FOR THE
RED-AND-WHITE LABEL

EAT SOUP AND KEEP WELL

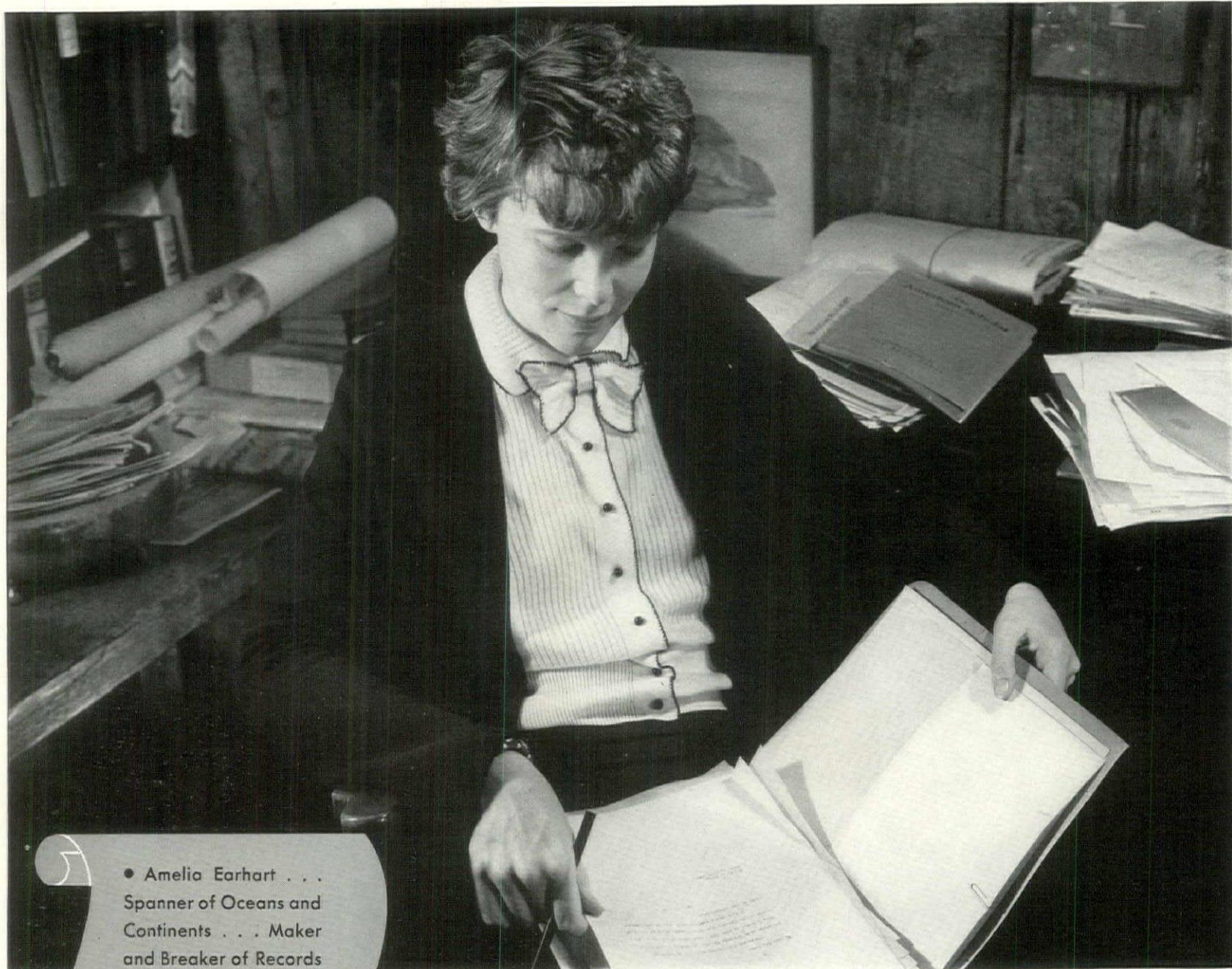


OX TAIL SOUP
*..in the fine old
hearty tradition!*



A soup seldom attempted in the home kitchen, yet one of the real attractions of the dining-table. World-famous in flavor—especially appreciated by the men in the family—Ox Tail Soup is happily available for every table, thanks to Campbell's celebrated chefs. As they blend this soup, it has the "hale-and-hearty" goodness, the richly nourishing quality, the invigorating flavor which hark back to the lusty eating of the merry wayside inns. Broth of selected ox tails and beef, blended with sliced ox tail joints, vegetables and herbs—subtly pervaded with sherry's exquisite bouquet and flavor. A feast and a favorite! 10 cents a can.

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CHOICES FROM CAMPBELL'S 21 SOUPS



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Spanner of Oceans and
Continents . . . Maker
and Breaker of Records
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Denominator of Mech-
anistic and Feministic
Civilizations . . . Social
Worker, Writer, Photog-
rapher . . . *At home, Mrs.*
George Palmer Putnam.

PART OF THE FUN OF IT

by **AMELIA EARHART**

whose latest book is "The Fun of It"



"Having lived a peripatetic life". . . The "AE" everybody knows, starting on her first transcontinental solo flight.

I probably inherited from my father a talent for being an eyewitness. Things always happened when he was on the spot—not just after he left, or just before he arrived, as is Fate's annoying arrangement for so many people. If a building was going to burn, it burned when he was in it, or close by. If a woman was going to faint, she fainted in *his* arms.

Rather early in life I, too, noticed a predisposition for things to happen when I was around, though not in the grand manner of my sire. For the benefit of my friends who were too early or too late to be eyewitnesses, I faithfully lugged a camera everywhere I went for a good many years.

• Flying the Atlantic may have been brought a step nearer because of this

habit—particularly after I began to realize the commercial advantage of picture making. In 1920 when I first took to flying, time in the air came high. One of the first extra rides earned by a camera, I remember, resulted from casually driving by a California oil field. Just as I passed, one of the wells "came in," blew men and fittings hither and yon and gushed blackly over the surrounding territory.

I stopped, of course, and was grinding away when interrupted by a neighboring real estate agent. Would I sell a copy of my movie film to show prospects what might happen on any of the lots they might purchase? I would—and had the fun of sailing over the very spot later, on the money paid for being on hand a few days before.

• Later, a little money for flying came from a regular but obscure job in a photographic studio. I helped develop and print pictures and now and then tried my hand at taking them.

I have always liked people's faces and those eventful few months made me see values in faces never recognized before. In fact, I think I must have become somewhat "arty" during this period for I saw character in everything. Even a garbage can had "it" if the shadows were right.

Having only two hands and two feet, I took no pictures on the Atlantic solo flight. Though most of the flying was at night, I saw enough in the daylight hours to wish for a camera. I do not mean scenery in the usual sense, but cloud formations. Beautiful and strange were these and unlike any I had seen on land. If I could have brought a pictorial record back with me, I might have added a little to the meteorological data slowly accumulating for the benefit of future passenger operations over the ocean.

One of the most exciting pictures I have ever made really does not look exciting at all. It is just an airplane picture of a boat. Lying flat on my tummy, I snapped it as the monoplane *Friendship* circled the S.S. *America* five years ago on the flight between Harbour Grace and Wales.

• For more than eighteen hours we three in the crew had been flying over the ocean. Since eight o'clock the previous evening, our radio had been silent.

According to our estimates, we *should* have been in sight of Ireland, but where Ireland ought to have been was fog, and occasional glimpses of water. Suddenly through an opening in the fog we saw a big transatlantic passenger vessel. However, instead of traveling parallel with our course, she was cutting across. If we were where we thought we were, west of Ireland, no transatlantic steamer should be behaving so. Were we lost? Should we play safe and land beside the ship, or continue?

With only a couple of hours' gasoline left, the answer to such questions might have spelled life or death to us. It was after we had decided to stake all on our somehow being right, that I took my exciting picture.

The explanation for the America's action was easy—afterward. We had passed Ireland and were over the Irish Sea, not the Atlantic. When we saw land, not long afterward, it was Wales. Though we didn't know that until we were told.

• Having lived a peripatetic life—never longer than four years in one place, with frequent lengthy excursions away from that, I suppose pictures mean more to me than to some people. They are stabilizers on a shifting world and tend to keep records straight and memories fresh.

The pleasure I might have felt as a

child in having my picture taken has been somewhat dulled latterly through facing too many lenses. However, standing behind my own Ciné-Kodak directed at others is still a very real part of "the fun of it"!

A.E.

• • •

Note: With Ciné-Kodak, simplest of home movie cameras, you can take splendid movies of your own as easily as you now take snapshots. Any Ciné-Kodak dealer will gladly show sample reels of the kind that you yourself can make. The famous Model "K," Eastman's finest movie camera, "does everything." Takes telephoto movies. Wide-angle. Kodacolor (movies in full natural color). Indoor movies by daylight. Loads with full 100 feet of 16 mm. film. Eastman Kodak Company, Rochester, New York.

Below: "With frequent lengthy excursions away" . . . and if the flyer is a woman, she may see in Manhattan's dwindling towers a stunning fabric design.



Above: "I faithfully lugged a camera everywhere I went . . . I saw character in everything."



Left: "Lying flat on my tummy, I snapped it as the monoplane *Friendship* circled the S.S. *America* five years ago."

Right: "Standing behind my own Ciné-Kodak directed at others is still a very real part of 'the fun of it.'"



CINÉ-KODAK "K"

EASTMAN'S FINEST MOVIE CAMERA

STRAHAN WALLPAPERS



NO. 7094—THE MEADOWS... This is a cool and refreshing paper for people who really love the out-of-doors. Newly designed for us, it has already made a remarkable impression on people of taste.

Art in Wallpaper

ALL the greatest art in the world, said John Ruskin, has been produced to decorate walls. You can be your own Michelangelo, your own Raphael, if you choose your wallpapers well. To secure the maximum pleasure from this pursuit, say "Show me Strahan Wallpapers" to the man in your favorite shop. Then you will revel in designs made by great artists for people who want the best.

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THIS crouching blackamoor of carved wood supports a Victorian stool tufted in pink. From Bruce Butfield

Blackamoors take an encore

(CONTINUED FROM PAGE 28)

his ceilings, and so did Tiepolo. But most of all we find them inspiring the small wooden figures that were so beloved by the Victorians.

The Victorians liked this fantastic touch among their smug objects, and there are hundreds of these gay figures still available. They are usually three or four feet high, carved in wood and bedecked with metallic paints and bright colors. They hold trays to receive cards, or jardinières to hold plants, or shelves to hold candelabra. While he is a definite product of the Victorian epoch, his costume is still that of Rococo days. The Staffordshire figures of Negroes, of Uncle Tom and Eva and such, the Negro boy hitching post, were also Victorian products, but they do not belong to the blackamoor class. Their origin was sentimental, not historic.

Who has not seen Cecil Beaton's delightful photograph of Edith Sitwell in her great draped bed, receiving her breakfast tray from a turbaned blackamoor? I hope she uses him (or is it her in this case?) regularly, not just for photographs. I have always longed for a real one for a page.

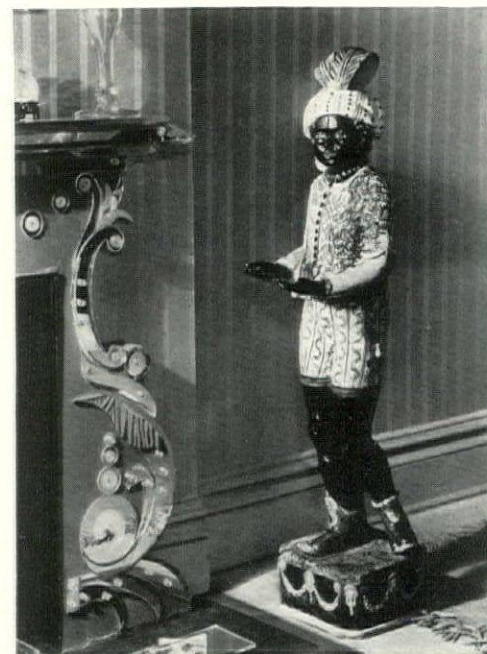
Suddenly I remember having had such a page, but in the wood, not the flesh. I had just gone to work at a big shop, and I saw this delightful fellow standing in front of a curiosity shop, holding out his hand to me. I bought him, put him in a taxicab, and took him to my office. There he stayed for years, as a mascot. We

named him Mirmiflor, and used him as an advertising device. He was Venetian, his color faded away to nothing, and he had carried something in that outstretched hand. Some one bought him. I hope he is still beloved.

