

# HOUSE & GARDEN

A Condé Nast Publication

UNIVERSITY OF HAWAII

APR 3 1934

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Interior Decorations : April 1934 . Price 35 Cents

# Hawaii



Aboard S. S. Lurline

Life at sea running the whole gamut of stimulating enjoyment and relaxation.... On a celebrated Matson-Oceanic liner, ingeniously equipped to help you do it—adding subtle spice to the cocktail hour—conjuring new desire for lingering at dinner—furnishing new examples of comfort in your stateroom. ++ By the time you go ashore, you have come to expect magic. . . . and you get it in Hawaii—loafing, laughing, living through the most perfect, delightfully cool summer. ++ Glamour of great ships—stimulus of the South Seas—economy of low fares—urge you to make your vacation an *unparalleled adventure in happiness* in Hawaii, this summer.

## SOUTH SEAS · NEW ZEALAND

AUSTRALIA *via Hawaii, Samoa, Fiji*

Isles and continents of the new world for a new chapter in vacations. Alluring lands of the Southern Cross. Auckland and Sydney, via Honolulu, Pago Pago and Suva—visit them all in a 46 days' round trip on the distinguished, new "Mariposa" or "Monterey". Modest fares and all-expense (ship and shore) tours pare cost to new lows.

*Booklets about travel to Hawaii and South Seas free at any travel agency or*

**Matson Line · Oceanic Line**

'ROUND THE WORLD *via AUSTRALIA* . . . Now, luxurious liners and modest fares on this fascinating new route!

Big cut in rail fares and Pullman charges to California enroute to Hawaii, New Zealand, and Australia.

# Patty Gets her Prince

Around the world . . . what an opportunity for a young girl . . . how thoughtful Uncle Bob had been. To Patty it was a very timely blessing; she was run down and weary. Once the very life of every party, she had in the last three months gone almost nowhere. It was beginning to worry her.



*Patty*



HAVE THE TIME OF YOUR LIFE DEAR

OH, THEY'LL THAW OUT

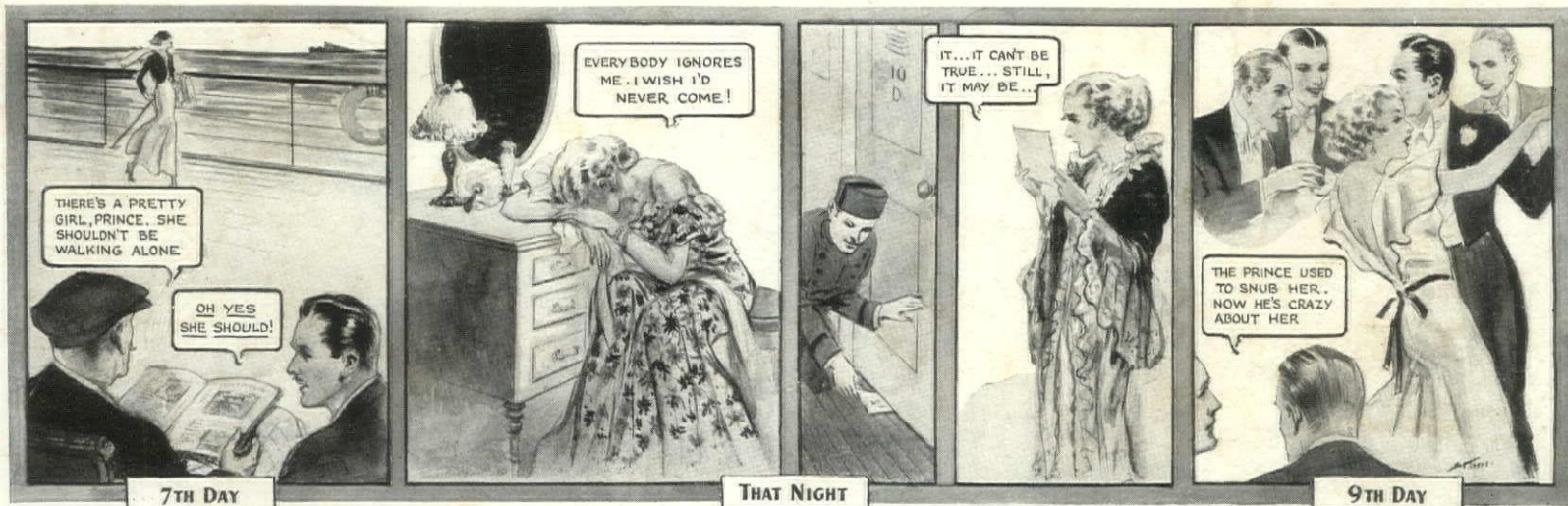
IT'S AN AWFULLY FORMAL CROWD! THEY NOD BUT NEVER ASK ME TO DANCE.

THANK YOU NO I MUST GO DOWN TO THE HOLD TO LOOK AT MY RACE HORSES

WONT YOU JOIN ME IN A COCKTAIL PRINCE ORFIZO?

3RD DAY

5TH DAY



THERE'S A PRETTY GIRL, PRINCE. SHE SHOULDN'T BE WALKING ALONE

OH YES SHE SHOULD!

EVERYBODY IGNORES ME .I WISH I'D NEVER COME!

IT...IT CANT BE TRUE... STILL, IT MAY BE...

THE PRINCE USED TO SNUB HER.. NOW HE'S CRAZY ABOUT HER

7TH DAY

THAT NIGHT

9TH DAY



TWO WEEKS LATER

"YES, I SENT THAT NOTE MYSELF... AND AM I GLAD? WE'LL BE MARRIED IN CAIRO AND GO UP THE NILE IN MY YACHT."

"YOU, DARLING!"

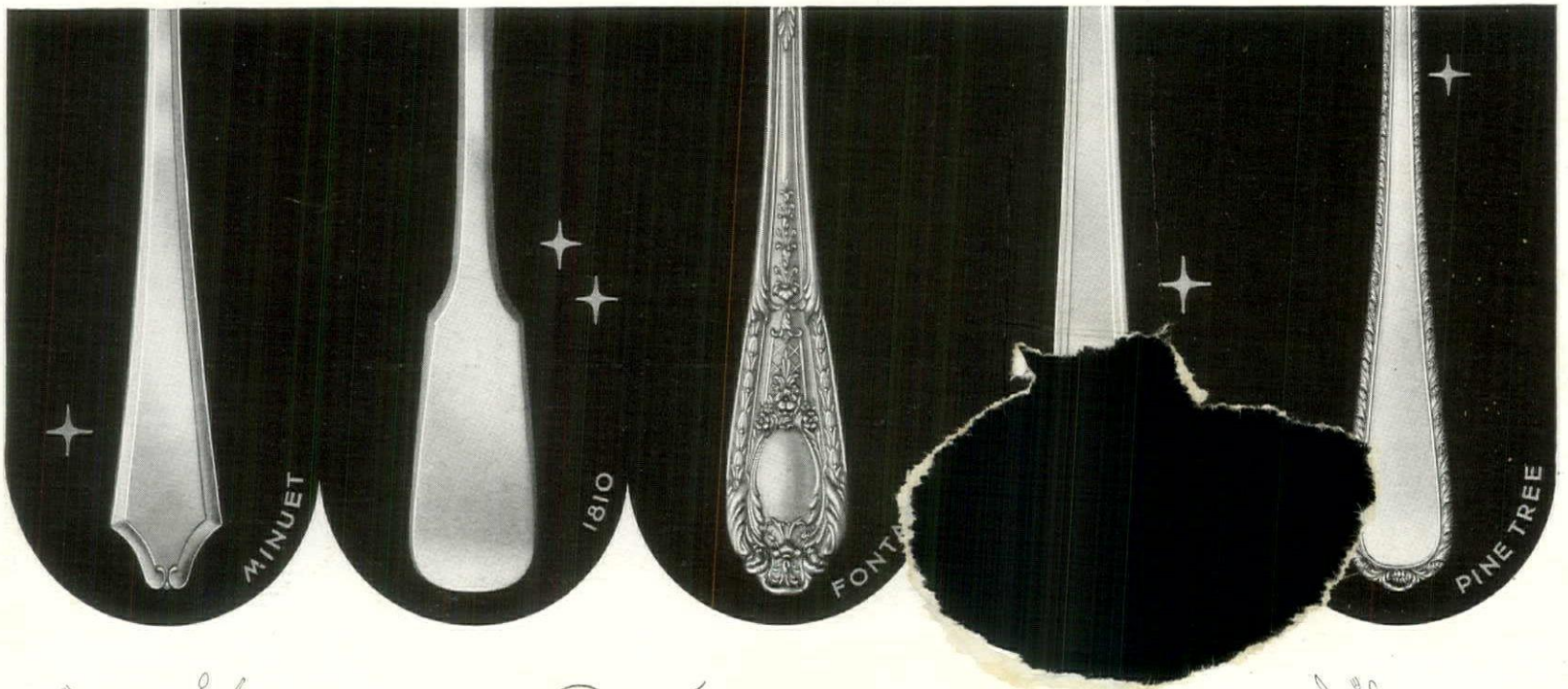
## Are you careful about your breath?

Nice people, intelligent people, realize that halitosis (unpleasant breath) is likely to visit anyone. One authority says that 90% of cases of bad breath are due to the fermentation of tiny food particles skipped by the tooth brush.

The insidious thing about halitosis is that you yourself never know when you have it—and your best friends won't tell you.