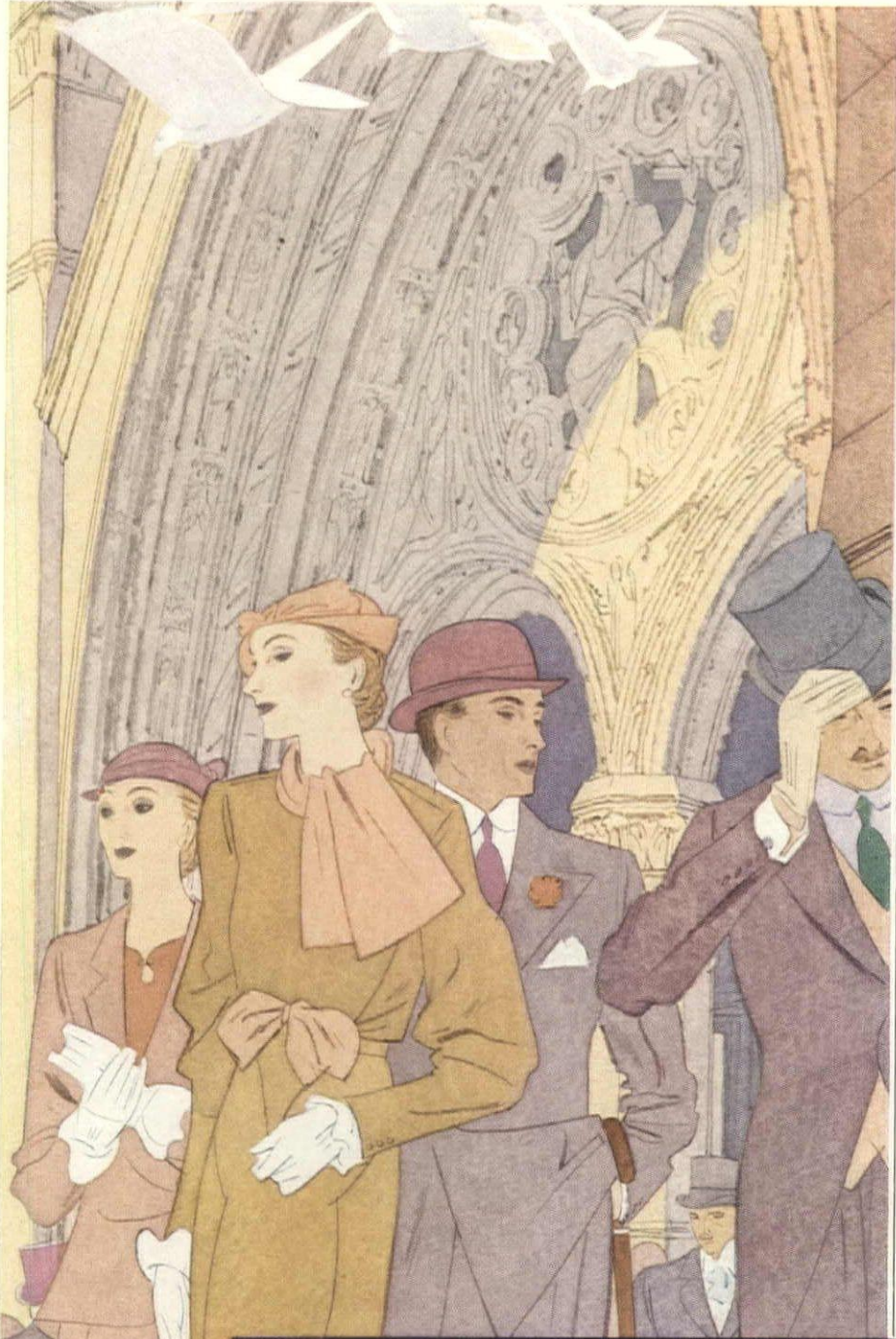
I have a friend in Atlanta who has a few very fine blackamoors. She bought them in fear and trembling, lest her Negro servants object to them. But they were proud of their handsome cousins, so she bought more, among them a magnificent pair of Chippendale consoles, gilt, upheld by crouching blackamoors, and a large Venetian painting of a blackamoor head surrounded by a garland of flowers. A Long Island friend has a black and gold head over the door of her house; she also has an embroidered Spanish quilt in which blackamoor heads are a part of the design.

I remember seeing a number of stone and lead ones, in English gardens, kneeling, carrying sun dials on their shoulders, or standing on pedestals, carrying stone urns. Some, also used as garden figures, were dressed as Indians, with aprons and head-dresses of feathers. In Venice, they were used as shop figures, much as our tobacconists used wooden Indians.

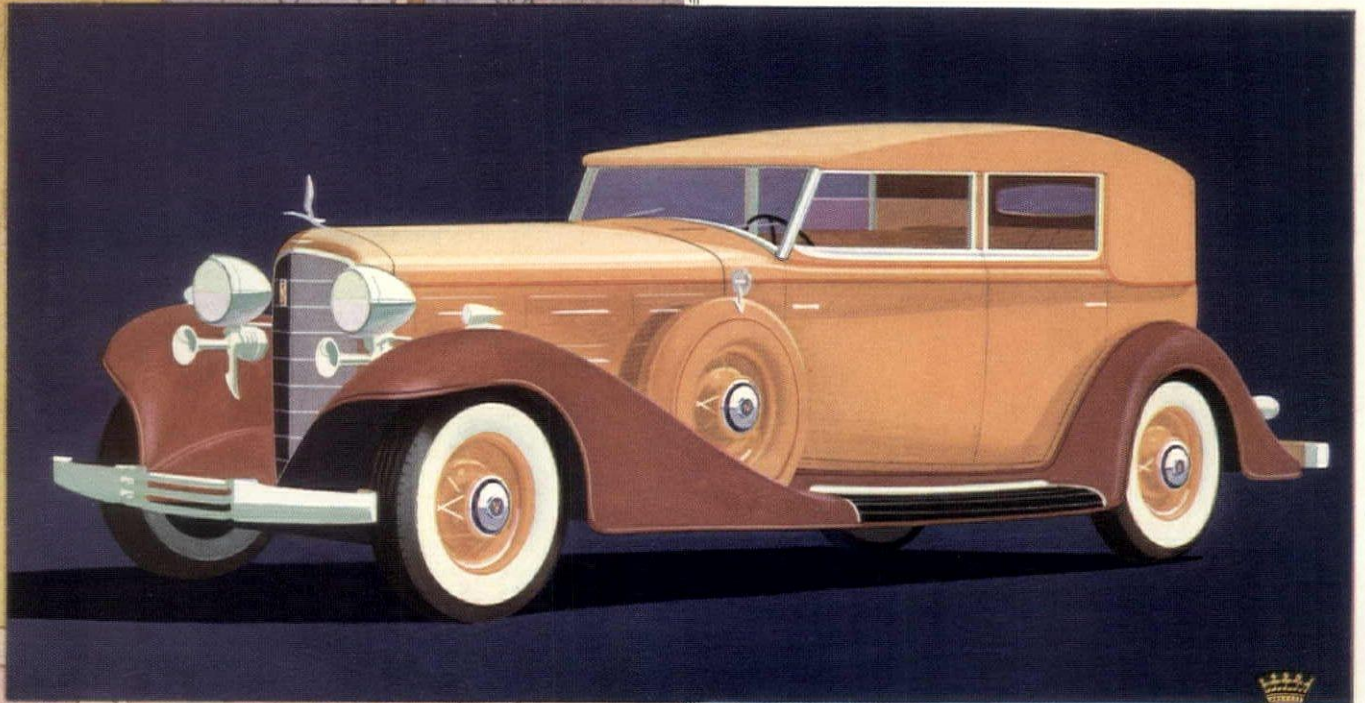
But alas, we can only enjoy them as they come to us in wood, in stone, in metal. How wonderful the real ones must have been, when every fine lady vied with her rivals in their ornamentation, dressing them in brocades, hanging them with jewels!



AN UNUSUALLY fine blackamoor made of porcelain and dressed in Renaissance attire with feathered head-dress guards the hearth in Bruce Butfield's new Victorian house



JUST as certain types of habiliment are made practically obligatory by the occasion, so does the event of unquestioned refinement dictate a motor car of unquestioned prestige. . . . For years, it has been Cadillac's privilege to build for the select occasions of American society a motor car eminently befitting the need. Indeed, it is doubtful if any commercial commodity is more eloquent of its owner's position in life than a Cadillac automobile. . . . Such prestige, of course, can be born of one thing only—a well-nigh universal agreement that Cadillac cars represent the highest attainable perfection in every phase of their excellence. And this agreement, in turn, has likewise grown from a single circumstance—a long period of undeviating adherence to the highest ideals in design and manufacture. . . . You see, undoubtedly, the finest exemplification of this in the three magnificent motor cars which now bear the Cadillac crest: the new V-8, the new V-12, and the incomparable V-16—the last now limited in its production to 400 cars for 1933. Here, surely, are the superb creations of motordom—not only in what they *are* and *do*, but in the general impression of elegance they impart to any surroundings in which they find themselves. . . . Please feel free to accept a demonstration from your Cadillac dealer—for he will be more than glad to acquaint you with these magnificent cars, regardless of the degree of your interest. Cadillac list prices begin at \$2695, f. o. b. Detroit.

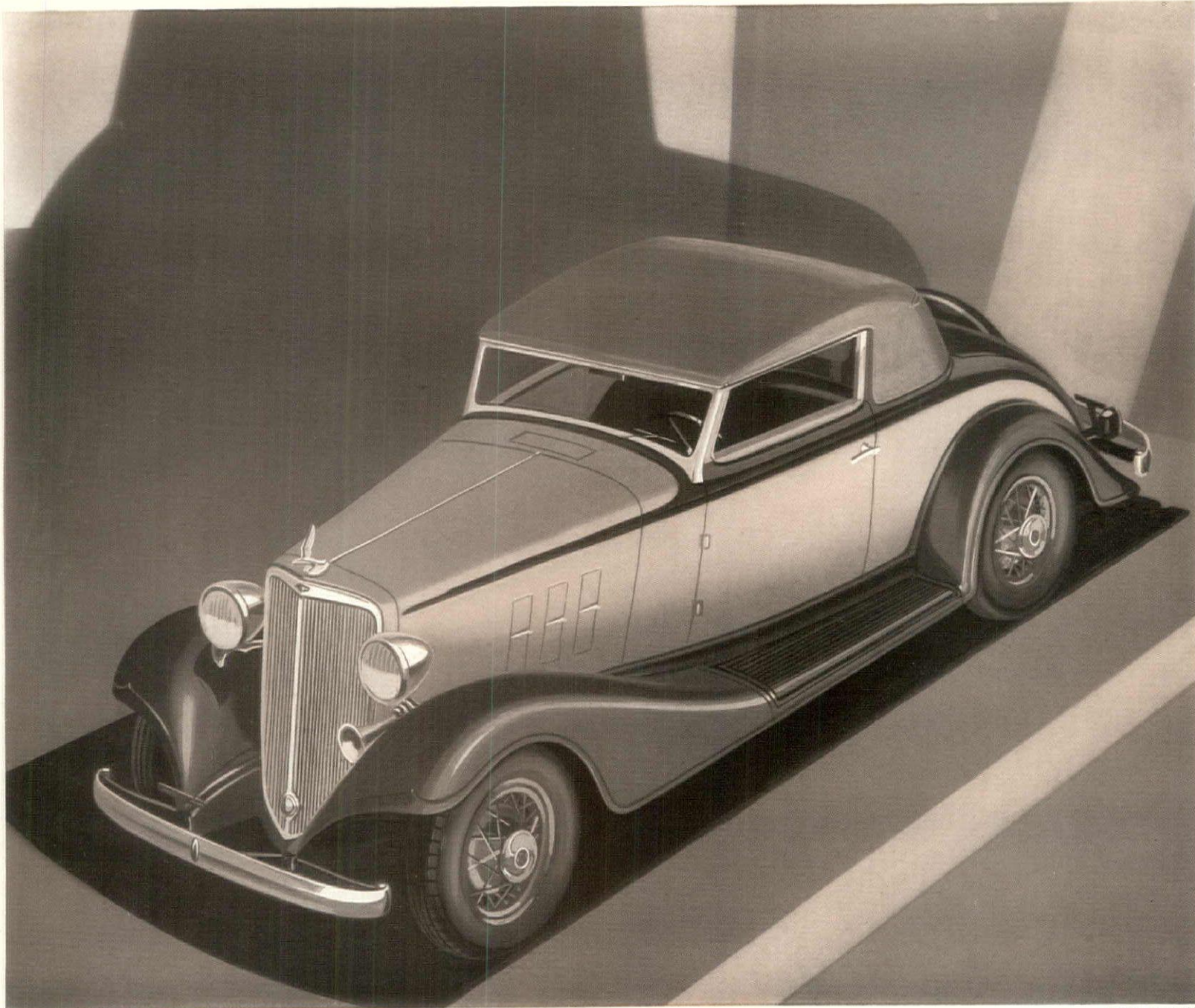


CADILLAC



12 16

GENERAL MOTORS VALUES



CABRIOLET \$565

Where smart people gather, look for Chevrolets



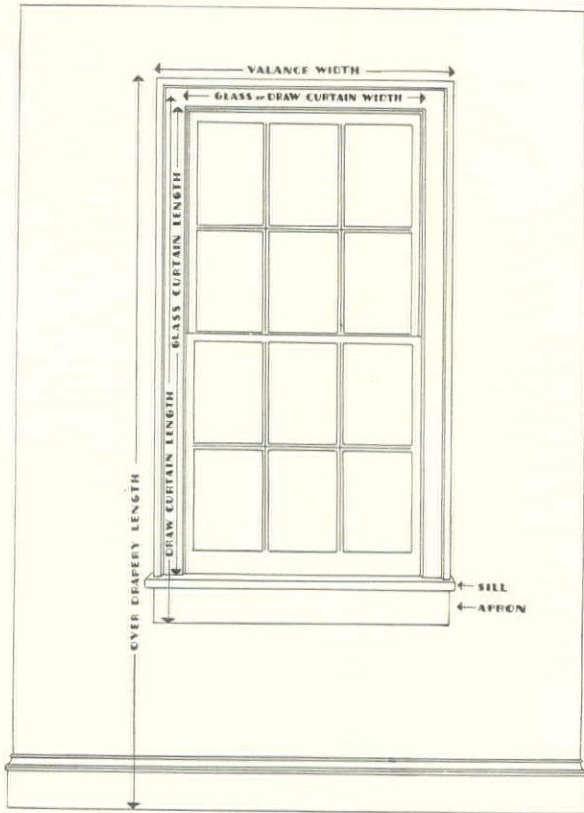
It will be no news to people who get about a lot, that the new Chevrolet is taking all the honors as the smart personal car of the year. This debonair automobile is so much in evidence . . . down where white combers surge up sunny beaches . . . up where gaily-costumed figures swoop down snowy slopes . . . everywhere that smart people gather. And how could it be otherwise? It's such a delight to handle . . . with its new Starterator, that takes all the acrobatics out of starting . . . with its Syncro-Mesh gear-shift and Simplified Free Wheeling, that take practically all

effort from driving . . . with its cushion-balanced six-cylinder engine, that never so much as hints at unpleasant vibration. It's simply beyond compare for reliability, and for the way it relieves you of the nuisance of constant stops for fuel. And no matter how many times you enter your Chevrolet, you'll get a pleasant shock from the genuine luxury of the interior—spacious, completely appointed, beautifully tailored. So it's not at all surprising that people who invariably do the right thing are buying Chevrolets, and recommending them to their friends, with unalloyed enthusiasm.