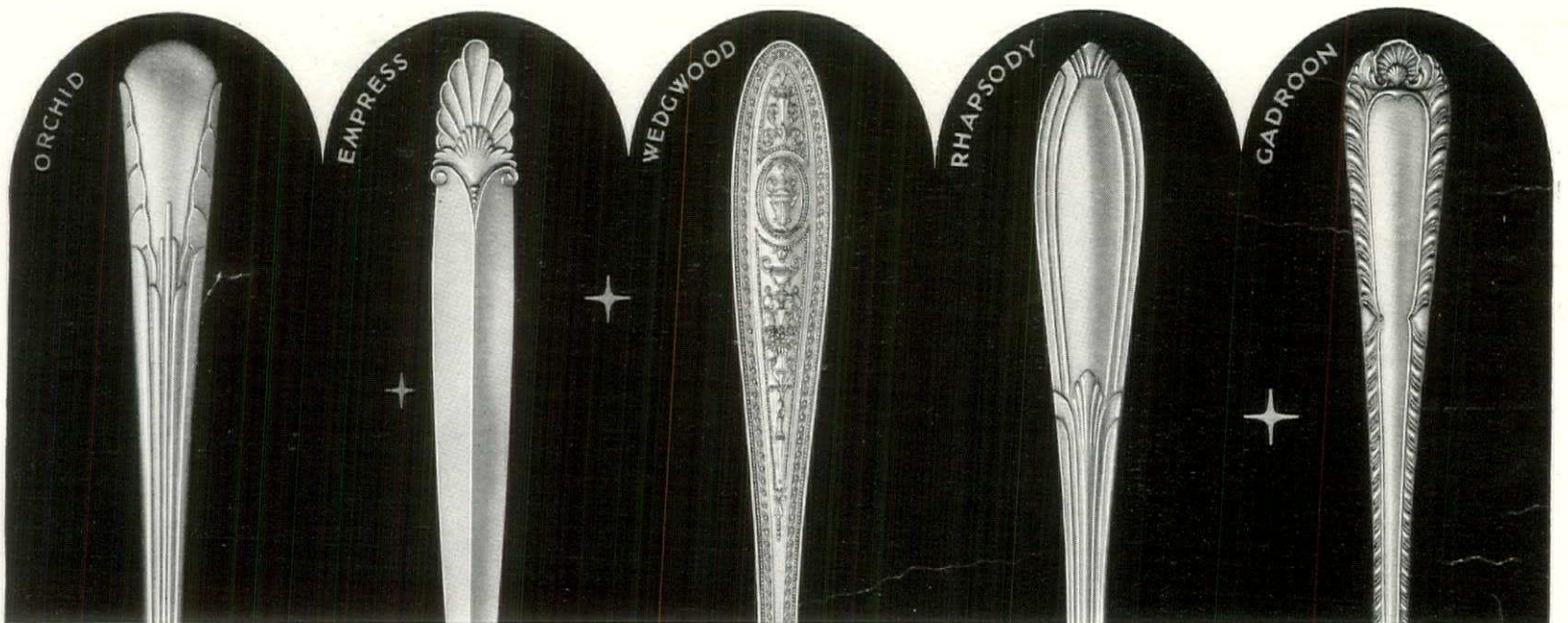
But why run the risk at all? Why not use Listerine every morning and every night and between times before meeting others? Listerine instantly halts fermentation and overcomes the odors fermentation causes; deodorizes hours longer than ordinary mouth washes. Lambert Pharmaceutical Company, St. Louis, Mo.

# Listerine checks Halitosis { Unpleasant Breath }



*For spring brides*

**SILVER** *to love, honor and cherish*



The most beloved of all bridal gifts—Sterling silver. And here, displayed for your choice, are ten patterns of great beauty—each bearing the famous name, International Sterling.

Some are reproductions of proud, traditional designs that gleamed on the tables of an older day. Others are as modern as this moment. *Gadroon*, for instance, would delight the bride who loves Georgian silver.

It is an authentic reproduction of 18th Century English *Gadroon* silver. *Empress* is a modern—a romantic modern—inspired by the brilliance of the Empire Period.

We'd like to describe them all—to point out the classic simplicity and austere beauty of *1810*—an Early American loved by your great-grandmother; the ornate detail and regal magnificence of *Fontaine*—a pat-

tern which pleased a lady of the French Renaissance. Space forbids. But your jeweler will be delighted to show all these patterns to you, in flatware and hollowware.

Write to us for booklet giving complete description and prices of these patterns.

INTERNATIONAL SILVER COMPANY  
*Sterling Silver Division*  
WALLINGFORD CONNECTICUT

**INTERNATIONAL STERLING**

# B. ALTMAN & CO.



stemware—fourth floor

## Altman considers summer through the drinking glass

and lines up its smartest modern and antique (copies) goblets against approaching hot weather

- 1. Fine old pineapple design reproduced in all its glory—  
all sizes . . . . . doz. \$18
- 2. Chromium standards hold thin clear glass bowls—  
brightly modern—four sizes . . . . . doz. \$18
- 3. Bubble shape stemware, iridescent as a real bubble,  
a new design, in all sizes . . . . . doz. \$10
- 4. Graceful new shapes in an iridescent gold colored  
glass—all sizes . . . . . doz. \$50
- 5. Stemware with an attractive rectangular base cut with an  
exclusive Altman fish! . . . . . doz. \$12

Fifth Avenue . . New York . . Shops at . . East Orange . . White Plains

# Clever Women

INSIST ON THIS **BEAUTY TREATMENT** AT THEIR WINDOWS



Women skilful in making their homes attractive are quick to recognize the added loveliness that comes from beautiful window treatments.

Scranton Net Curtains with their interesting new weaves and intriguing designs bring a definite charm to the entire room. The curtains pictured form a soft, but tailored background for

your living room and library. Notice the simple, dignified leaf and star motif at the border, and the heavier thread cross bars spaced gracefully across the fine weave of the natural color net. Ask for No. 46121. You will find them in representative stores in your city at about \$3.00 a pair.

THE SCRANTON LACE COMPANY, SCRANTON, PA.

# Scranton Net Curtains



"There is only ONE Wamsutta"

*It's a Fact!* . . . YOU DO SLEEP BETTER

WHEN YOUR BED IS MADE WITH WAMSUTTA SHEETS



WAMSUTTA MILLS  
Founded 1846  
New Bedford, Mass.

PLEASE don't misunderstand. You doubtless *will* sleep better — most people find that they do, at any rate — because Wamsutta is lighter and smoother than other sheets.

But we will not go so far as to guarantee that Wamsutta sheets . . . or even a cool, smooth Wamsutta pillow case . . . will cure insomnia or enable you to win more of Life's Battles.

The Wamsutta influence on you is subtler than that. Perhaps you sleep better for knowing that no bed in the world is so blissfully prepared for sleeping as your own. Perhaps it's just your peace of mind in being supremely, deliciously comfortable. Whichever it is, Wamsutta *does* make a most delightful difference in a bed . . . and just one night's sleep will prove it to you.

## BUY YOUR SUMMER CURTAINS

BY THE WIDTH OF YOUR WINDOWS

(THE LENGTH WILL  
TAKE CARE OF ITSELF)

THE WIDTH OF THE FABRIC—TWO AND THREE-QUARTERS YARDS

ORINOKA has contrived a very ingenious thing . . . and done away with 90 per cent of the bother of making curtains. Windows vary in width, but the length is standard, so we've woven these lovely summer curtains  $2\frac{3}{4}$  yards wide. In hanging them, you up-end the fabric and the width makes the length! What you buy, of course, is the width of your curtains—40 inches, 80 inches, whatever you need for the amount of fulness you want. To make them, you need only hem the sides. Top and bottom are finished with a heavy selvage which may be turned under or not, as you like.

There's no waste at all. You can buy the exact number of inches you need. The curtains hang beautifully, the cross stripes always matching, because stripes woven cross-wise must match. And you can launder them without the colors running, for they're Orinoka Sunfast,\* guaranteed to hold their colors, practically to the end of time. You'll see them at stores with good decorating departments, in New York and elsewhere. And prices are extremely reasonable. The Orinoka Mills, 183 Madison Avenue, New York City.

The name of these remarkable curtains is "Crescendo," and they're exclusive with Orinoka. The fabric is a sturdy weave of interesting yarns. The material comes in several smart color combinations: blue, green, rust or yellow stripes predominating on an ivory background with narrow stripes in harmonizing shades.

THE YARDAGE YOU ORDER

ORINOKA SUNFAST  
DRAPERIES COLORS GUARANTEED  
SUN AND TUB FAST

★ Look for this guarantee attached to every bolt of Orinoka Sunfast draperies: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods or to refund the purchase price."





*A Smooth-Surface,*

**lifetime mattress you can keep clean, dress smartly—and sleep on with indescribable comfort**

"SMOOTH as a table top, yet soft as a pillow of clouds," is the way one enthusiastic homemaker describes her Perfect Sleeper. Yet that is only part of the story of the greatest improvement in mattresses since inner springs have replaced wool, hair and cotton stuffing.

Abolishing tufts banishes a whole list of ordinary-mattress faults. The Perfect Sleeper alone does this in a fully satisfactory manner . . . because its construction is *patented*—exclusive.

No longer are stitched-through cords necessary to keep mattress "insides" from shifting about. No longer need the ticking be creased and put under strain—later to become loose and flabby. No longer need springs be restrained. In the Perfect Sleeper an inner layer of clean, white Javanese sisal is securely *quilted* to a strong spring casing. Its thousands of tiny "fingers" hold the thick outer padding of snowy, fluffy cotton immovably in place. The hundreds of electrically tempered, highly resilient springs of finest steel are firmly anchored—yet perfectly free-acting. They can't lean or overlap. Having looped ends, they can't work through.

Seeing the Perfect Sleeper—particularly the interior construction model—at your department, furniture or house-furnishings store, will convince you that here is the most comfortable, durable, sanitary and permanently shape-holding mattress in all the world. Beautiful new damask pattern and colors. \$39.50 (on Pacific Coast, \$42.50). Sleeper Products, Incorporated, Daily News Building, Chicago, U. S. A. Factories in thirty cities.

A SLEEPER PRODUCT

**PERFECT**



**SLEEPER**

**MATTRESS**

Other genuine Sleeper mattresses include: Good Night • Restal-Knight • Dream Mat • Wonder Mat. Prices to fit every purse. As low as \$19.75.



Perfect Sleeper is made and guaranteed only by these reputable regional manufacturers licensed under three basic patent rights:

**EAST**

- BOSTON, MASS. (East Cambridge), Enterprise-Moakler Co., 155 Second Street.
- BUFFALO, N. Y., HandCraft Bedding Corp., 800 Prospect Avenue.
- HARRISBURG, PA., Capital Bedding Co., 14th and Howard Streets.
- LANCASTER, PA., Herr Manufacturing Co., 118 S. Christian Street.
- NEW YORK, N. Y., Arnold W. Becker and Co., Inc., 780 E. 138th Street.
- PHILADELPHIA, PA., HonorBilt Products, Inc., 127 Catharine Street.
- PORTLAND, ME., Enterprise Mattress Co., Inc., 45 Cross Street.

**CENTRAL**

- CHICAGO, ILL., Schultz & Hirsch Co., 1300 W. Fulton Street.
- CINCINNATI, OHIO, Adam Wuest, Inc., 514 E. Pearl Street.
- DENVER, COLORADO, Colorado Bedding Co., Mississippi and S. Sherman Streets.
- DETROIT, MICH., Gordon-Chapman Company, 3976 "C" Street.
- INDIANAPOLIS, IND., The J. C. Hirschman Company, 1201 E. Maryland Street.
- LOUISVILLE, KY., Kentucky Sanitary Bedding Co., Inc., 147 North 4th Street.
- MILWAUKEE, WIS., Marquardt Company, 3020 W. Clarke Street.
- OMAHA, NEB., L. G. Doup Co., 1301 Nicholas Street.
- ST. LOUIS, MO., National-Rose Spring and Mattress Co., 322 S. First Street.
- TOPEKA, KAN., McEntire Brothers.

**SOUTH**

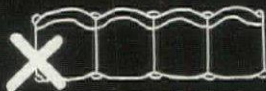
- ALEXANDRIA, LA., Alexandria Bedding Company, Maple and Tenth Ave., South.
- BIRMINGHAM, ALA., Lehman-Brothers Spring Bed Co., Inc., 528 North 7th Street.
- CHATTANOOGA, TENN., Chattanooga Mattress Co., 426 Chestnut Street.
- JACKSONVILLE, FLORIDA, Florida Spring Bed Mfg. Co., Beaver and Georgia Streets.
- MEMPHIS, TENN., National-Rose Spring and Mattress Co., 707 Kentucky Street.
- NASHVILLE, TENN., Jamison Mattress Company, 810 Eighth Ave., North.
- NEW ORLEANS, LA., Southern Mattress Company, 1101 Annunciation Street.

**WEST**

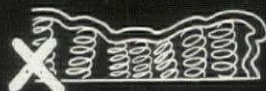
- LOS ANGELES, CALIF., Sleeper Products Company, 1836 West 60th Street.
- PHOENIX, ARIZ., Ingraham Mattress & Mfg. Co., Inc., 6th and Grant Streets.
- PORTLAND, ORE., Pettit Feather & Bedding Co., 2337 N. W. York Street.
- SALT LAKE CITY, UTAH, Salt Lake Mattress & Mfg. Co., 535 West Broadway.
- SAN FRANCISCO, CALIF., Simon Mattress Manufacturing Co., 1777 Yosemite Avenue.
- SEATTLE, WASH., Washington Furniture Manufacturing Co., 1964 Fourth Avenue.

**NO TUFTS...**

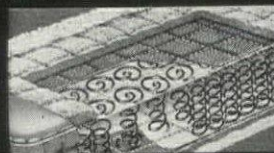
No bunched-up padding. No tick-tearing cords. No dust-catching grooves.



No "hills and valleys." No sagging edges. No jumbled springs or inner friction.



But a revolutionary new-type spring-filled mattress that holds its shape. Stays cleaner. Wears longer. Supports your weight evenly—molds itself smoothly to every curve of your body like a fashioned glove!





GOWN BY JAY THORPE

PEERESS PERCALE SHEETS BY PEPPERELL

## BONNE NUIT ... *a new study in Luxury*

And a very *good night* it will be if you sleep between these new luxury sheets. We're speaking of Pepperell Peeress, the finer, softer, smoother and whiter sheet—in other words, the loveliest percale sheet to be had anywhere, at any price. Due to expertly balanced weaving (a method which equalizes the strength in the length and the width), Peeress promises a wear record that is comparable

only to its beauty. And it is *not* extravagantly priced. This luxurious sheet comes in many styles, including scalloped embroidery edges, deep plain hems and fine hemstitched ones in one, two, three and four rows. It is now being shown at many of your favorite shops. If they have not already stocked Peeress, write to us direct, the Pepperell Manufacturing Company, 160 State Street, Boston, Mass.

# The reasons women give for preferring Camels

WOMEN seem to want three things in a cigarette—that it doesn't make their nerves jumpy, that it is mild without being flat, and that it has a smooth, fine flavor they don't tire of.

That is why they like Camels so well.

"I never tire of Camels' taste nor do they get on my nerves," says Mrs. J. Gardner Coolidge, 2nd.

"Camels certainly prove that a cigarette can be mild with-

out being flat or sweetish," comments Mrs. Thomas M. Carnegie, Jr.

"The taste of Camels is always delicious," says Mrs. James Russell Lowell, "and they never get on my nerves which I consider important."

Of course it is important. No one wants jangled nerves. Smoke Camels and you will appreciate why Camel pays millions more for its tobaccos.



*Washington*

"I thoroughly enjoy smoking a Camel — it relaxes me — and I don't tire of their taste."

MRS. HAMILTON FISH, JR.

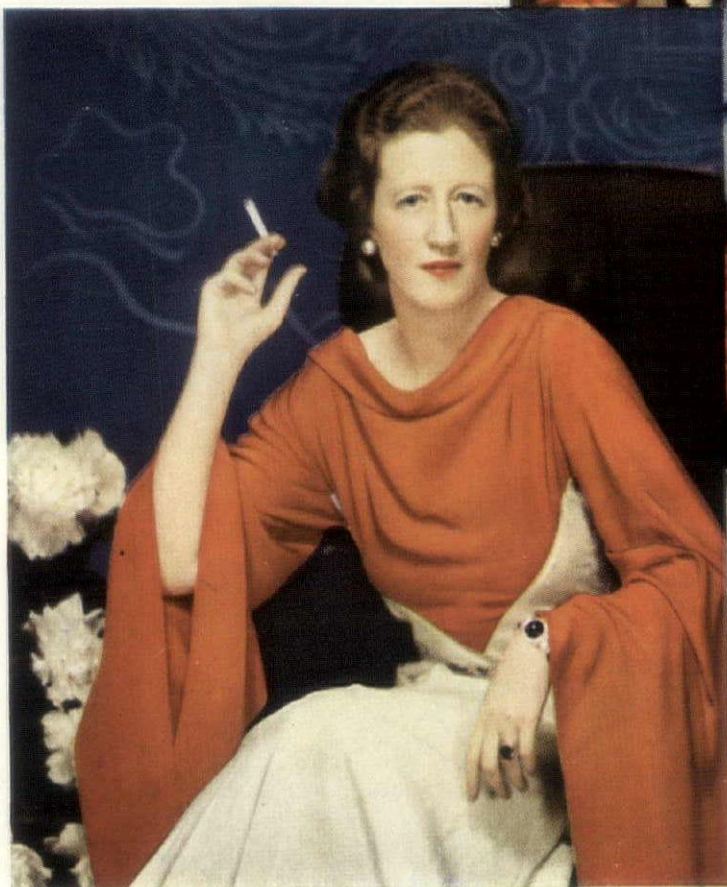


Copyright, 1934, R. J. Reynolds Tobacco Company

*Boston*

"I like Camels best because they are rich and mild and don't make me nervous."

MRS. POWELL CABOT



*New York*

"There must be better tobacco in Camels because I never get tired of their smooth, rich flavor."

MRS. ADRIAN ISELIN, II



**CAMELS ARE MADE FROM FINER, MORE EXPENSIVE TOBACCOS THAN ANY OTHER POPULAR BRAND**



# "INSPIRED

● *Miss Hattie Carnegie*, whose smart gowns set the fashion for many of New York's most brilliant social affairs, says: "The new Dodge is a triumph of inspired styling. It has beauty . . . sleek design . . . and luxury!"

● Yes, Miss Carnegie — but Dodge has so much more! Many who see this new, bigger Dodge for the first time can scarcely believe that it actually costs just a few dollars more than the lowest-priced cars!

It offers so much in luxury. So much in comfort and driving ease . . . in safety and economy. And it has many surprising new features that are not found in even some of the highest-priced cars.

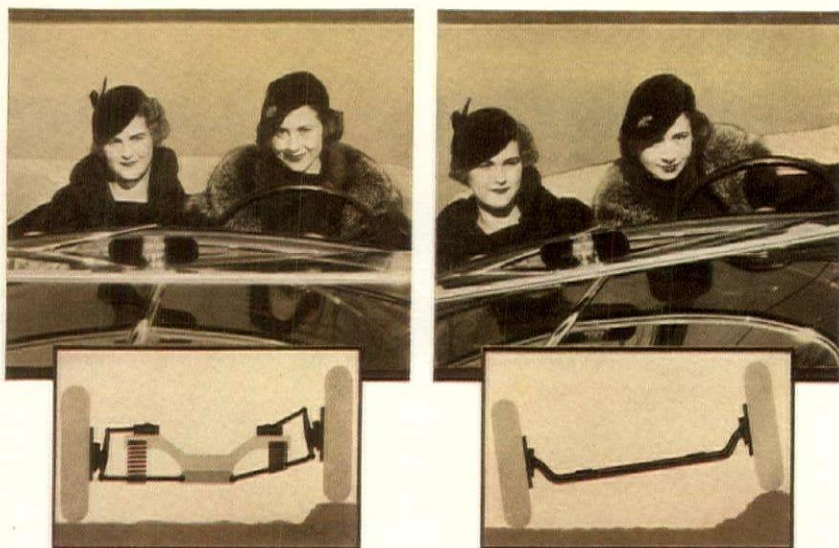
Any Dodge dealer will be glad to explain the fascinating "Show-Down" Plan. It is the modern way of comparing automobiles point by point.

**DODGE BROTHERS CORPORATION**

*Advertisement endorsed by Department of Engineering, Chrysler Corporation*



● *Mrs. Natalie J. Van Vleck*, widely recognized as a talented portrait painter, says: "To handle color generously and yet keep it within bounds is a distinct achievement. The Dodge designers have created color schemes that are a delight and which yet are restrained and in the realm of good taste and artistry."



● *Miss Dorothy de Milhau*, of New York and *Miss Polly Lieper*, of Philadelphia show how Dodge "Floating-Cushion" Wheels make rough roads smooth (left, above). When one of the front wheels strikes a bump, the wheel alone rises, leaving the body of the car at the same level. You don't feel bumps or jars.



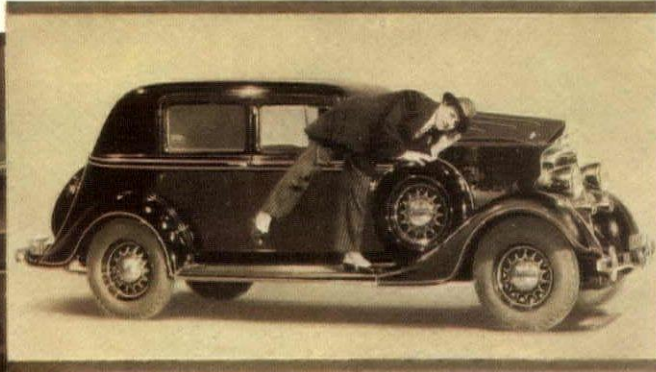
● *Miss Blanche Bates*, celebrated actress, examines the new Dodge "7-Point Ventilation". (1) Cowl ventilator. (2) Windshield opens by means of a crank on the instrument board. (3) Front half of forward window swings open in "butterfly" fashion. (4) Rear half raises or lowers independently of forward half. (5) Both halves may be locked into a single unit and raised or lowered as an ordinary window. (6) Rear door window raises and lowers. (7) Rear window has "butterfly" draft control. "7-Point Ventilation" is a perfected method for thorough ventilating in all kinds of weather.