Priced as low as \$485, f. o. b. Flint, Michigan. Special equipment extra. Low delivered prices and easy G. M. A. C. terms. Six wire wheels and fender wells \$15 list additional. Chevrolet Motor Company, Detroit, Michigan.

CHEVROLET

A GENERAL MOTORS VALUE



OVER-CURTAINS should cover all the wood trim, unless the latter is especially beautiful, and should hang to the floor. Glass curtains hang to the sill; draw curtains to the edge of the apron.

Making your own curtains

(CONTINUED FROM PAGE 47)

sible. Then fold the satine back two-thirds of the way from the center front parallel to the back seam. Slip stitch loosely from the top to within 6" of the bottom of the curtain, repeat this about one-third nearer the center front of the curtain, if the materials are more than 36" wide there should be three or more rows of stitching—this is to prevent the lining from separating from the curtain. Now turn the front of your curtain material back at least 1" over the lining and blind stitch. The top of the curtain may be finished the same as the front or the material and lining may be sewed together with the edges flush.

Make French heading and attach rings as described for draw curtains, but use a larger size ring to fit a $\frac{3}{4}$ " or 1" rod. If there is to be a valance, you may box pleat the heading, sewing the rings at the top of the pleats. Attach a small ring to the outside edge of each curtain about 4" from the bottom, catch it on a small cup hook which can be screwed into the base-board, to keep curtains in place.

French pleated valances are charming and are not too difficult to make. They hang best from a valance board which is of wood 3" wide, $\frac{1}{2}$ " thick and the length of the entire window width including the wood trim. Screw the valance board across the wood trim at right angles with $2\frac{1}{2}$ " metal angle irons. The valance should be cut as long as the board, plus 3" for each pleat, plus 3" for the return at each end of the board. It is rarely deeper than one-sixth the curtain length and is frequently narrower. If the valance is to be straight across the lower edge it may be 10" to 14"

deep: if it is to be shaped, adjust the depth to the size of the design. Always center one width of the material, piecing if necessary at each side. The valance is lined the same way as the curtains except that the lining is attached to the fabric at the bottom with blind stitch. French pleat the heading, sew a $\frac{1}{2}$ " cotton tape across the back about 1" below the top of the valance and tack the tape to the valance board.

A draped valance to be used on a single window should be made in three parts—the center swag and two jabots. You must allow for the center swag to be 6" or 8" wider than the actual length of the valance board, and the depth must be twice the distance you expect to cover when it is completed. Cut the top of the swag straight across the width of the material, the lower edge in one long shallow scallop, and the sides sloping from the bottom to the top, 3" or 4" towards the center. Cut a piece of the valance material 3" deep, the same shape and size as the scallop at the bottom of the swag. Use this to face the lower edge of the swag, attach the lining, sewing the bottom with blind stitch, the sides and top either by hand or machine. If you like, you may use a contrasting color for the facing, repeating the same in the lining of the jabot. Pleat or shir swag at each side to form soft folds; sew firmly in place and attach tape across the back near the top. Tack to the board.

The jabots look best if they are at least one third longer than the center depth of the finished swag. The simplest way to make a jabot is to take a square of the material, fold

(Continued on page 66)

IT'S SMART—IT'S NOVEL
IT'S EASY-TO-READ

The Telechron Minitmaster

"MINITMASTER" is a new kind of clock. Electric, of course. Modern in principle and design. So efficient and easy-reading it will probably start a time-style.

Minitmaster has an *honest* face. Unlike conventional clocks, 8:20 is 8:20. You can't mistake it for 8:19 or 8:21 or twenty minutes of four! The seconds sweep by on a revolving disc. The minutes click into place like the miles on a speedometer. And what could be simpler?

Minitmaster's modern case is as new as its face—of gleaming black composition with gold-finished trim—lighted from inside by a tiny lamp. It's handsome, handy, and priced very reasonably at \$9.95.

Other Telechron Clocks, of various types, range in price from \$3.95 to \$25. All of them will bring you trustworthy, trouble-free time. There's a dealer right around the corner. See him soon.

WARREN TELECHRON COMPANY, Ashland, Massachusetts



Telechron

(Reg. U. S. Pat. Off. by Warren Telechron Co.)

SELF-STARTING Electric Clocks



House at Palos Verdes Estates, Los Angeles, Cal. W. L. Risley, Architect, Los Angeles. Side shakes finished with Cabot's Old Virginia White Collopakes.

A GOLD MEDAL for this "simple and altogether charming solution"

THIS lovely house won the Better Homes in America Gold Medal awarded by the American Institute of Architects for the best one-story house built in America, 1926-1930 . . . The exterior wall is covered with red cedar shakes covered with Cabot's Old Virginia White Collopakes . . . It was placed first by the judges because of its "simple and altogether charming solution of the problem".

If you are painting your house this Spring, or building a new home, Cabot's Collopakes and Cabot's Creosote Stains will give a beautiful and durable finish, inside and out, to brick, stone, stucco, cement and wood.

Write us for full information about these scientific colors, which have many advantages not found elsewhere, and are made by a patented and exclusive colloidal process.

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Made by the makers of Cabot's Creosote Shingle and Wood Stains

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Gentlemen: Please send me information on Cabot's Collopakes and Stains.

Name

Address

Making your own curtains

(CONTINUED FROM PAGE 65)

from one corner to the opposite corner and cut one point so as to leave a shorter edge on one side. See diagram on page 46. The folded end, at an angle, is the bottom of the jabot. Turn the piece inside out, sew sides and reverse material. Finish the top the same way as on a lined curtain. Now lay jabot in deep side or box pleats from top to bottom, sewing them in place by hand. Each jabot is tacked direct to valance board.

When portieres are necessary, have the heading touch the top of the opening so that no line of light can mar the effect. They should hang to within 1" of the floor. Curtains on glass doors must cover all of the panels. Use short brackets for the rods, allow double

fullness, and add 6" for double headings on each length.

Curtain trimmings must be generously provided for. Box or side pleating requires three times the measure; shirring twice the measure, except in stiff material, when one and a half times is ample. Always allow 3" for mitering a corner and 2" to finish the ends of the trimming. Fringe and braid takes up in sewing so purchase 9" to 12" extra for each curtain length.

All instructions have been given for a single double hung window set with stock wood trim. For houses with steel windows and plastered walls it is safer to have an experienced man install the fixtures before measuring and making curtains.

Down the gamut of the tropic colors

(CONTINUED FROM PAGE 34)

rich orange, with long loops and ends to the floor. The walls were light greenish yellow. They were first painted strong bright yellow and then brushed with a very thin coat of pale yellow-green. The effect was the lushness of tender tropical foliage after a rain. This may sound a bit arty, but anyone who has been in the tropics knows that color—sun, rain and warmth on growing things.

In place of many chairs there were two pairs of small sofas—the soft, deep upholstered type. At one end of the room was a pair of shelves painted soft orange and edged with a rope molding in white. On one was a collection of tropical shells and in the middle compartment a large shell was filled with purple Petunias. These shells were often used as decorations on the dining table. The other case held a collection of dolls of the West Indies dressed in native costumes. Between the cases was a square card table with a set of four chairs in chocolate brown and yellow bamboo. There were six hassocks in brown and white leather around the room, light enough to be pulled about to join a group. These, with the four small sofas which were upholstered alike in plaid linen, gave the room an orderly look.

The library walls were of blueing blue, with blue-white ceiling and white trim; rugs were black felt with blue and white felt appliqués. Over the Venetian blinds hung curtains of a blue diagonal weave—coarse linen—vivid blue edged with fat white tasseled fringe. When the room is small curtains are best the same color as the wall. An old Venetian desk in white was set off beautifully by the dark background. A large squashy chaise-longue, upholstered in egg-plant wool damask stood in one corner, and the conventional deep easy chairs flanked the fireplace of dead white marble in simple modern design. The lamps and shades were white, as white was the only light that didn't change the vivid sea-blue effect of the walls.

In the dining room a wall paper with a horizontal stripe in white, gray and light blue was applied at an angle of 45 degrees. Any good paper hanger can do this, with encouragement! The wainscot was green flock paper. Curtains of deep brilliant green

satine were edged with bias "7" ruffles of green and white stripe, about a 3/4" stripe. These trailed on the floor, suggesting the long flounced skirts one sees on the natives on festal days. The furniture was painted bottle green and highly polished—an oblong table and wicker side chairs.

The large owner's bedroom had soft yellow matelassé curtains, hung to the floor and drawn at night. The walls of this room were yellow-green and the ceiling toned. Bed covers were of a several-colored yellow striped cotton and the furniture was very light maple. Lamps and small accessories were fuchsia colored and in front of each long window was a fuchsia plant. On one wall hung a collection of West Indian fans made by the natives, arranged in bamboo slots—a decorative and brilliant color note. In contrast to this was the bath-dressing room. Here walls of silver and blue contrasted with curtains of fuchsia and cream diagonal linen. The dressing table was hung in blue checked cotton edged with fuchsia. All the bedrooms were carpeted in sand color.

In the guest room was a gay paper in green. Dotted batiste curtains of apricot and brown, a frilly dressing table and bedspreads in these colors were adequate and inexpensive. The furniture was painted light brown. The bath had light brown walls and ceiling, with towels in apricot color.

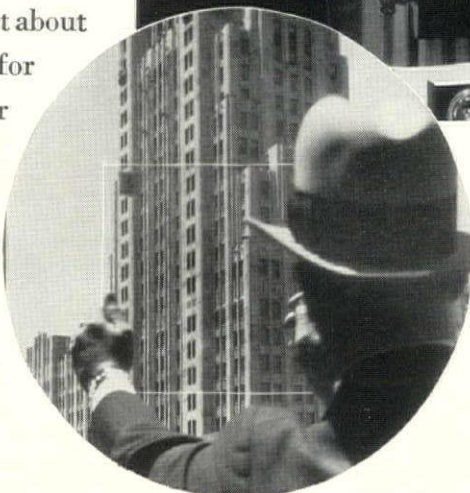
Another guest room was gay with curtains of a deep rose red heavy cotton net and the under curtains of Bermuda gauze look particularly well behind this color. On the day bed was a linen with a beach and umbrella design—lots of amusing beach things in yellow and orange, green and red, a pattern well drawn and not too porch-like for a bedroom. A collapsible sun cot in yellow with a pillow and throw bordered with white cotton fringe was kept in this room as outside the French window was a small porch for sun bathing.

An oval swimming pool below the garden terrace had gay umbrellas and wide cushions and on Sunday swimming-party fêtes we poured in a bag of ice cream salt and at each corner placed a Palm tree, which my brother-in-law insists we rented from the village funeral parlor—he would!

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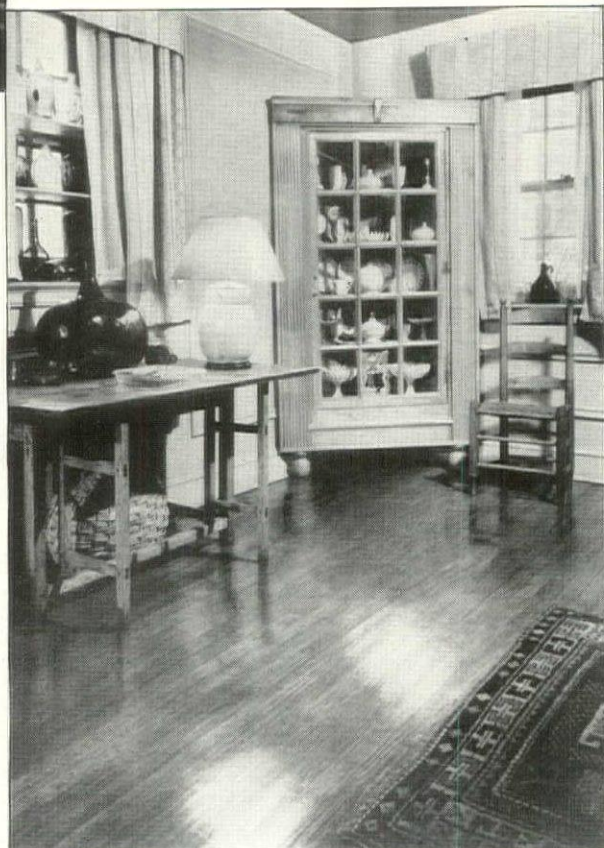
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Mrs. Hamilton Fish, Jr., prominent leader in Washington's social life—devoted mother and homemaker—unselfish worker in the interests of charity.

At right. A glimpse of the entrance hall in the Fish home showing fine examples of Early American furniture.

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Italian provincial furniture

(CONTINUED FROM PAGE 43)

influenced by ornamentation and complexity of materials, Venice by painting in beautiful soft colors rather than in gilding and carving, while Rome, furthest away of all from the source of inspiration, would have chosen to copy the French, with an eye to what the shades of Michelangelo would have thought about it, in a scale to fit the Vatican. Naples was under the Spanish Royal House and everything that came to the city of Santa Lucia was by way of Madrid, except the Irish and Scotch colony that arrived with Nelson and Gady Hamilton and whose familiar Gaelic names appear in many of the Neapolitan families of today.

Florence, the capital of Tuscany, was led by the declining Medici family. While the elegance of France was imitated there in all and sundry, we cannot discount the strong English version of this period, as it was unique to Italy. Robert Dudley, of the great Norfolk family, was engaged by Ferdinand de Medici, Grand Duke of Tuscany, to undertake the building of the port of Leghorn for Florence. He was an engineer by profession, but a man of wide culture. In the years that he spent there, building the jetties and lighthouses, he amused himself by producing English furniture. He

brought out from home cabinet-makers and many other craftsmen allied to this art, setting them to work under his patronage. It was there that the first pieces in the manner of Hepplewhite and Chippendale were created on Italian soil. These English pieces became the rage with the court and in due time were copied throughout variations of the theme.