# STYLING //

says *Hattie Carnegie*



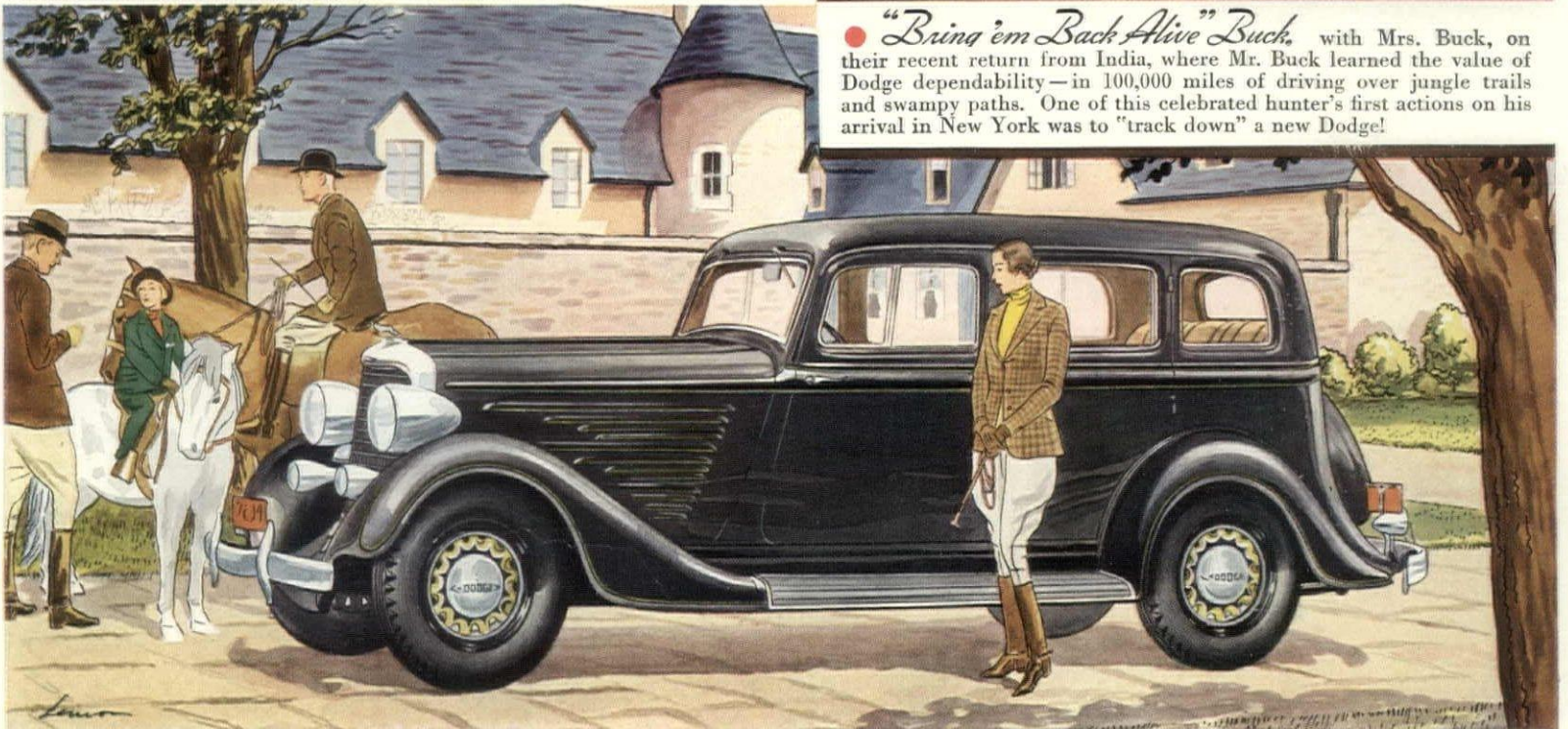
● *Mr. Sydney S. Breese*, noted engineer, with Mrs. Breese, at a device which shows how the pressure of Dodge hydraulic brakes is always equalized—cannot be otherwise. You are sure of positive, safe brake action at all times, without the need of frequent adjustments.



● *Mr. Rafaelo Diaz*, famed star of the Metropolitan Opera, tests Dodge Floating Power engine mountings. They smother engine vibration completely; do not permit them to be transmitted to the frame or body of the new, bigger Dodge.



● *"Bring 'em Back Alive" Buck*, with Mrs. Buck, on their recent return from India, where Mr. Buck learned the value of Dodge dependability—in 100,000 miles of driving over jungle trails and swampy paths. One of this celebrated hunter's first actions on his arrival in New York was to "track down" a new Dodge!



Dodge four-door Sedan \$745 F. O. B. Factory, Detroit. Special equipment extra.

# NEW *Bigger* DODGE only \$645\*

STILL JUST A FEW DOLLARS MORE THAN THE LOWEST-PRICED CARS

● 117-inch Wheelbase; The Coupe \$645; Coupe with Rumble Seat \$695; Two-door Sedan \$695; Four-door Sedan \$745; Convertible Coupe \$745. 121-inch Wheelbase: The Brougham \$835; The Convertible Sedan \$875. \*All prices f. o. b. factory, Detroit. Special equipment extra. ●



## RIVIERA NIGHTS. . . *on the Southern Route*

THE Riviera itself comes out to meet you on the Southern Route! Glorious mild nights—as soft and sparkling as nights at Nice or San Remo. And days bright as crystal, with a Riviera sun flooding down upon a Lido Deck.

A brilliant gathering enjoys the voyage with you... the patrician cuisine and the deft service as well as the delights of friendly skies and tempered airs. More and more each season, practised travelers are choosing this balmy crossing.

Enjoy the Southern Route on your next European trip. Sail on the fastest liner afloat, the REX, or on the Conte di SAVOIA, the world's only gyro-stabilized liner. Or for a more leisurely crossing select the ROMA or AUGUSTUS, the ships that introduced Lido Decks—or the Cosulich liners SATURNIA or VULCANIA, each offering an entire deck of verandah-suites! On any ship you enjoy an extra thousand miles or more of cruising east of Gibraltar at no extra cost. For information and rates, take advantage of the expert service given by your own travel agent, or apply to our nearest office.



New York: 1 State Street; Philadelphia: 1601 Walnut Street; Boston: 86 Arlington Street; Cleveland: 944 Arcade, Union Trust Building; Chicago: 333 North Michigan Avenue; San Francisco: 386 Post Street; New Orleans: 1806 American Bank Building; Montreal: Architect Building, 1133 Beaver Hall Hill; Toronto: 159 Bay Street.

# ITALIAN LINE



*F A M E . . . These are the most famous bottles in all the world, and often imitated. It is wise, therefore, to look for the name Haig & Haig, for no one has ever successfully copied the rare flavour of these old, full-bodied Scotch Whiskies*

"PINCHED DECANTER"

# Haig & Haig

SCOTS WHISKY

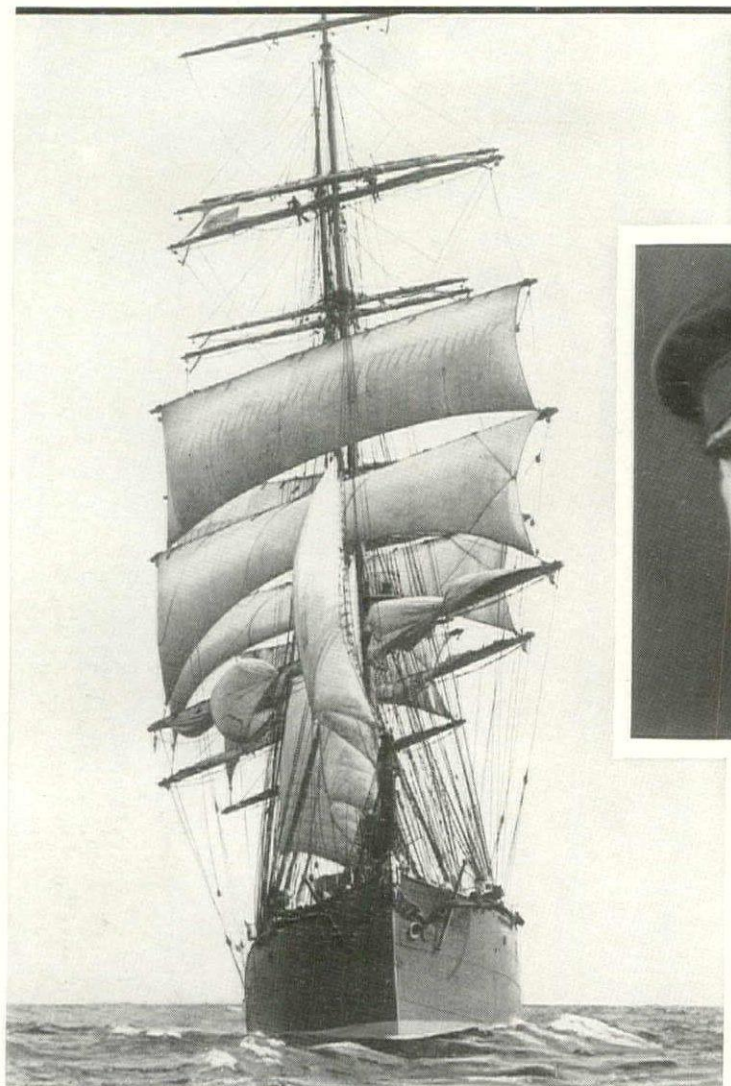
"FIVE STAR"

SOMERSET IMPORTERS, LTD.

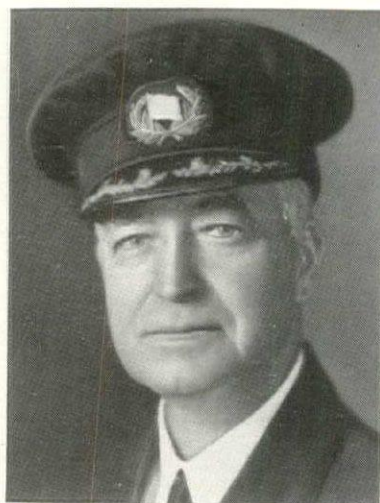
230 PARK AVENUE, NEW YORK . . . 1 NORTH LASALLE STREET, CHICAGO . . . 111 SUTTER STREET, SAN FRANCISCO

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.

# A sailing-ship captain looks at modern



BY CAPTAIN JAMES P.



Captain James P. Barker, American lecturer on nautical subjects, was a dominant figure in the last great era of sail. Pictured alongside is one of his most famous commands, the square-rigged "British Isles". In such ships, as mate and master, Captain Barker rounded Cape Horn 41 times. He tells his dramatic experiences in "The Log of a Limejuicer", copyright 1933, currently published by Huntington Press.

"Of course there's a vast difference between any square-rigged ship and a transatlantic liner of today. The largest sailing vessel I ever saw could have been carried comfortably on the boat deck of a big Cunarder. Some of these modern staterooms are as big as the whole of our old-time fo'castles. And their tiled baths and new-fangled gadgets would have dazzled a Hooghli pilot.

"Nevertheless, these liners are ships . . . ships manned by seamen. And what makes them that, to my mind, is the traditions and discipline of sailing days. I don't mean just the picturesque details, like the ratings of the crew or the way they work with rope and wire. I mean the safeguards of seamanship developed in long years of ocean navigation . . . worked out, in the case of

## CUNARD LINE

**MAURETANIA** . . . *The White Cruise Queen* offers a 9-day cruise that visits the West Indies and South America, yet takes only a week from business. From New York April 6. She will also make a series of Sea-Breeze Cruises in the summer.

**AQUITANIA** . . . recently remodelled, offers superb and very large rooms with bath that represent unusual value in ocean-going luxury. Sailing to Cherbourg and Southampton: From New York Apr. 12 . . . May 3 . . . May 19 . . . June 9.



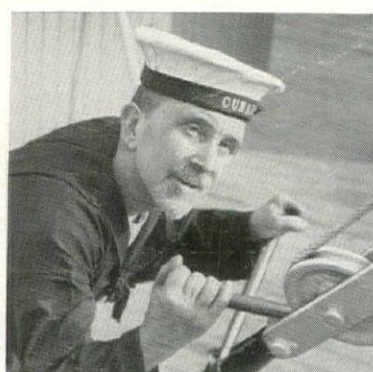
**O. S.**

Ordinary Seaman is the first step in a mariner's career. Here an O.S. is climbing the foremast ratlines of the Berengaria.



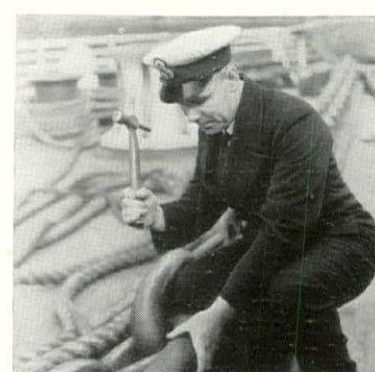
**A. B.**

An abbreviation of the old name, Able-Bodied Seaman. This A. B. is getting the fall ready to lower away for boat drill.



**STOREKEEPER**

The Deck Storekeeper is in charge of all rope gear . . . here he is setting up a funnel stay aboard the Aquitania.



**CARPENTER**

He holds his title from sailing days, though today he works in steel, not wood. He is testing the studs of the anchor cable.

● For 11 successive years Cunard and Associated Lines have



# liners

## BARBER

Cunard, within its own century-long career. That's a background that modern science will aid but never replace. These liners have radio direction finders and fathometers and gyroscopic control, but their officers still shoot the sun and stars just the way we did; they still have the lead hove in shallow waters; they post at the wheel a quartermaster that can steer as straight a course as any sailor of old.

"Even the manner of a Cunard crew at work tells you that these are seamen. And it isn't due to discipline and training only. You see in them a real devotion to their ship . . . a pride in this Line that their fathers and grandfathers served, from sail-and-steam in wooden ships to great steel liners."

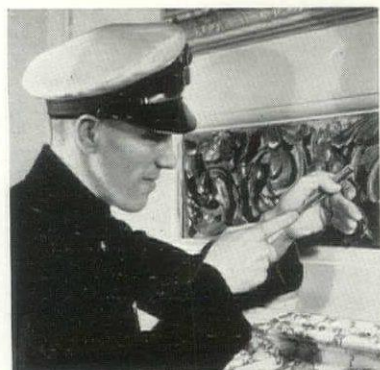


Lamptrimmer Laws putting a light in one of the Aquitania's sea boats. All Cunarders carry complete emergency sets of oil lamps. Just as in sailing ships, it is the lamptrimmer's duty to keep these in perfect order. Each night at sunset he reports to the officer of the watch: "running lights and sea-boat lamps are lit, sir".

## TO ALL EUROPE

**BERENGARIA** . . . to Cherbourg and Southampton. One of the world's two largest ships, now extensively altered to provide many spacious new rooms with bath at most advantageous rates. *From New York Apr. 5 . . . Apr. 26 . . . May 12 . . . May 26.*

**CARINTHIA** . . . leads the largest cabin fleet afloat . . . frequent spring and summer sailings by modern liners from New York, Boston, Halifax and Montreal to Continental and British ports. All Cabin as well as Express liners carry Tourist Class also.



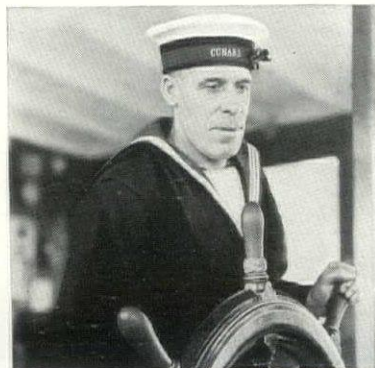
**JOINER**

The Joiner is an expert craftsman in wood . . . has charge of all repairs and alterations in the passenger quarters.



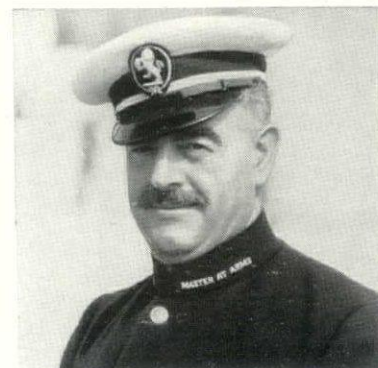
**BOSUN**

The Bosun, with two mates, is in charge of the working crew. Here he is assembling his men aboard the Mauretania.



**QUARTERMASTER**

Just as in the days when he manned the helm on the poop, the quartermaster still stands "the watch" at the wheel.



**MASTER-AT-ARMS**

Once policed the crew; today is chief of the fire and police departments that patrol the entire ship night and day.

carried more passengers than any other line or group of lines



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**Cunard Line.** For rates, reservations, information, call or write D. G. Hanson, 319 N. Charles Street, Plaza 1522.  
**French Line.** For rates, reservations, information, call or write Hugh F. Coyle, G.P.A., 11 West Franklin Street, Vernon 7606.  
**U. S. Lines.** For rates, reservations, information, F. T. DeCock, G.P.A., 340 N. Charles St., Vernon 3720-1 or authorized steamship agents.  
**White Star Line.** For rates, reservations, information, F. T. DeCock, G.P.A., 340 N. Charles St., Vernon 3720-1 or authorized steamship agents.

MASSACHUSETTS

**Boston**  
**Banff.** Lake Louise, North Pacific Coast. Also Alaska, by Canadian Pacific. Apply to L. R. Hart, 405 Boylston Street, Kenmore 7351.  
**Cunard Line.** For rates, reservations, information, call or write C. Stewart, 33 State Street, Hubbard 8700.  
**French Line.** For rates, reservations, information, call or write A. K. Barrows, G.P.A., 421 Boylston Street, Commonwealth 5140.  
**Italian Line.** For rates, reservations, information, call or write to Gilbert Brunelli, Resident Manager, 86 Arlington Street, Tel. Hubbard 0040.  
**U. S. Lines.** For rates, reservations, information, G. W. Howard, Pass. Mgr., 563 Boylston St., Commonwealth 4800 or authorized steamship agents.  
**White Star Line.** For rates, reservations, information, G. W. Howard, Pass. Mgr., 563 Boylston St., Commonwealth 4800 or authorized steamship agents.

MICHIGAN

**Detroit**  
**Banff.** Lake Louise, North Pacific Coast. Also Alaska, by Canadian Pacific. Apply to M. E. Malone, 1231 Washington Blvd., Cherry 7820.  
**Chesapeake & Ohio Lines.** For rates, reservations, information, call or write F. A. Young, G.A. Pass. Dept., 131 Lafayette Blvd., Phone Randolph 8100.  
**Cunard Line.** For rates, reservations, information, call or write F. N. Clarke, 1243 Washington Boulevard, Cadillac 3930.  
**French Line.** For rates, reservations, information, call or write Rene P. Joubert, G.P.A., 1247 Washington Boulevard, Cherry 0011.  
**U. S. Lines.** For rates, reservations, information, W. C. Lanesweert, D.P.A., 1255 Washington Blvd., Cadillac 7665-7666 or authorized steamship agents.  
**White Star Line.** For rates, reservations, information, W. C. Lanesweert, D.P.A., 1255 Washington Blvd., Cadillac 7665-7666.

MINNESOTA

**Minneapolis**  
**Cunard Line.** For rates, reservations, information, call or write D. W. Thomas, 95 South 7th Street, Atlantic 2289.  
**French Line.** For rates, reservations, information, call or write H. Ellingsen, G.P.A., 123 South Third Street, Geneva 7744.  
**U. S. Lines.** For rates, reservations, information, call or write Miss H. L. Mayhew, D.P.A., 137 So. 7th St., Geneva 7335 or local agents.  
**White Star Line.** For rates, reservations, information, call or write Miss H. L. Mayhew, D.P.A., 137 So. 7th St., Geneva 7335 or local agents.

MISSOURI

**Kansas City**  
**Chesapeake & Ohio Lines.** For rates, reservations, information, call or write D. W. Bennington, P.A., Railways Exchange Bldg., Phone Victor 5145.  
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**White Star Line.** For rates, etc., call or write R. H. Griffiths, Mgr., 1100 Locust St., St. Louis, Missouri, Main 1190 or authorized steamship agents.

**St. Louis**  
**Banff.** Lake Louise, North Pacific Coast. Also Alaska, by Canadian Pacific. Apply to G. P. Carbrey, 412 Locust Street, Garfield 2135.  
**Chesapeake & Ohio Lines.** For rates, reservations, information, call or write J. P. Hanstein, P. A., 320 North Broadway, Phone Main 4288.  
**Cunard Line.** For rates, reservations, information, call or write O. J. Lenihan, 1135-1137 Olive Street, Chestnut 6233.  
**French Line.** For rates, reservations, information, call or write Kenneth M. Jackson, G.P.A., 1022 Locust Street, Main 0682.  
**U. S. Lines.** For rates, reservations, information, call or write R. H. Griffiths, Mgr., 1100 Locust St., Main 1190 or authorized steamship agents.  
**White Star Line.** For rates, reservations, information, call or write R. H. Griffiths, Mgr., 1100 Locust St., Main 1190 or authorized steamship agents.

NEW YORK

**Buffalo**  
**Banff.** Lake Louise, North Pacific Coast. Also Alaska, by Canadian Pacific. Apply to W. P. Wass, 160 Pearl Street, Cleveland 0102.  
**French Line.** For rates, reservations, information, call or write Bernard Tighe, G.P.A., 251 Delaware Avenue, Cleveland 6342.