This period was brought to a close with Napoleon's invasion of Italy and the Empire. The last spark of Italian originality died out and the furniture reproduced under the Empire was practically uniform in character all over Italy. In its imitation of the French it followed the lines and detail where possible. Instead of the very beautifully executed ormolu of this period, the Italians gilded a wood carving, sometimes actually incorporated in the member or applied with glue if that method was easier. Instead of mahogany, as found in France, the Italians used walnut and the tops of bureaus, desks and tables were of wood marbled. White Carrara marble was substituted for the elaborate verde-antique, porphyry and colored veined marbles that were employed by Napoleon and Josephine at St. Cloud and Malmaison.

Rooms to grow old in

(CONTINUED FROM PAGE 24)

being for the sane level of everyday. Concrete beauty is a honey pot that can cloy. In the rooms of contentment we are making for, we must beware of the engulfing decorating effect. The rooms to grow old in should have eliminated all disturbing fads and fancies. Their keystones are serenity. Their builders must bar doors on any tempests in esthetics. Their furniture formations sure, making for rhythm in arrangement, their colors all merging into a color complement so satisfying to the eyes that it is accepted without analysis as something bred of the spirit of the place. The vision of what is to come to pass must be embraced and considered in large outline before we open the van, the chests and coffers that contain the souvenirs of our yesterdays.

What shall we keep of the past and what discard? That is the problem disrupting each individual's morass of sentiment or sentimentality and cuts a long cancerous acquisitive habit. We must keep what comforts us—a reasonable amount of it—for the habituation we are intending to stay with and find our peace in must be what we have wanted for a long time, comfortable. The cushiony things may be as deep and downy as any fear of lumbago might long to run to. Our dumb wooden servants need not be fashioned from one tree: walnut, pine, or mahogany, as many of our departed furnishing mentors once demanded. There are ways and means of invoking genius to put a stop to any little furniture wars. The chair we had always a sneaking affection for, or some one else liked very much—a poor

thing but our own through long association—ugly mayhap, or bastard, may find the perfect disguise for its stigma. One chair, yes, or desk or what-not, one garrulous old friend we feel we cannot live without; but that does not mean we can keep whole litters of bothers. The creature who must cart everything he has endowed with voices to these rooms he is setting up for permanency perhaps had better remain where he is. Those who move into this movement of making rooms that so minister to our needs—rooms dreamed of as so blessed that they will need few future changes beyond the replacement of wear and tear, must be wise enough to know that renunciation is a law of growth. Rooms to keep—to have and hold forever and a day—must be simple places; austere they need never be, only it will be well to provide for some of those unclustered stretches we have longed for always, where summer sunlight and winter firelight can play about us without encountering one dusty object. Many windows we shall need, for the changing seasons knocking at them will mean more to us when Father Time has said that it is about time to sit still and watch some of the wonder of their passing.

Houses to stay in, and rooms to keep. How restful it all sounds. It would have been wiser to ponder more about it long ago, but it needed the world crisis to clarify the slogan into a sign-post. As we see it clearly, each of us begins to plan one of those happy dwelling places whose locks close on something near satisfaction.

—WEYMER MILLS.



Who has not wished that one room, at least, might be done in the best Colonial manner?



The Whitney Company co-operates with selected retailers in building complete homes on their floors. The doorway above identifies these houses. Within, you will find representative groupings of Early American reproductions.

TASTES in home decoration differ—fortunately—but there are few of us indeed who do not have an affection for furniture of the Colonial period. In the simple, graceful lines of a tilt-table, a bow-back Windsor, or a solid maple chest with its “willow” brasses, all the glamour and color of Early America seem recaptured. About such pieces is something forever reminiscent of villages and commons and wide New England streets.

Naturally, not all Colonial furniture is equally desirable in our present-day scheme of things. But Whitney Colonial reproductions, copied from famous pieces now treasured in private collections or guarded in museums, place before you the better designs of the Early

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In country place, small suburban cottage or city apartment, Whitney furniture is for use throughout the house. In the bedroom, for example, what could be more appropriate than Whitney beds, actual copies in solid maple of famous Early American bedsteads! To go

with them are generous chests of drawers, sturdy and masculine. A maple stand, with the fluted Sheraton legs, is ideal for lamp and telephone and books. A dressing glass, Chippendale mirror and Cape Cod rocker with pert ruffles are other pieces you will wish to consider in building your bedroom.

Do not imagine that Whitney furniture must be purchased in “suites.” On the contrary, you can buy one or two pieces at a time, and add to your collection as inclination dictates. Whitney patterns are “open stock.” Each piece is hand-pegged; each piece carries a triple guarantee. Exclusive Whitney dealers, located throughout the country, will be glad to help you make your selections. Ask them or write to us, for a free copy of the booklet, “How to Furnish Your Home in True Colonial Style.” A coupon is below for your convenience.

Illustrated are: Twin beds 536 (\$20 each); Night table 439 (\$26.30); Cape Cod chair 3010 (\$24.70); Chests of drawers 513 (\$36.10 each); Dressing table 414 (\$23.50); Bench 662 (\$13.30); Mirror 242 (\$8).

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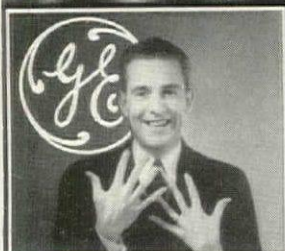
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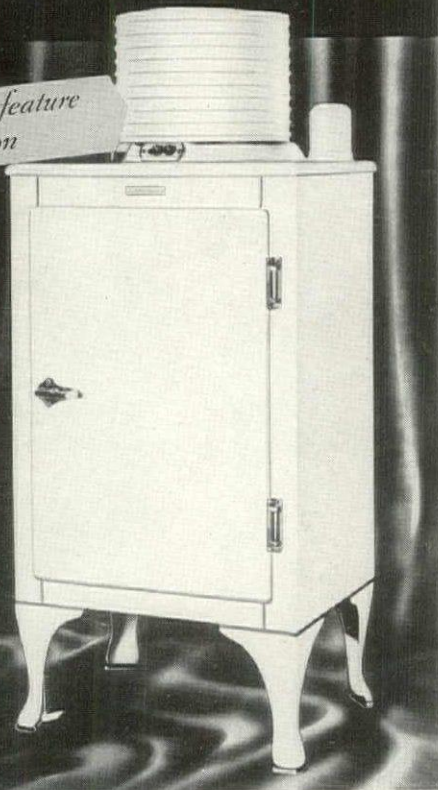
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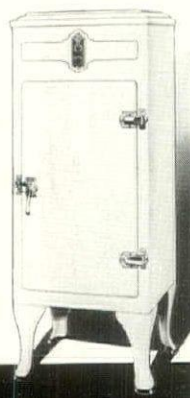
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\$99⁵⁰

Plus Tax and Delivery



The old-fashioned tea party returns

(CONTINUED FROM PAGE 49)

a way of insuring a good cup of tea and also make a charming picture. But if you do this, try to get an efficient alcohol lamp—not the usual type that merely burns bravely, with the result that one finally gives up and makes tea which isn't hot because there's no hot water and isn't iced because there's no ice.

RECIPES

Coffee Cake

1 cup sugar
Butter size of a walnut
Pinch of salt
1½ cups of milk

2½ cups of flour
¾ teaspoon baking powder

When taken from the oven, spread the top with butter and sprinkle with sugar and cinnamon.

Ginger Cake

1 cup of molasses
1 cup of sugar
½ cup of lard
1 egg

1 teaspoon of ginger
1 teaspoon of cloves
1 teaspoon of cinnamon
3 cups of flour

1 teaspoon of soda put into ¼ cup of boiling water added to the batter at the last moment. Bake in a moderate oven.

Hermits

2 cups of brown sugar
1 cup of butter
½ cup of raisins
½ cup of currants
3 eggs

1 teaspoon cinnamon
½ teaspoon cloves
A little grated nutmeg
½ teaspoon soda in ¼ cup of water

Mix with flour until stiff enough to drop with a spoon onto a greased pan and bake.

Huckleberry Cake

1 qt. of flour
3 teaspoons baking powder
2 tablespoons of sugar

Butter size of an egg, rubbed in the flour
1 egg
1 pint of blueberries

Add milk until the dough is like short-cake dough. Stir with a spoon. Bake in a quick oven.

Luftkuchen Mit Kaese (German Cheese Cake)

To one pint of milk add three ounces of butter and bring to a boil. Add 7½ ounces of flour and stir until mixture is smooth and leaves the side of the pan. Add another three ounces of butter and the same amount of grated Parmesan cheese. When the mixture is lukewarm, stir in four whole eggs, a teaspoon of salt and a pinch of white pepper. Press the dough through a squirt into a baking pan in small pieces (about the size of half an egg), brush these over with egg, press small slices of cheese into the middle of each piece and bake to a crisp in a fairly quick oven. Serve hot!

Sand Tarts

1 cup sugar
½ cup of butter

1 egg
Flour enough to thicken

Roll out, sprinkle with granulated sugar and cinnamon. Bake in a hot oven.

Peppernuts

1 lb. light brown sugar
1 lb. flour
4 eggs
Five cents worth of citron

2 teaspoons cinnamon
1 teaspoon soda
½ teaspoon cloves
Rind and juice of one lemon

Drop a spoonful on a buttered tin. Allow room to spread. Bake.

Sally Lunn

2 eggs
1 cup of sugar
2 cups sweet milk
3 teaspoons baking powder

Pinch of salt
Enough flour to make a batter like sponge cake

Bake in a quick oven.

Pecan Wafers

½ lb. brown sugar
¾ lb. brown sugar
¼ teaspoon baking powder
¼ teaspoon salt

½ lb. pecan or walnuts
or hickory nuts broken but not chopped.
2 eggs

Beat eggs, then add sugar, salt and flour and lastly the nuts.

Drop very small teaspoonful on buttered tins and bake in a moderate oven until brown. Remove from the pans as soon as baked.

Hickorynut Macaroons

Whites of two eggs beaten stiff
¾ cup of sugar

1 cup of chopped nut meats

Mix and bake on buttered paper in a slow oven.

Cheese Cookies

1 lb. grated cheese
1 breakfast cup of butter
1 breakfast cup of flour

½ teaspoon baking powder
A pinch of red pepper

Mix together and roll very thin. Bake with great care in a moderate oven.

Virginia Spoon Bread

1 qt. milk put on to boil. Stir in corn meal until it thickens. Take from stove, add two or three eggs, a little salt, baking powder. Bake in a buttered baking dish 30 to 45 minutes. Serve hot in baking dish.

Nut Bread

½ cup sugar
1 cup of milk
1 egg
2 cups of flour

2 teaspoons baking powder
1 cup of chopped nuts

Mix ingredients and let stand 20 minutes before baking. Cut thin and spread with butter.

Gems

3 teaspoons sugar
1½ teaspoons melted butter
3 eggs
1 cup of milk

2 cups of flour
1 heaping teaspoon baking powder. Pinch of salt

Put sugar and melted butter together, then add eggs and milk. Put salt and baking powder in flour and make a batter. Bake in greased gem pans for fifteen minutes in a hot oven. Split, butter and serve with jam.

Thimble Biscuits

1 cup of flour
1 teaspoon Royal baking powder
1 tablespoon butter

¾ teaspoon salt
½ tablespoon sugar
1 small cup of milk with lee in it.

With a wooden spoon mix flour, baking powder, salt, sugar and butter. When well mixed add the milk and mix gently. Spread lightly on a mixing board to a thickness of one inch and cut with a thimble. Dust a shallow pan with flour, place biscuits in this and bake ten or fifteen minutes in a hot oven. Split and butter. Serve hot.

Cucumber or Tomato Sandwiches

Wash the tomato or cucumber in French dressing before placing between slices of buttered bread.

Peanut Butter Sandwiches

Make a paste of peanut butter and tomato catsup with finely chopped sweet pickles. Spread on thin slices of white bread and cover with a small piece of lettuce.

Cinnamon Toast

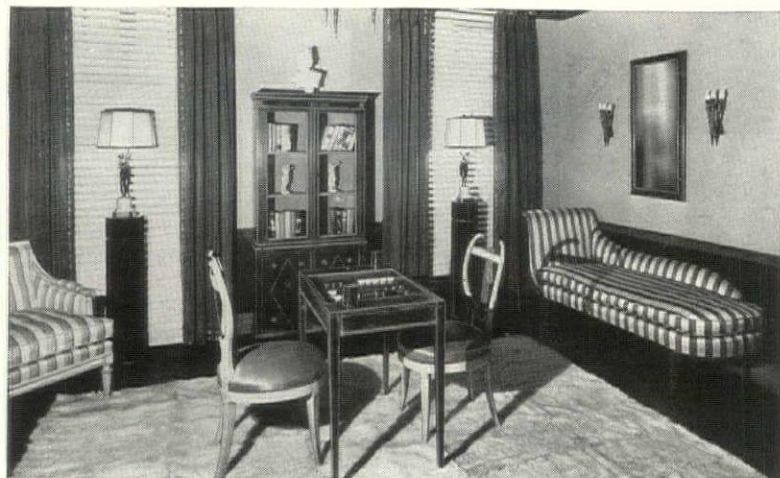
Butter slices of bread, toast and, while still warm spread with honey with a paint brush. Sprinkle with light brown sugar and plenty of cinnamon and re-toast.

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Illustrated at top is the Georgian Living Room . . . the Recamier Love Seats in white damask are directly above . . . at the left is the Backgammon Room.

W. & J. SLOANE
 575 FIFTH AVENUE, AT 47th STREET



France

Memories that will be yours for life . . . dim and vanished yesterdays woven into the vivid fabric of to-day

▲ Nimes that was Roman a hundred years before Christ . . . capital of the Gauls . . . its great limestone arena built over eighteen hundred years ago . . . now the scene of bull fights, and lyrical and dramatic performances . . . close by, the Temple of Diane . . . and through the crumbling streets this "Goddess of the Moon" still haunts the shadows ▲ The Chateau Country with a picture round every turn . . . a 16th century palace with many a story of fickle ladies ▲ Brittany with its quaint frilly collars and starched caps . . . Chartres Cathedral with the loveliest windows in all the world ▲ Colmar, birthplace of Bartholdi, who created the Statue of Liberty . . . the giant hills of the Vosges overlooking the beautiful Jura valley . . . Chamonix, where the cold blue river leaps out of the glaciers and freezes into millions of fantastic spikes ▲ Juan-les-Pins and the whole Riviera where life is pitched on a high key, brilliant, scintillating, ever-changing, yet always the same in its interest and color . . . bands of wandering troubadours . . . the tang of bouillabaisse in Marseilles ▲ Falaise, the birthplace of the mighty William . . . Le Touquet for golf . . . Deauville for the Grand Prix and on to Biarritz to watch the colossal rollers of the Bay of Biscay ▲ The famous cures of Vichy, Brides or Contrexeville ▲ The finest and fastest hotels and pensions cheaper than ever before . . . villas, garlanded with roses and honeysuckle, to be had for a hundred dollars a month . . . citizens of the world are not made at home . . . they are born while traveling ▲ Your local travel agency will gladly plan an itinerary.

RAILWAYS
of
FRANCE

1 East 57th Street N.Y.

Fresh flavors in the vegetable garden

(CONTINUED FROM PAGE 37)

that deserve special mention are the Chinese Cabbages of which four distinct varieties have gained a foothold in American amateur gardens—Pe-tsai, Wong-bok, Chi-hi-li and Pak-choi. These are distinct from our Cabbages. They appeal especially to people who have difficulty in digesting ordinary Cabbage, because they are easily digestible, with no unpleasant after effects. They are equally delicious as salad, cold slaw or boiled. The correct way to cook them is to cover the broken pieces with boiling water, allow them to stand until cold, drain, cover them a second time with boiling water and serve with Hollandaise or white sauce. For salad cover the broken pieces with boiling water, let stand five or ten minutes, drain, chill with ice water, drain again, shake dry in a cheesecloth bag and serve with Mayonnaise or French dressing.

As Chinese Cabbage resents being transplanted, sow the seed thinly where the plants are to remain and thin them several times when they start to crowd—until the final ones stand 15" or 18" apart. Use the thinnings for greens or salad. The plants quickly run to seed so the sowings must be made in early spring for the summer table and in June for that of the autumn. From sowing until maturity of full grown is about four months.

Endive is distinctly a cool weather salad for autumn use. The plants are started in late spring, are transplanted in midsummer where they are to mature and in the autumn when their centers show traces of white the outer leaves are drawn together above the centers and either tied in that position or covered with large drain tiles or mailing tubes to encourage blanching, a process which requires a week to three weeks and makes the leaves tenderer and less bitter than if used green. As this process makes the plants prone to decay during mild and warm weather only a few should be covered at any one time.

AFTER ENDIVE

Witloof or French Endive and Barbe de Capucin, which somewhat resemble Endive in flavor, are both produced from Chicory roots. They are dainty, slightly bitter, white (or sometimes pink) salads easy to produce in late fall and early winter. Thus they continue the season where Endive leaves off. The seed is sown and the plants grown in the garden like Parsnips. They require the entire season. In late fall the plants are dug, all but an inch of the tops cut off and the roots buried in earth in a cool cellar. For Witloof they are shortened to six or eight inches, stood erect and covered with six or eight inches of damp manure, decayed sawdust, or shredded peatmoss. In a month or six weeks examination will show newly developed tops. After washing and breaking apart these are ready to serve with a dressing.

Barbe de Capucin is even easier to produce. The plants, trimmed as already described, are merely laid horizontally in rows on a layer of earth or the other materials mentioned above,

covered an inch or two with the material and this with another layer of roots set back a little from the first row, and so on, the layers alternating until the sloping or pyramidal pile is perhaps two feet high. This is kept moist by occasional watering. In about a month new leaves will be ready for cutting and serving like Witloof. If the roots are not disturbed and the small leaves not injured when the larger ones are cut the roots should continue to produce for several weeks.

As piquant plants to add to salads of less pronounced flavor Chives, little seedling Celery and Onion plants cut like Peppercorn with scissors, and various culinary herbs are valuable. Among these last are Marjoram, Parsley, Summer Savory, Tarragon, Thyme, Balm, Basil, Chervil, Cumin and Fennel—all to be used in little "pinches" or as extract in the vinegar to be employed in making the dressings. Just look at that list again and think what a wealth of new flavors you may have by using the plants singly or in combination!

MUSTARD

If you are addicted to greens but so far have confined yourself to Spinach and have been disappointed because this plant so quickly rushes to seed, suppose you sow Mustard as soon as the ground can be worked in the spring. Good varieties are Fordhook Fancy, Elephant's Ear, White London, Giant Southern Curled, and Chinese. They are extra quick growers. In about three weeks the tops may be cut for salad. Their flavor suggests Watercress but is distinct. In another week or two the plants will be large enough for a dish of greens.

New Zealand Spinach is a good plant to follow Mustard. It supplies leaves and succulent tips of stems all summer—until frost kills the plants.

During August, Feticus or Lamb's Lettuce and ordinary Spinach seed may be scattered anywhere the ground is bare or even among New Zealand Spinach, Corn, Tomatoes or other crops that will be killed by frost. The seedlings are hardy, so those not large enough to pull in the fall may be used in spring before spring sown seed could produce new plants. Thus Spinach or a good substitute for it may be had during the entire season.

We may start the season of several salad vegetables earlier in the spring than in the open garden by using hotbeds and extend it in the fall—even through the winter in mild localities—by means of coldframes which, like hotbeds, are also useful in the spring.

If we wish we may make our flower gardens do double duty with certain plants. Okra is an ornamental plant rugged for filling gaps among shrubbery. Its tender pods and immature seeds are highly valued in the South as additions to soups and stews.

Scarlet Runner Beans, which some of us already grow for their brilliant flowers and the humming birds these attract, are especially delicious when the shelled beans are still soft and have not yet begun to develop into

(Continued on page 73)



STEICHEN

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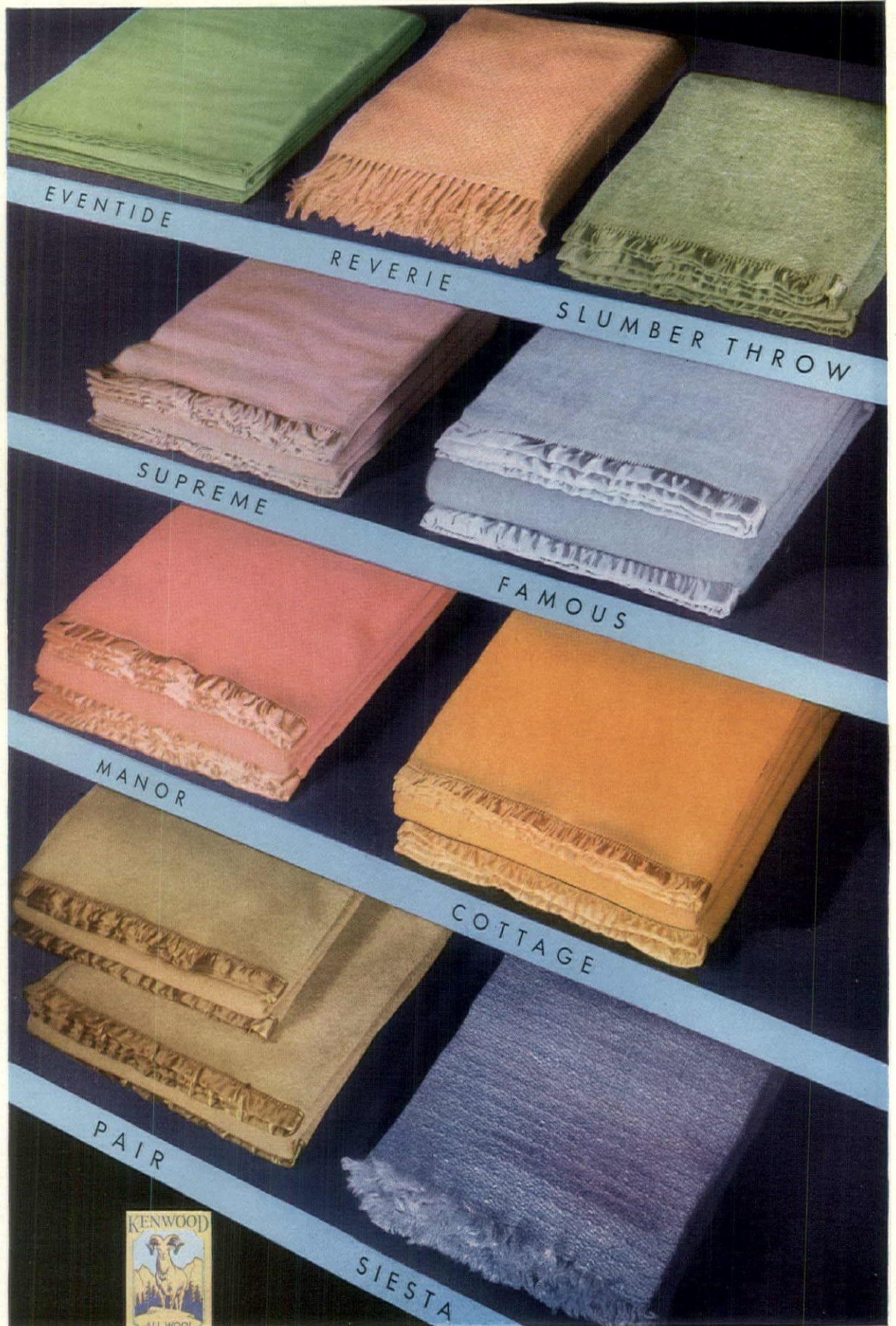
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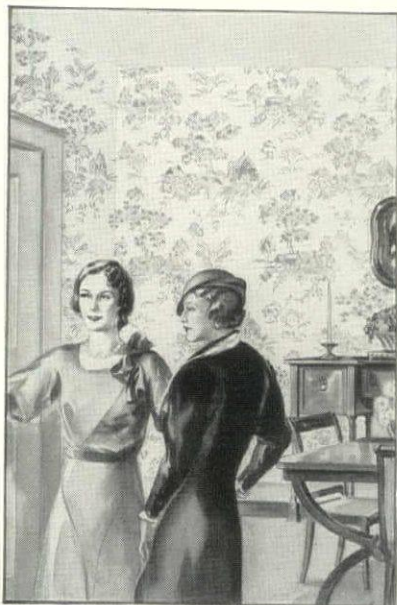
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Fresh flavors in the vegetable garden

(CONTINUED FROM PAGE 72)

their characteristic dark colorings.

The Hyacinth Bean, so generally a favorite as a tall annual climber because of its abundant foliage and ornamental purple flowers, is widely used in the tropics where it is a native. Try some this summer.

Calendula, whose large yellow or orange flowers we prize so highly, was formerly such an important "greens" that it was called Pot Marigold, the young plants being cut and prepared like Spinach. As they are erect growing and smooth leaved (in comparison with many Spinach varieties) they are easy to make free from grit.

Ice Plant (*Mesembryanthemum*) which we grow as a summer annual mainly for its peculiar, ornamental foliage is highly prized in warm countries for its thick, tart leaves which are eaten either separately or mixed with other salad plants or used as a pot herb.

The young leaves and flowers of Nasturtium make delicious, piquant sandwiches and salads and the immature but nearly full grown fruits, when pickled in vinegar, are a fair substitute for French capers.

Chives, or Cives, which we often grow as edgings around spring bulb and early flowering perennial beds for their abundant dainty foliage and little plumes of small lavender flowers, have a mild Onion-like flavor especially pleasing in spring salads. They may be had weeks before Onion foliage in the open garden is large enough to cut.

The plants may also be grown in hotbeds and coldframes during winter and early spring.

Among the more curious vegetables are Haricots (or Asparagus Beans) whose slender, cylindrical pods, often eighteen inches long, are borne singly or in pairs on ornamental vines eight to twelve feet tall. These pods consist mostly of pulp which, while immature, is more delicately flavored than that of our common Beans.

Windsor and Broad Beans are of easiest culture provided they are sown as soon as the ground can be worked in early spring. The plants are ruggedly hardy so can stand spring frost. Unless sown early the plants are almost certain to produce few or no pods, usually because they can not stand hot weather or are attacked by plant lice or blister beetles or both. When started early the shelled young Beans will be ready for the table several weeks before the Limas in the same garden are large enough to use. Their flavor is as distinct from that of either the Limas or the "shell" Beans of our common garden varieties as the plants are in their stiff, erect habit of growth.

The rat-tail Radish is another curiosity. Its slender pods, eight or ten inches long, and often violet tinted, are piquant and pungent when eaten either raw or when pickled in vinegar. Cultivation is the same as for our common Radishes.