NEW YORK (Cont.)

**New York City**  
**Banff.** Lake Louise, North Pacific Coast. Also Alaska, by Canadian Pacific. Apply to J. E. Rouch, Cor. Madison Ave. & 44th St., Vanderbilt 3-6666.  
**Chesapeake & Ohio Lines.** For rates, reservations, information, call or write W. R. Rhodes, G.E.P.A., 299 Broadway, Phone Worth 2-3400.  
**Matson Navigation Company.** For rates, reservations, information, call or write 535 Fifth Avenue, Murray Hill 2-3685.

OHIO

**Cincinnati**  
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**Cleveland**  
**Banff.** Lake Louise, North Pacific Coast. Also Alaska, by Canadian Pacific. Apply to G. H. Griffin, 1010 Chester Avenue, Main 2512-3.  
**Chesapeake & Ohio Lines.** For rates, reservations, information, call or write C. C. Divine, G.A., Terminal Tower, Phone Cherry 8360.  
**Cunard Line.** For rates, reservations, information, call or write G. C. Small, 1022 Chester Avenue, Main 0073.  
**French Line.** For rates, reservations, information, call or write H. A. Watson, G.P.A., 26 Public Square, Cherry 7474.  
**Italian Line.** For rates, reservations, information, call or write M. J. Costallat, Resident Manager, 944 Arcade, Union Trust Bldg., Tel. Cherry 6575.  
**U. S. Lines.** For rates, reservations, information, R. H. Sutcliffe, D.P.A., 616 E. Superior Ave., Hotel Hollenden Bldg., Main 4658.  
**White Star Line.** For rates, reservations, information, R. H. Sutcliffe, D.P.A., 616 E. Superior Ave., Hotel Hollenden Bldg., Main 4658.

**Columbus**  
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OREGON

**Portland**  
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**Matson Navigation Company.** For rates, reservations, information, call or write 271 Pine Street, Atwater 4386.  
**U. S. Lines.** For rates, reservations, information, call or write J. Simmons, D.P.A., 110 American Bank Bldg., or authorized steamship agents.  
**White Star Line.** For rates, reservations, information, call or write J. Simmons, D.P.A., 110 American Bank Bldg., or authorized steamship agents.

PENNSYLVANIA

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**Cunard Line.** For rates, reservations, information, call or write J. Potter, 220 S. 16th Street, Pennypacker 7841.  
**French Line.** For rates, reservations, information, call or write E. C. Geyelin, Resident Mgr., 1603 Walnut Street, Rittenhouse 7220.  
**Italian Line.** For rates, reservations, information, call or write Paul Occhipinti, Resident Manager, 1601 Walnut Street, Bell Tel. Rittenhouse 6210.  
**U. S. Lines.** For rates, reservations, information, J. J. Nolan, G.P.A., 1620 Walnut St., Kingsley 4150 and Race 3343 or authorized steamship agents.  
**White Star Line.** For rates, reservations, information, J. J. Nolan, G.P.A., 1620 Walnut St., Kingsley 4150 and Race 3343 or authorized steamship agents.

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**French Line.** For rates, reservations, information, call or write C. A. Emery, G.P.A., 521 Grant Street, Atlantic 7255.  
**U. S. Lines.** For rates, reservations, information, call or write L. A. Miller, Mgr., 196 Union Trust Bldg., Atlantic 0333-4 or authorized steamship agents.  
**White Star Line.** For rates, reservations, information, call or write L. A. Miller, Mgr., 196 Union Trust Bldg., Atlantic 0333-4 or authorized steamship agents.

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**White Star Line.** For rates, reservations, information, etc., call or write E. J. Irwin, D.P.A., Post Office Box #3.

TEXAS

**Dallas**  
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**Cunard Line.** For rates, reservations, information, call or write G. N. Mathews, 1322 Athletic Club Building, Dallas 7-5841.

TEXAS (Cont.)

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**Cunard Line.** For rates, reservations, information, call or write F. J. Orilla & Company, 817 Kress Building, Fairfax 7232.  
**French Line.** For rates, reservations, information, call or write Phillip Lutz, G.P.A., 509 Caroline St., Preston 1620.  
**U. S. Lines.** For rates, reservations, information, W. R. Sobers, D.P.A., 402 Second Natl. Bank Bldg., Preston 1776 or authorized steamship agents.  
**White Star Line.** For rates, reservations, information, W. R. Sobers, D.P.A., 402 Second Natl. Bank Bldg., Preston 1776 or authorized steamship agents.

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**U. S. Lines.** For rates, reservations, information, call or write J. H. Threadgill, D.P.A., 111 East Plume St., Norfolk 2533-4.  
**White Star Line.** For rates, reservations, information, call or write J. H. Threadgill, D.P.A., 111 East Plume St., Norfolk 2533-4.

WASHINGTON

**Seattle**  
**Cunard Line.** For rates, reservations, information, call or write Lidel & Clarke, 208 White Building, Elliot 2755.  
**French Line.** For rates, reservations, information, call or write French Line, 2206 White Bldg., Seattle, Wash.  
**Matson Navigation Company.** For rates, reservations, information, call or write 814 Second Avenue, Main 3677.  
**U. S. Lines.** For rates, reservations, information, G. H. Nickerson, Mgr., 216 Joseph Vance Bldg., 3rd & Union, Main 8113 or authorized steamship agents.  
**White Star Line.** For rates, reservations, information, G. H. Nickerson, Mgr., 216 Joseph Vance Bldg., 3rd & Union, Main 8113.

CANADA

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**French Line.** For rates, reservations, information, call or write French Line, Furness Bldg., Halifax, Canada.  
**Montreal, Quebec**  
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**French Line.** For rates, reservations, information, call or write Antonio Labelle, G.P.A., 1196 Phillips Place, Marquette 2361.  
**Italian Line.** For rates, reservations, information, call or write E. V. Lecour, Resident Manager, Architects Bldg., 1133 Beaver Hall Hill.  
**U. S. Lines.** For rates, reservations, information, call or write L. S. Tobin, Mgr. Pass. Dept., 485 McGill Street or authorized steamship agents.  
**White Star Line.** For rates, reservations, information, call or write L. S. Tobin, Mgr. Pass. Dept., 485 McGill Street or authorized steamship agents.

**Quebec, Quebec**  
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**U. S. Lines.** For rates, reservations, information, call or write G. R. Ramsey, Mgr., 53 Dalhousie Street, Quebec 2-0008.  
**White Star Line.** For rates, reservations, information, call or write G. R. Ramsey, Mgr., 53 Dalhousie Street, Quebec 2-0008.

**Toronto, Ontario**  
**Cunard Line.** For rates, reservations, information, call or write G. W. Wildblood, Bay & Wellington Streets, Elgin 3471.  
**French Line.** For rates, reservations, information, call or write Otto Goetz, 53 Richmond Street, W., Elgin 1282.  
**U. S. Lines.** For rates, reservations, information, call or write C. F. Mason, D.P.A., 55 King Street, East, Elgin 9116 or any authorized steamship agents.  
**White Star Line.** For rates, reservations, information, call or write C. F. Mason, D.P.A., 55 King Street, East, Elgin 9116.

**Vancouver, B. C.**  
**Cunard Line.** For rates, reservations, information, call or write C. A. Whitelock, 622 Hastings Street, W., Seymour 3648.  
**French Line.** For rates, reservations, information, call or write French Line, 966 W. Hastings Street, Seymour 5380.  
**U. S. Lines.** For rates, reservations, information, call or write Major R. G. Parkhurst, 738 Hastings Street, West.  
**White Star Line.** For rates, reservations, information, call or write Major R. G. Parkhurst, 738 Hastings Street, West.

**Winnipeg, Manitoba**  
**Cunard Line.** For rates, reservations, information, call or write J. F. Pratt, 270 Main Street, Winnipeg 26-841.  
**French Line.** For rates, reservations, information, call or write H. P. A. Hermanson, G.P.A., 470 Main Street, Telephone 24266.  
**U. S. Lines.** For rates, reservations, information, call or write J. H. Patterson, D.P.A., 224 Portage Avenue.  
**White Star Line.** For rates, reservations, information, call or write J. H. Patterson, D.P.A., 224 Portage Avenue.

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Stockholm, "The Queen of the Baltic"

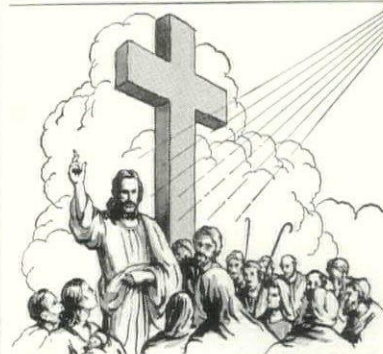
AFTER many crossings and two world cruises, a traveler said, "Sweden is to me the most attractive country of all. Those people know how to live." Beautiful Stockholm—Gothic Visby—Colorful Dalecarlia—The Swedish Chateau Country—are places in which to linger. Only eight delightful days from New York direct in Swedish Liners—quick service from England by water and air, fast trains and air liners from London, Paris and Berlin. Sweden is loved by those who have been there. Enjoy this summer in Sweden where the dollar has not depreciated in value.