(Continued on page 74)

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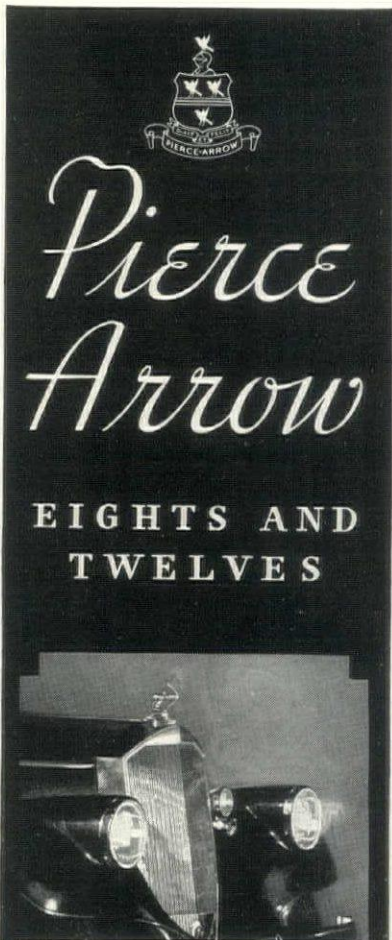
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ADCO

1740 Ludlow St. Philadelphia, Pa.

Fresh flavors in the vegetable garden

(CONTINUED FROM PAGE 73)

Even our weeds may give us some new gustatory sensations! Pursley, which in hot weather often insists upon growing where we try to exterminate it, is one of the most ancient of pot herbs—so ancient that it has a Sanskrit name! It is still largely used in Asia and to some extent in Europe as greens.

Lambs' Quarters or Goosefoot, a first cousin of Spinach, Swiss Chard and Beets, is gathered while young and tender, especially if grown on rich ground, make excellent greens. So does Pigweed (or Red Root). Both plants being erect and smooth leaved, are remarkably free from grit.

Marsh Marigold, another gritless plant, which dots our wet lands with gold in early spring, is pot herb whose thick leaves and succulent stems melt even better than the best of Spinach and Fetticus.

In the markets of Washington, Baltimore and other Southern cities the young shoots of Pokeweed are sold every spring as "sprouts." They are cooked and served in the same way we Northerners treat Asparagus.

Of course, I do not advocate sowing these weeds merely to get the new comestibles; but should you have them you will probably enjoy them all the more if you can feel that you are devouring the enemies you must continually fight in order to make your vegetables and flowers succeed! As to the other plants mentioned it may be necessary in some cases to buy seeds from English or French seedsmen. But that only adds interest to their growing because of having something imported "from abroad!"

BROCCOLI

Broccoli, a close relative of Cabbage, has recently stepped from the private garden into the commercial field. It somewhat resembles Cauliflower in appearance and delicacy of flavor but is much easier to grow because it needs no tying to make it blanch. The budding heads are cut green, cooked and served like Cauliflower.

The American (often called Jerusalem) Artichoke is the easiest of all vegetables to grow, bar none. All that is necessary is to plant the tubers in some out of the way corner where the soil is rich and moist and—forget them until the tops die in the autumn. From that time forward until they start to grow in spring the tubers may be dug as needed. One quart of tubers will be enough to start a patch. When received from the seedsman they will probably be shriveled. Never mind! They will grow! Plant them a foot or two apart and let them shift for themselves. The plants are tall and sturdy, attractive in blossom during late summer and no matter how many are dug for use enough will remain in the ground to keep the patch growing year after year. If they are fed manure or fertilizer or even fallen leaves, grass clippings and cut weeds (which are allowed to decay) they will produce larger, finer and more tubers.

It is a mistake to compare this Artichoke with potatoes. No matter how cooked the tubers are never mealy, always moist. Favorite ways of pre-

paring them are escalating and steaming. In the latter way (and when boiled) they are served with white or Hollandaise sauce. No other vegetable compares with them in delicacy of flavor when served in these ways.

The French or Globe Artichoke is distinct from its cousin just discussed. Its large flower buds are the edible parts. The plant is highly ornamental, so deserves a place in the flower garden as well as its grayish-green foliage and its large blue flowers which appear in late summer—provided the buds are not cut for the table. Like the American Artichoke the French is a perennial but the plants rarely continue productive more than four years. Some of them are killed each winter so it is advisable to grow new plants each year. I know of their being grown successfully near Oswego, New York. A packet of seed sown in early spring, will supply enough for any ordinary size family.

SPROUTS

Brussels Sprouts are so easy to grow, so delicious and so different from other vegetables that every home garden should have at least a couple of dozen plants. These are easy to start from seed sown in late May and transplanted two feet apart in July. Beyond keeping them cultivated they need no special attention. During autumn and until winter sets in the buds or "sprouts" will form in the angles of the leaf stalks. As the larger, lower ones are removed for use the upper ones will develop to edible size. If desired the plants may be dug in late fall, transplanted to moist soil in a cool cellar where they will continue to develop the buds for several weeks after outdoor growth stops.

Kohlrabi is as easy to grow as Brussels Sprouts; however, unless the thickened stems are used while still small they are likely to be tough, stringy and strong flavored.

Vegetable Marrow is a large oblong Summer Squash more meaty and less seedy than the Pattypan or Crookneck styles and of more delicate flavor. Anyone who likes Summer Squash will like this variety even better. The English seem to appreciate it more than we have heretofore.

Okra or Gumbo, famous in the South as an addition to soups and stews, is just as easy to grow in the North. Though as plants to grow under glass will yield an early supply of pods, those started in the garden after danger of frost has passed will give an ample supply until killed by frost in the fall. As the plants have ornamental foliage and attractive flowers they may be used as a flower border or among medium size shrubbery.

The plants already listed make a good start for our home vegetable garden but there are many others well worthy of growing. Among them notable ones are Sage, sweet and hot Peppers, Spearmint, Anise, Caraway, Dandelion, Dill, Garlic, Horseradish, and Florence Fennel. All flavorful and mostly new to the amateur! Lack of space prevents discussion of them, but let me urge that you get acquainted with as many as possible.

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WILMACO GARDENS

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Here are Anemones to span the garden year

(CONTINUED FROM PAGE 53)

one-half to three feet in height. Though they need rich, moist soil, they also require perfect drainage and some shade. They are particularly handsome against a background of conifers, which also give them some of the winter protection they need. They appear above the ground later in spring than most plants.

I have saved the most versatile members of the family for the last. This Hortensis group is a different type of plant entirely, fiery blooms of the hot Mediterranean countries, that have met the hybridizer and become most sophisticated. Their flowers are many times larger, and their brilliant coloring runs much to red and scarlet. Their natural blooming time comes largely through midwinter, though it may be prolonged through many months of fall, winter and spring with the Saint Brigid Anemones.

CONCERNING HARDINESS

The great drawback has been the lack of hardihood; but while the scarlet *fulgens* and *stellata* types may be still better only for Southern gardens, the Saint Brigids have been bred to much greater hardihood in the foothills of our bitter Cascade Mountains. These and the French De Caens both belong to *Anemone coronaria*. We need not feel any regret, however, for the more tender members when we look upon these new hybrids of red, flame, rose, pink; purple, violet, mauve and a few blues; also cream, white, bicolor and splashed. The blooms vary from the broad petaled single forms to profusely doubled flowers with shaggy twisted petals. The dark centers are particularly striking with their great velvety pistil and many stamens, while the deeply cut Fern-like foliage is decidedly decorative both in garden and vase. In size, coloring, formation and prolific bloom they much surpass the older types—but they have been very differently treated to bring forth these gorgeous flowers through the long winter months.

The most outstanding difference is in the annual lifting after the foliage has completely ripened. All offsets from the original corm are cut off with a sharp knife, and also any decay that may appear, the cut edges carefully dusted with sulphur. Both offsets and old corms are placed in small numbers in paper bags and laid away until planting time. These offsets produce plants the same year, the fatter ones making more prolific bloom than the flat, even though the latter are often larger. A normal corm has usually from three to ten of these, but I have found as many as sixty on a single one.

The time of planting depends considerably upon the climate and the season that bloom is desired. On the North Pacific Slope, late August planting in the open gives bloom by Christmas, and this continues prolifically until warm weather, usually about May. Snow sometimes blackens the foliage, but does not kill the base, though holding the bloom rather stationary. A silver freeze, however, is

inclined to cut the foliage down. With milder weather, this grows up again, but bloom is often checked for a month. A coldframe or other slight protection in such climates will bring the flowers on right through winter blizzards; and when bloom is desired through midwinter in Philadelphia and north, something of this type is best. A glassed-in porch is often satisfactory, and the plants may be grown in pots. They are too much cool weather flowers for growth in heated living rooms.

In the open in coldest gardens it is perhaps better to wait until November to plant, then mulch, and count upon bloom in early spring. Spring planting brings summer bloom, but hot weather tends to make this smaller, and rushes them through their season. Their greatest value is through the dark and dreary days of the year, sturdy and cheerily bright, later holding on with the spring flowers. Purple and lavender shades of the Saint Brigids are an unusual ground with the golden Daffodils, but make a very satisfactory contrast both in habit and flower, and later hide the dying foliage of the Daffodils.

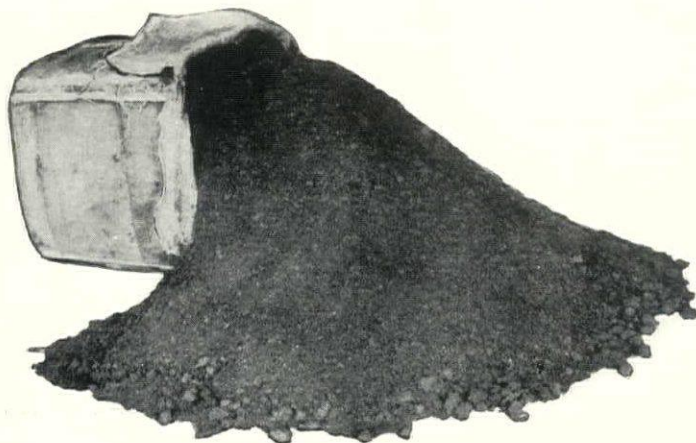
Set the corms about three inches deep, and eight to ten inches apart. Leafmold in large quantities with a good fibrous garden loam is most to their taste. Plant food rather high in potash and lower in nitrogen seems the most satisfactory, and produces a hardier growth.

VARIOUS MATTERS

As fungus root rot is the great enemy, it is better wherever possible to plant in different places from year to year. Treating the soil with semesan is also an aid. Watch the older corms for the center rot that sometimes does not appear upon the surface.

Saint Brigid Anemones will begin to bloom in about seven months from seed planted as soon as it is ripe. Here, too, is a departure from the usual method, for seedlings seem to suffer a severe check from shifting, and the first sowing is made thinly where they may remain through their entire season of growth, bloom and ripening. When sown in late spring, partial shade is best, particularly if that from deciduous trees or shrubs may be had.

When cutting take a long stem down to the base of the plant, though be very careful not to damage the buds that are just breaking through here from the crown. Of course, like all flowers that are wanted for continuous bloom, these must not be allowed to seed early in the season. As cut flowers they are among the most lasting, and florists are using them considerably through the winter holidays. Plunge the blooms at once into cold water up to the sepals for a few minutes before arranging. Later if they droop, hold the stem between the upper collar of leaves and the flower head under running cold water for four or five minutes. If this is not sufficient to revive them, plunge them into cold water to the flower head, and set them in the dark for an hour or two.



PEAT MOSS

*Makes Poor Soil Good—
and Good Soil Better*

What Peat Moss Is

Perhaps you have never heard of peat moss. Or, possibly, if you have, the word doesn't mean anything very definite.

Peat moss is a particular kind of peat. As peats are named according to botanical composition it might even more accurately be called "moss peat" rather than peat moss; because it is a type of peat that was formed from various mosses. Moss peat is indeed descriptive and does clearly distinguish it from other types and different grades of peat often erroneously called and often sold as peat moss.

Peat is found in all countries. And yet, the particular types of peat moss properly prepared and perfectly adaptable to garden use comes to us, at present, only from Germany and Holland. It might rightfully be termed "decayed vegetable matter" or "humus" in a state of arrested decay—a source of organic matter that is distinctly out of the class of just "humus". A soil improver free from weed seeds, highly absorbent and retentive of moisture, rich in carbonaceous matter, and free from harmful mineral contents—combined advantages found in no other soil improver.

What Peat Moss does for you

Peat moss will prepare any soil for garden purposes and will improve the best growing soil, both physically and in fertility. It breaks up and renders more friable heavy, clay soils. It binds and gives more body to loose sandy soil. It assures constancy of moisture about the plant root level at all times. It acts as a reservoir for plant food applied in the form of commercial fertilizer.

Peat moss used as a Summer mulch does away with the back breaking toil of weeding and cultivating . . . adds a touch of newness and freshness to every part of the garden. No other one material available for garden use will do for the garden half the things which peat moss does.

If you have never used peat moss a delightful experience awaits you. You will find it so different from anything else you might have used. You may use it liberally, confident of good results. Your garden will be one for you to take pride in—for all to admire. Don't deny yourself this pleasure—this safety. It is folly to be ever tempted to employ a "bargain" substitute.

Why not, at this time, consider peat moss as a garden aid? Your dealer will be glad to tell you more about it, and will gladly recommend how much you should use for your particular type of soil. We, too, offer to lend our aid.

Fine, new growth moss peat from which our product is made and coarse peat from which undesirable peat is taken.

Educ., Adv. & Research Department

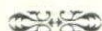
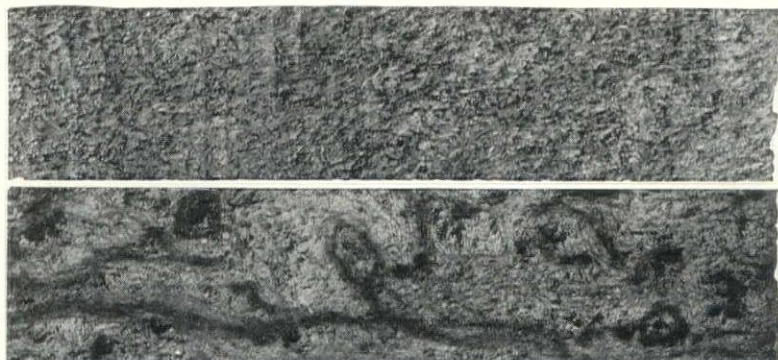
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CORPORATION

Quality German & Holland Peat Moss

NEW YORK



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Any time or money spent in renewing your lawn may be utterly wasted unless you sow grass seed of known quality and dependability.

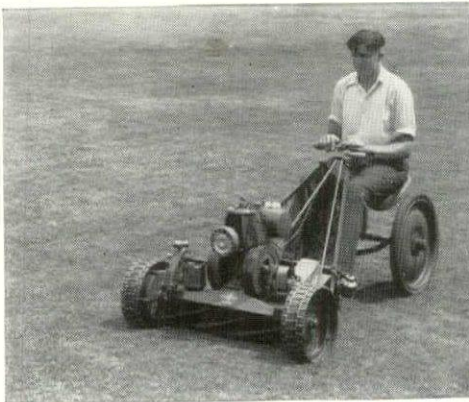
Dreer's fine, re-cleaned new-crop grass seeds cost no more than those containing a high percentage of worthless chaff and may be depended upon to produce attractive, permanent lawns. The different varieties are described on Pages 6 and 7 of Dreer's 1933 Garden Book—The "Book of the Year" for amateur gardeners. Sent free in U. S. A. to those interested in grass seed, vegetable and flower seeds, roses, perennial plants, etc.

HENRY A. DREER

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DREER'S

CUTS MORE GRASS



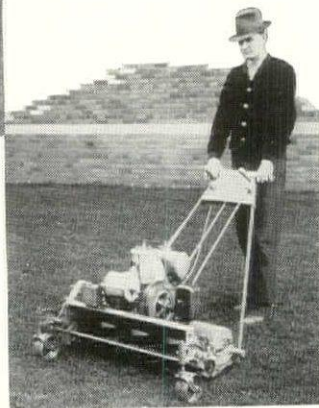
A power lawn mower, to be economical, must be dependable. Loss of time and expensive repair bills soon eat up the savings in time and money made possible by its use.

Jacobsen Mowers are designed 100% as power mowers. They are built to give years of trouble-free service. Each part is carefully engineered and accurately balanced with every other part to provide the utmost in dependable performance, easy handling and low cost operation.

Jacobsen Power Mowers will save on your lawn-care budget, year after year. There is a model for every kind and size of lawn—from the 20-inch "Simplex" to the 66-inch "Twin Gang"—in riding or roller types.

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743 Washington Ave., Racine, Wis.

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Lower
Cost



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Shown above are two Jacobsen Models—the "4-Acre" with riding sulky and the roller driven "Estate". Note their extreme simplicity of design and sturdy construction. Mail the attached coupon for catalogue which gives complete information of these and other Jacobsen Power Mowers.

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Racine, Wis.

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Address

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JACOBSEN POWER MOWERS

Flaxflowers for dancing in the sunshine

(CONTINUED FROM PAGE 55)

the plants are cut back to about six inches new growth will be encouraged and a new crop of flowers probably produced. This is a charming and beguiling plant for use anywhere in the garden, whether set to wave its delicate stems from a height in the rock garden or to confound the fat respectability of the habitual border dwellers.

The white flowered form, *L. perenne album*, is also a lovely thing, though less often seen. I once had a mass planting of it against a low wall that was veiled with gray Cerastium. This made a delightful picture. Once also I planted a broad edge of the blue form along a wide border intermingled with the bright Spanish Poppy, *Papaver rupifragum*, and May flowering Tulips in tones of lavender. This gave a long flowering, for though the Tulips were soon over the Flax and the apricot-hued Poppies continued for many weeks. Bits of low pea brush were inserted along the edge and the branches of the Flax drawn down to create a shower effect that was very pretty.

A SOUTHERN COUSIN

Considered by many to be even more desirable than *Linum perenne* is *L. narbonnense*, native of southern Europe, and differing from the above in being slightly taller, the flowers slightly larger and bluer in spite of a delicate line of other color down each petal. It is less fugacious also than *L. perenne* and, according to Clarence Elliott, if picked just before it opens, lasts well in water. From its southern habitat it might be thought tender, but it has proved quite hardy here, though it is certainly not long-lived. *Linum lewisii*, from our west country, I once grew in the rock garden and found it distinctly inferior to either of the foregoing, though a good deal like them. Its blue is less definite, its height greater and its habit less graceful. Save in a collection I think it is not worth growing.

But *Linum austriacum* is a delightful free-flowering species for the rock garden with substantial bright blue flowers and a fountain of stems of no great height, not usually more than nine inches. This is perhaps a better plant than the dainty little *L. alpinum*, standing erect where the latter sprays about over the surrounding stones, each six-inch stem bearing a cluster of large soft blue salvers. *L. collinum* is a species akin to these that is found in the mountains of Greece; it is very lovely and blooms most of the summer. Make a planting on a sunny, rocky hillside of the rock garden of any of these little Mountain Flaxes and interplant them closely with the Alpine Poppy in tones of pink and buff and scarlet, and enjoy a dream of fair flowers that will give you exquisite pleasure for many weeks in the early summer.

It should be borne in mind that these mountain Flaxes require a really poor and half-starved soil if they are to maintain their dwarf, compact character and that they quite definitely like lime in their diet. All require to be planted in generous numbers also if they are to prove their beauty and

worth conclusively. It is well, too, to remember that like all the race they are tap rooted and exceedingly resent disturbance. Therefore seedlings should be moved to permanent quarters when very small.

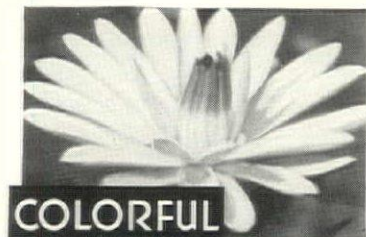
In high, dry pastures and on towering limestone hills of southern Europe is found *L. salsoloides*, sometimes called the "rock flax", but to my mind in no way comparable to the little blue-flowered kinds just enumerated. As in the case of so many of its kind its rootstock is woody, the slender wiry stems pushing up fountain-wise and clothed in narrow stiffish leaves set very close together. The salver-shaped flowers are white veined with deeper color and I have seen a form with a purplish blotch at the base of each petal. It forms a little low bush suitable for a hot sunny place in the rock garden. A dwarf form of it is sometimes listed as *L. salsoloides nanum* and sometimes as *L. tenuifolium*. This is lauded as a very fine rock plant but I have to confess that I have not been successful with it; that is, it has always failed to materialize the "dense fur-like mats almost hidden under the hundreds of opalescent white flowers" with me in being rather scant and straggly and altogether unconvincing of any special loveliness. *L. viscosum* I have not grown. It belongs to the taller section of the Flaxflowers, sending up few or even single stems, rather sticky, crowned with a cluster of rose-purple flowers. Mr. Farrer says it has "a stalwart and quite unflax-like effectiveness" and that because of its "lignescens unfibred root" is difficult to transplant, but once established is a reliable perennial. It is offered in this country.

A BUSHY TYPE

Linum monogynum, that makes the most delightful filmy little bushes imaginable, neat and compact and about a foot in height, is said to be covered for most of the summer with large gleaming white blossoms. These I have never seen for though I have more than once conjured the little bushes into being from a packet of seed I have not been able to carry them over the winter. This is not to say definitely that they are not hardy, but only that I have so far failed to provide these New Zealanders with the proper amount of heat and light and perfect drainage that they must have in order to weather our inclement winters. All who have grown it agree as to its worthwhileness. A packet of seed costs little and success may be lurking just around the corner; so it is again on the seed list.

The yellow-flowered Flaxes, so far as I know them, are quite different in appearance from any that we have mentioned. They have their own individuality and charm but are more substantial in leaf and stalk and flower, for the most part good herbaceous plants for the border or rock garden that die back to a thick rootstock annually. *Linum flavum* is well known for its fine display of rich yellow flowers in early summer. It grows

(Continued on page 77)



COLORFUL WATER LILIES

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FOR THE WATER GARDEN

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Our new catalog FREE describes and pictures, in natural colors, hardy and tropical Water Lilies and all types of water plants and ornamental fishes. It tells how to construct a pool, how to plant a tub garden, and gives complete cultural directions. Send for your FREE copy right now.

Beautiful new 1933 Catalog



WM TRICKER INC.

3407 Brookside Ave.,
Saddle River, N. J.

3425 Rainbow Terrace
Independence, Ohio

Flaxflowers for dancing in the sunshine

(CONTINUED FROM PAGE 76)

about a foot tall but with me is not a good stayer, not so good nor so showy as a plant I have had as *Linum campanulatum*, which Mr. Farrer says cannot be separated from the foregoing. *L. capitatum*, introduced from Austria a little more than a hundred years ago, is also a fine yellow-flowered form close to *L. flaxum*, but with the blossoms set in a closer head. None of these is perhaps very long lived, therefore it is well to raise them occasionally from seed to insure their permanence in the garden. *L. arborcum*, the so-called Tree Flax, is not a tree but a quaint little bushling from high places in the Island of Crete, evergreen, and comely with fine large yellow blossoms; but with me it does not prove hardy.

Those who have devoured the pages of Mr. Farrer's *English Rock Garden* have perhaps come upon and coveted a little yellow-flowered Flax thus described: "*Linum arcticoides* is perhaps the most to be desired of all. It makes a quite tight small mass of leafage, narrow, fine, frail, and huddled so that the whole looks exactly like a cushion of *Douglasia Vitaliana*; in which, however, sit stemless the flaming cups of gold, each by itself as the similar cushions of *Geranium nivalis*—" and so on. But where is this jewel of the "mountain region of Cadmus in Caria and Tmolus in

Lydia" to be found? It has been in no seed list that I have ever seen. I seek it still in vain. It is perhaps such apparently hopeless quests that give gardening its peculiar zest. But I should like to find it!

To return to level ground and the easily attainable, the so called Scarlet Flax, a hardy annual, may be had by any one. And if a succession of sowings be made from early spring every two weeks, its ruby-colored salvers may be enjoyed in the garden the summer and autumn through. This is *Linum grandiflorum* and it is said that there are rose and white and pale blue forms of it, but I have not seen them. This native of Algeria is a valuable border annual, doing efficient work in lightening the heavier effects of border upholstery, and if young plants are potted up in the autumn they continue their cheerful display in the greenhouse or conservatory.

Less well known is a little annual Flax that is said to be frequently met with in the Alps and sub-Alps of Europe, Western Asia and the Canary Islands. This is *L. cartharticum*. It has little oblong leaves and small white flowers. I grew it long ago upon a sunny slope of the rock garden. While it was pleasant enough for one season I did not think it quite worth repeating.

FLOWERS for Garden and Vase

Schling's "Cut-flower" Collection of 10 Exquisite Varieties equally at home in a simple pottery jar or a vase of Lalique crystal.

- Aretotic Breviscapa Aurantiaca**—A brilliant newcomer from Africa! A bright corona of orange-yellow petals circling a deep purple cushioned center. 2 ft. stems. Blooms up to frost. **Pkt. 50c**
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- Dahlia flowered Zinnia, Youth**—A lovely warm shade of soft rose that will delight every lover of fine Zinnias. **Pkt. 35c**
- Cosmos Early Double Crested, Malmaison Pink**—Like miniature peonies on long stems; many fully double, others with crested centers of delightful pink. Blooms from August until frost. **Pkt. 50c**
- Giant Yellow Tulip Poppy (Hunnemannia)**—A gorgeous sun-kissed golden yellow, tulip-like poppy on strong stems with feathery bluish-green foliage. **Pkt. 25c**
- Helianthus Dazzler**—Magnificent daisy-like flowers 4" across, borne on slender stems fully 3½ ft. long. Rich chestnut brown tinted with orange. **Pkt. 35c**
- Salpiglossis Schling's Candelabra flowered**—Entirely new type. Like the Hollyhock a strong central stem rising from crown of rich green foliage, flowers freely along upper portion ending in veritable bouquet of largest and most richly colored flowers. **Pkt. 25c**
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\$3.95 value — for



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Schling's new superb exotic—the sensation of two seasons and incomparably the most remarkable annual presented in years. Briefly:—Grows 8-10 feet tall; dark green, deeply lacinated foliage covered with a profusion of bright orange-red flowers—"The Golden Flower of the Incas"—Magnificent for background plantings.
Packet 75c

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A symphony of stately grace and glorious color to mark your garden with new beauty. All first size mammoth bulbs.

- 3 Regale (Regale Lily)**—Long white trumpets touched with rose. Centre, canary yellow. 3-4 feet. **\$1.00**
- 3 Auratum (Gold banded)**—Pure white petals, dotted with maroon, banded with golden yellow. 5-6 feet. **\$1.35**
- 3 Speciosum Rubrum**—A lovely autumn lily, satin white, heavily dotted with deep pink. 3-4 feet. **\$1.35**

3 Bulbs each (9 in all) \$3.50
6 Bulbs each (18 in all) \$6.25

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From June to August

Here's a secret!—an abundance of this toothsome delicacy is yours, all summer long if you plant all this collection, at one time, right after frost is out of the ground. Each variety will ripen one after another in the order named.

1. Schling's Pedigree Extra-Early—2½ feet.
2. Gradus, or Prosperity—3 ft. Delicious flavor.
3. Sutton's Excelsior—Height, 1½ ft. Very sweet.
4. Dwarf Champion—Height, 1½ ft. Heavy cropper.
5. Improved Telephone—5 ft. Enormous pods.
6. Heroine—Height 4 ft. The latest to mature.

½ lb. each of all 6 varieties, 3 lbs. in all **\$1.75**
1 lb. each of all 6 varieties, 6 lbs. in all **\$2.75**
2 lbs. each of all 6 varieties, 12 lbs. in all **\$5.00**

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The Book for Garden Lovers—35c a copy

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THE patrician grace and perennial loveliness of Duckham's Delphiniums identify the garden of the person possessed of highly developed tastes.