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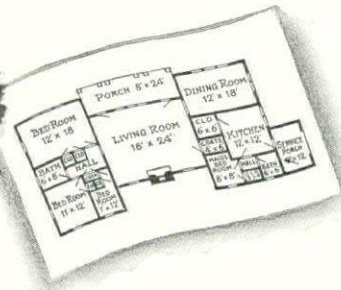
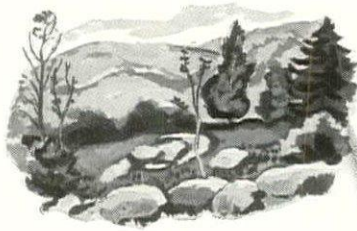
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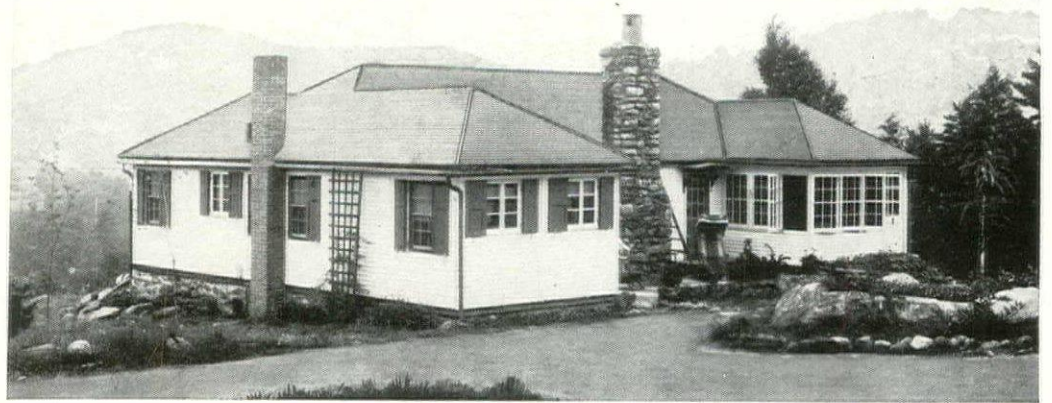
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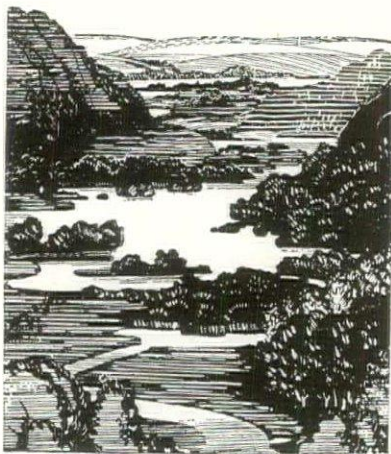
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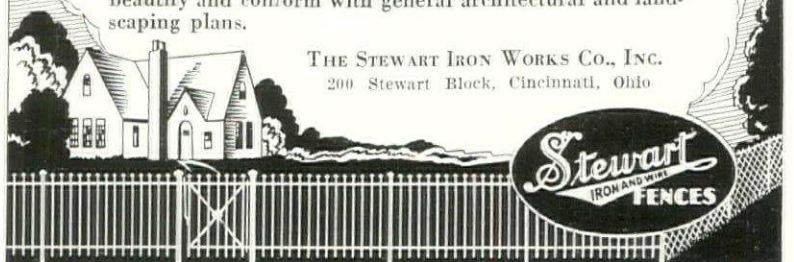
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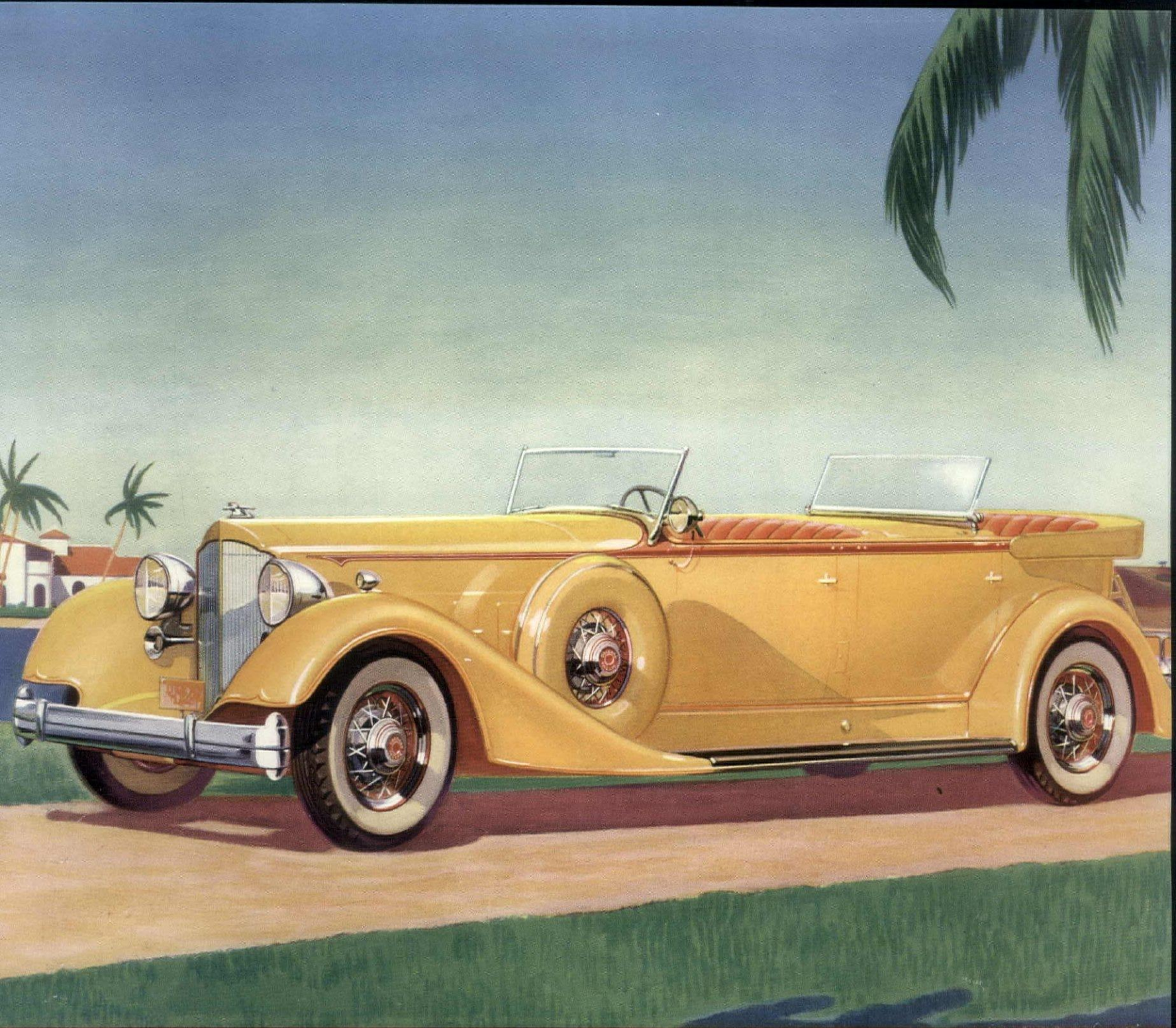
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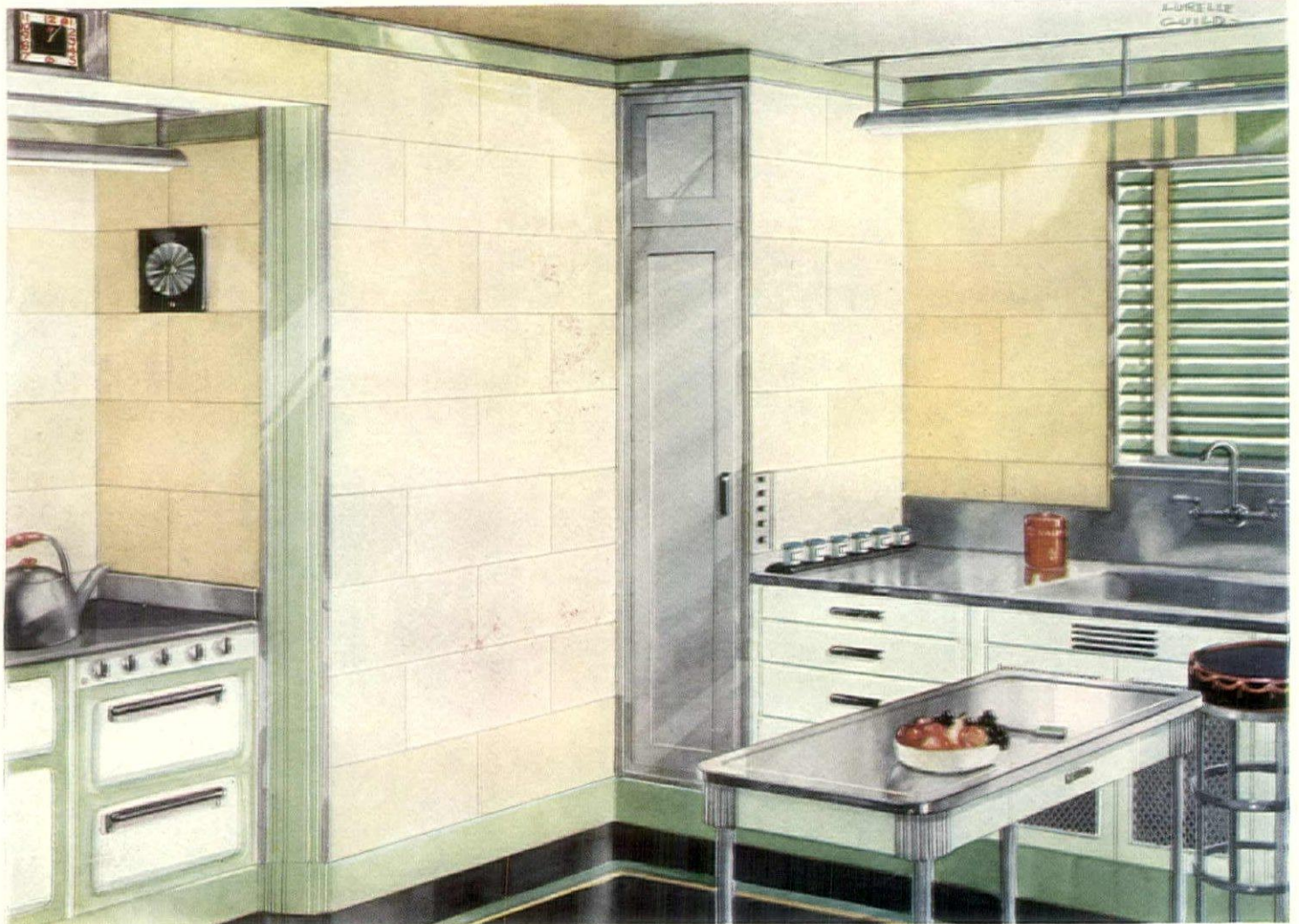
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9 A.M. Father arises. The Chase Electric server loses some of its supply of scrambled eggs and sausages. Breakfast marches on!



10 A.M. Sister has a date with a horse and comes galloping down the stairs. She raids the server for codfish cakes. Breakfast marches on!



11 A.M. This young man met the milkman on his way in. But being unwell he demands breakfast. He'll find four different foods in the Chase Server ... still piping hot!

# Breakfast Buffet

OR COOKS MADE HAPPY ON SUNDAY MORNINGS



CHASE ELECTRIC BUFFET SERVER operates on A. C. or D. C. current. Non-tarnishing chromium with porcelain casseroles. Use it for buffet serving at breakfast, luncheon, supper. Designed by Lurelle Guild. \$40.

Have a Breakfast Buffet next Sunday morning! Then you can get up any old time and find a hot meal waiting for you. All cook need do is to prepare things, place them in the Chase Electric Buffet Server...and she's free for the rest of the morning to go about the serious business of preparing dinner. Late risers can easily serve themselves without disrupting the household. Breakfast stays piping hot until noon, if necessary, without the least danger of overcooking.