In addition to its joy-creating beauty, its ability to mirror the choicest blues of the changing sky, the Delphinium stalks as Emperor of Beauty in calm majesty over all the garden. It elevates the soul; it inspires the senses; it exemplifies Nature's calming power.

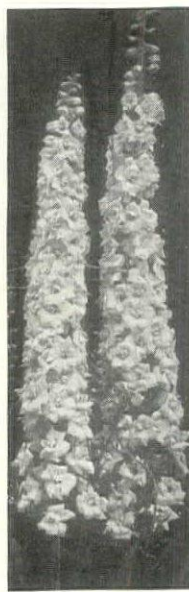
Incomparable plants, clumps of massive size—three times the size of ordinary clumps—that guarantee you outstanding results in vigor, color, health and blooming qualities. This is what you can expect from Duckham's. It is not unusual for 3 to 5 spikes to grow from a single plant the first season, usually from 5 to 6 feet high.

April Is the Time to Plant

Order early. To help the beginner, we offer flat planting directions and six two-year-old clumps, choice bled colors for \$6, or twelve massive clumps for \$11.00.

My catalogue is highly individual and beautifully illustrated in natural colors, by a new process. Sent on request to intending customers.

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Hardy Plant Specialist
Madison (Box 144) New Jersey



Growing Dahlias from seed

It is surprising how few gardeners, even among Dahlia enthusiasts, have ever tried growing this remarkably versatile flower from seed. I well remember my own surprise, upon my first attempt, in discovering how easily they could be grown, and how vigorously and rapidly, once started, they developed into really full-sized flowering plants.

As to the reasons for growing one's own, they are several. First of all there is the sensation that comes from it. The most beautiful Dahlia you can possibly buy as a named variety, with a list of prizes and gold medals as long as your arm, cannot possibly give quite as much of a thrill as a really fine flower you have yourself raised, knowing that there is probably not another exactly like it in existence, and that it is within your ability to perpetuate it if you desire to. There is also the consideration of expense—which with most of us, these days, is a very real consideration. For the price of a single root of any comparatively new variety, one may get seeds to produce all the plants there will be space for on the average small place.

While all types of Dahlia may be grown from seed, the singles, dwarf doubles, and especially the new Dwarf Bedding types, which have proven so popular abroad and are now becoming eagerly sought over here, are especially easily grown. It is no exaggeration to say that Dahlias of this type may be produced from seed quite as easily as such common and "sure" annuals as Marigolds and Zinnias. The doubles, such as the Decorative, Show and Exhibition types, require somewhat longer to come into bloom but even these, except in sections where the season is very short, will give a fair number of flowers the first season from seed sown in the open.

The extent to which the growing of Dahlias from seed has been taken up by amateur gardeners is indicated by the fact that one of this spring's leading catalogs devotes nearly half a page to them, offering nine distinctly different types. Some of the Dahlia specialists list seed saved from the leading named show varieties, so that the Dahlia enthusiast interested especially in exhibiting can start with a fair chance of obtaining really first-class flowers for prize-winning in the

seedling classes. One of the most sensational prize-winners of recent years, on a national scale, was grown from such seed.

Named varieties do not come true from seed, by the type and the individual characteristics of the flower are largely determined by the parentage, though seed from doubles will produce a small percentage of semi-double or single flowers. For the beginner who wishes to experiment on a small scale, I would recommend particularly the trial of some of the beautiful, clear-colored, compact-growing new types such as Coltness Gem, a bright scarlet single; Coltness Gem Hybrids, in mixed colors; and Unwin's Dwarf Hybrids, semi-doubles in a variety of very attractive, artistic shades, and reaching the blooming stage very quickly.

While seed may be sown directly in the open border, as soon as danger from late frosts is past, it is better to use flats, or a specially prepared small bed in a sheltered place, as the vigorous-growing little seedlings will be ready for transplanting in a few weeks. Use an ordinary seed-bed soil mixture, containing sufficient sand to assure active drainage and enough humus or peatmoss to prevent surface baking. The seedlings transplant readily. The tiny tuberous root begins to form almost as soon as the first true leaves, and this undoubtedly helps to sustain the plant until it is re-established. No trimming back is necessary, and the seedlings are sturdy enough to be transferred directly from the seed-bed to the border, though an intermediate transplanting may be used if desired.

I have never experienced trouble from damping-off, even when neighboring seedlings of other flowers suffered from it. It should be kept in mind, however, that the little Dahlia seedlings are rugged and spreading from the very start, and require more room than those of most flower seedlings. For this reason the seeds should not be sown too thickly. I space the seeds half an inch to an inch apart, in rows about three inches apart in flats, or somewhat more in a seed-bed. The seeds, though fairly large, are of the type which should not be buried deeply; just enough sand or light soil barely to cover them from sight is sufficient.

—F. F. ROCKWELL.

Hark!

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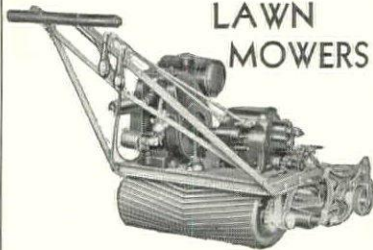
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JAPAN LONG CLUSTER WISTARIA
The kind you see pictured on Original Screens. Flower racemes two feet long. 3 yrs. \$5.00 ea.

Offered for the first time.

BLUE LACE WISTARIA
Clusters three to four feet long or longer; 4 years old. \$10.00 ea.

Not more than 2 of each to a customer — Stock limited.

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DELPHINIUMS

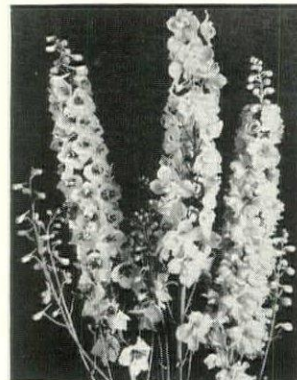
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EXHIBITION DAHLIAS 12 FOR \$3.00

Kathleen Norris	Marmion
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and six other beauties. Above worth \$10.00 at regular prices but on account of the depression I have cut my prices in order to move my large stock. This collection will give you a garden full of beautiful flowers both as to size and different colors and the latest varieties grown. Order at once as my supply is limited.
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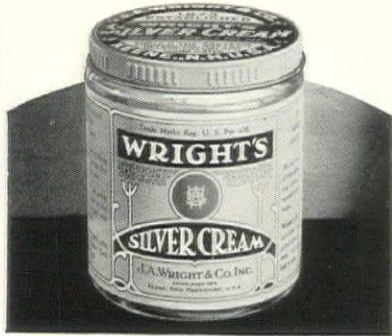
Water Lilies

1933 COLOR CATALOG FREE
Beautiful large or small garden with a Water Lily Pool. Gorgeous colors, exquisite fragrance. Easy to care for. California Water Lilies noted for extra hardiness and vigor. Will thrive anywhere in U.S. or Canada. Safe delivery GUARANTEED. 1933 Catalog tells how to make a Water Garden; care of Water Lilies etc. Write for FREE copy.

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AN INTIMATE SECTION

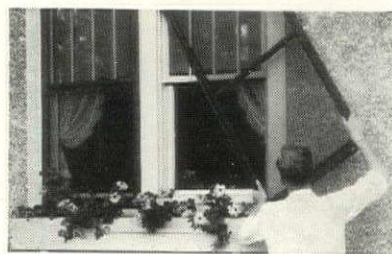
Turn to The Garden Mart on page 74 for all manner of rare plants and unusual garden gadgets. It is the meeting ground for those who want distinctive items not commonly found.



FOR WHITE PAINT and WINDOWS

This is the *easy* way to keep white paint clean and windows clear. Just a rub with Wright's Silver Cream and a wipe with a clean cloth and all trace of dirt is whisked away. Wright's Silver Cream is the favorite household cleaner for a score of other tasks, too. Send for a free sample jar.

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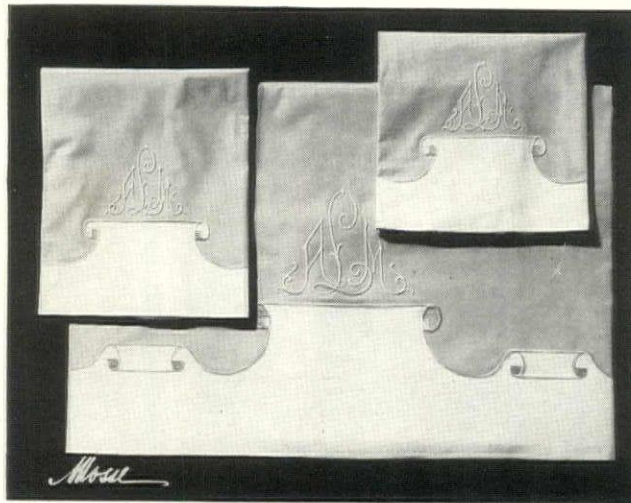
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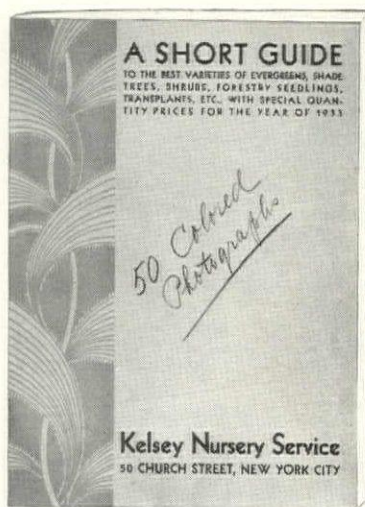
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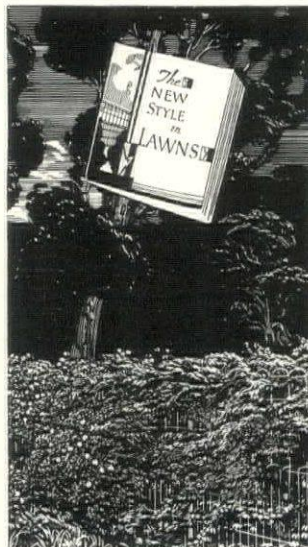
You can get a copy by writing to Kelsey Nursery Service, 50 Church Street, New York City.

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Grow Richer Grass

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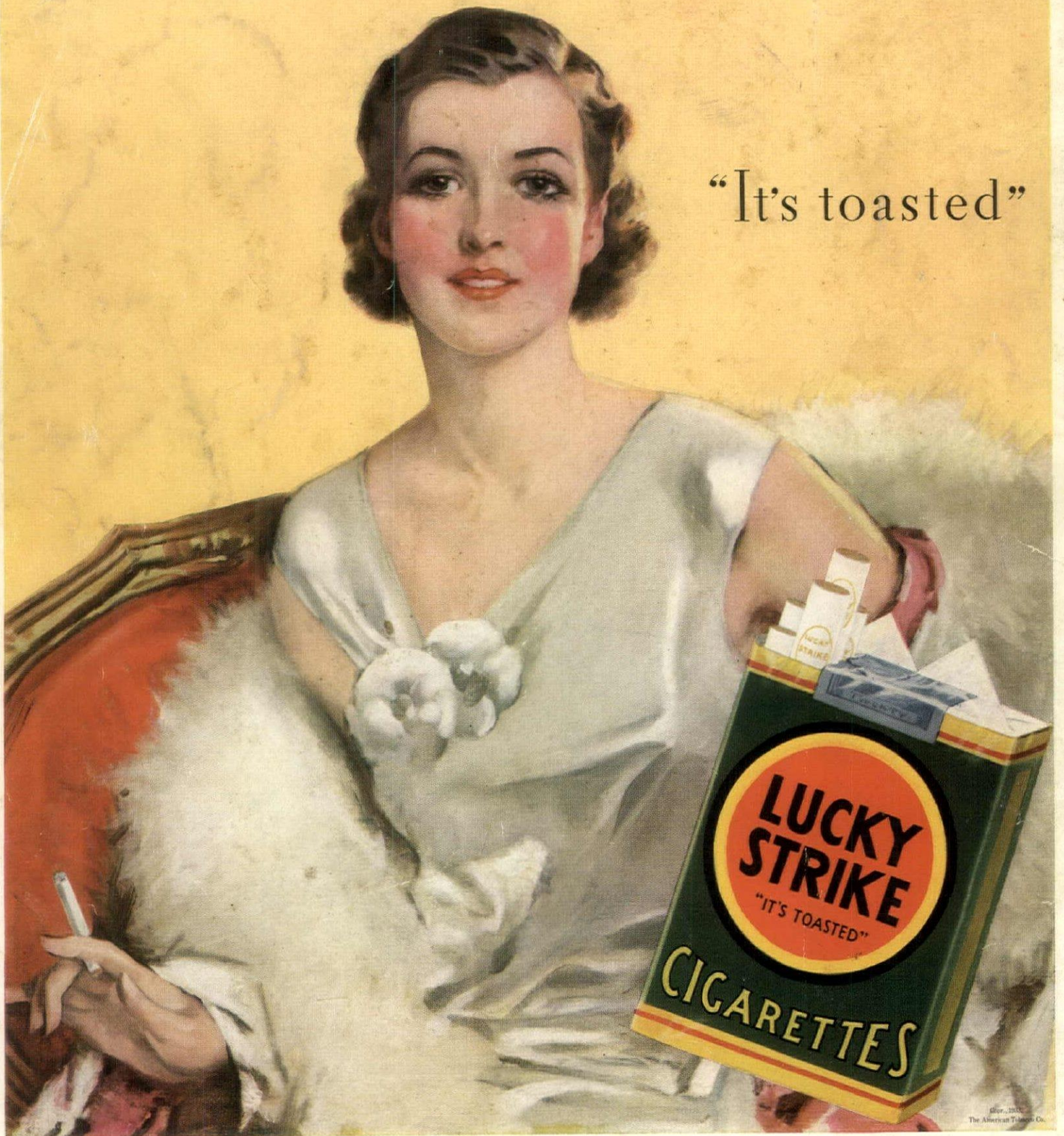
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