But don't think the Chase Buffet Server is only for breakfast. You can use it for Sunday lunch or supper, too. It is ideal for spaghetti, creamed chicken, lobster Newburg and many other dishes described by Emily Post in her new book, "How to Give Buffet Suppers."\*

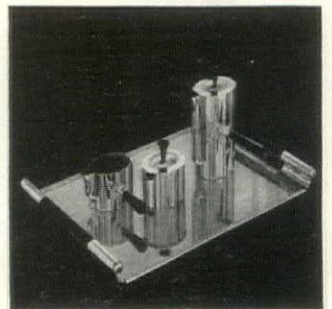
On your next shopping expedition, make it a point to see the Chase articles of non-tarnishing chromium that never need polishing. They're on sale at good department, gift and jewelry stores.

\*If you would like a copy of Emily Post's book, "How to Give Buffet Suppers," send 10c in stamps.

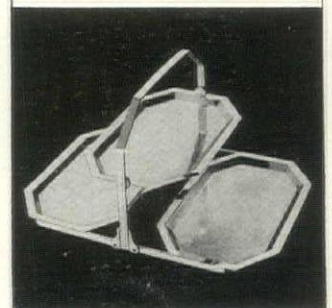


**CHASE BRASS & COPPER CO.**  
INCORPORATED  
WATERBURY, CONN.

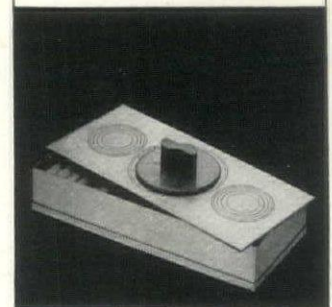
Prices slightly higher west of the Mississippi



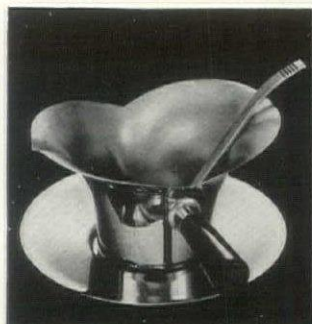
DIPLOMAT COFFEE SET, \$15  
TRAY, \$7.50



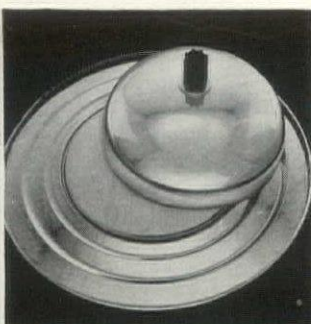
TRIPLE TRAY, \$5.00



ROLLAROUND CIGARETTE BOX, \$2.00



LOTUS SAUCE BOWL, \$4.00



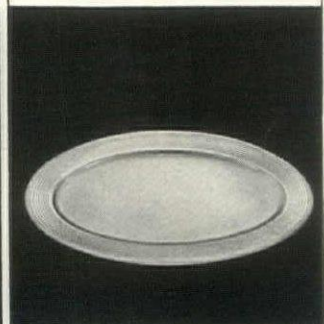
CHEESE SERVER, \$7.50



JAM SET, \$2.50

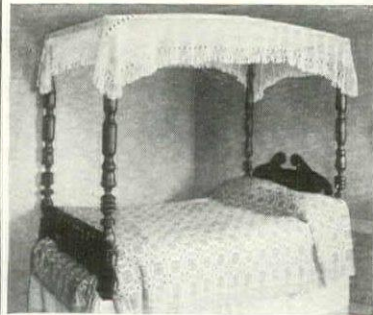


CANAPE PLATE, 75c  
COCKTAIL CUP, 50c



COLD MEAT PLATTER, \$4.00

**ROSEMONT RUGS AND CANOPIES**



**HAND-HOOKED RUGS**, in historic and Early American designs.

**HAND-TIED CANOPIES**, pillow covers, hand bags, **HAND KNIT** and **WOVEN COVERLETS**.

Write for free illustrated booklet giving description and histories of old designs.

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"Rosemont" Marion, Virginia



*"Rena"* CHINA

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All white, or with the relief motifs in color or gold

Exclusively designed and manufactured for

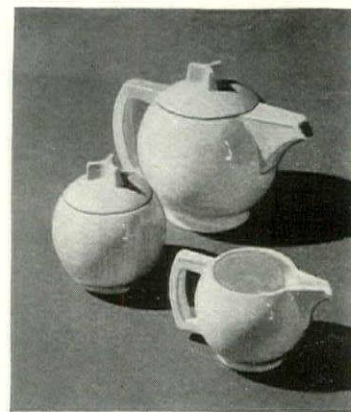
**RENA ROSENTHAL**  
INC.

485 MADISON AVENUE NEW YORK

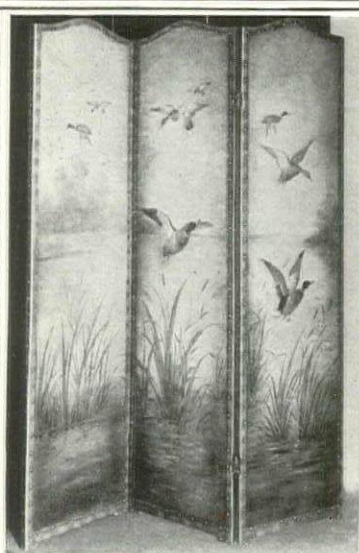
**Shopping**



You lookee top-side, see much plitty picture on miller—. Pardon me if I practise my pidgin-English—it's the effect of all this Chinese-Modern decoration House & Garden's been involved in lately. Believe it or not the editorial staff is going to start wearing its hair in a queue next week. As for the pictures above, they are modern exponents of that old Chinese trick with mirrors—the painting done on the reverse side of the glass. They'll lend authentic support to furniture like that on page 34. The mandarin, on the left, is black, pale green, red and blue. Pale yellow, fawn, and light blue combine in the landscape at the right. Black, lacquered wood frames on both. 16½ by 12¾ inches. These and other similar subjects available at \$15 each. Olivette Falls, 571 Madison Avenue, New York



**JUMPING** into my high silk hat and thus transforming myself into our society reporter I note the arrival in town of some interesting additions to our breakfast set. A snap of three members of this new family appears above. They're quite young and modern people—from the tri-cornered knobs on their lids to the nicely angular handles and spouts. Their porcelain complexions are the hue of thick, fresh cream. 14 other members of the family are not shown. The complete set is \$12. First public appearance will be about the middle of April. Pitt Petri, Hotel Waldorf-Astoria, New York



Decorated leather screens—our large assortment is sure to include some screens you will like—at a price you can afford to pay.

Catalog "N" on request

**Venezian Art Screen Co.**  
540 Madison Avenue  
New York, N. Y.

Between 54th and 55th Streets



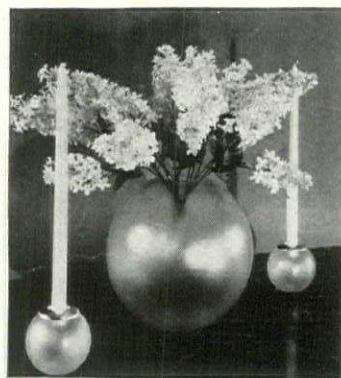
**MARTIN HOUSE \$15**

Its natural appearance sure to attract the birds and add charm to wherever placed. Also may be had in styles for wrens and bluebirds.

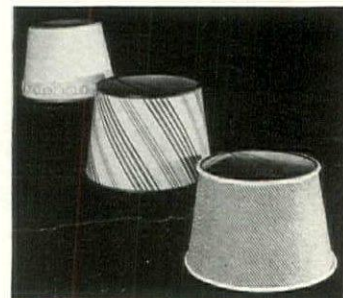
For Sale by

**J. A. JEGEN**

1149 N. State St., Chicago, Ill.  
Distributor for products of Bird View Novelty Mfg. Co.



**SPEAKING** of Ivory Flakes, Lux or any other soap suds, bubbles like those above are awfully good just now for console decoration. They are made of glass that is no thicker, and scarcely heavier, than the liquid it impersonates, and are apt to remind you of blowing bubbles—ballet dancers—or champagne, according to the kind of person you happen to be. Their silver-white, frosted finish looks like the haze on a pitcher of ice-water on a warm day, and as refreshing. The bowl, being 11 inches tall, is ideal for the larger spring flowers—especially lilac and dogwood. The candle holders are each 3¾ inches tall. \$3.25 apiece. Bowl, \$10. Imported from Holland. Jane Merrick, 103 Rockefeller Plaza, New York



**BUTTON**, button—who's got the button? Why, that white linen lampshade in the upper left hand corner has—a whole border of shiny white buttons. Blue binding, top and bottom. 8 inches, \$4.25. Why waste ticking on mattresses when shades like that in the center can be made? Those dramatic stripes are in dark gray, red and blue, or in dark red alone, on light gray ticking. 10 inches, \$4.75. White cording decorates the red and white diagonally striped number, at right. 10 inches, \$4.75. Also all standard sizes. G. P. Kirkpatrick, 1901 Sansom St., Phila., Pa.

**EN CASSEROLE**



**Savory Fresh Flavor**

is retained when you use these excellent French Earthenware Cook Dishes. Just right for Sunday night suppers and holiday dishes. Fireproof; glazed inside, clay finish outside. Last indefinitely. A size for every purpose.

2-qt. Size with Cover, \$1.45 plus postage

This pottery is made in a district of the French Alps in France, the only known district in the world where fireproof and odorless clay is found. Ask for Circulars.

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Antiques and Reproductions in Marble and in Wood.  
Modern designs made to order.

If you will advise us of the style and size in which you are interested, we will be glad to submit photographs.

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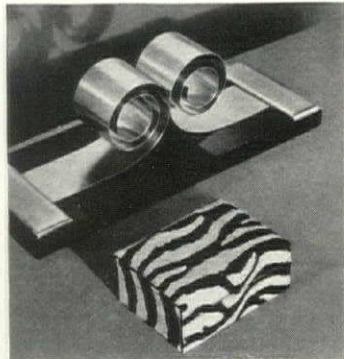
FIREPLACE EQUIPMENT

175 East 60th Street New York

# Around . . .



As if enough ways hadn't been invented to cater to our incorrigible off-spring—now even the story book people have been coaxed to step out of their pages for them to play with. Remember how you once wished for your bedtime-story friends to come to life? Well here they are in wood—right out of that children's classic, "The Story of Little Black Sambo." Each statuette is finished on both sides so that Sambo and all his friends have both a front and rear. They come in a "beoo-tiful" red-and-yellow wood box. Book and toys cost \$2.50. Educational Playthings, 20 East 69 Street, New York



THIS is an age that delights in changing the destinies of familiar materials. You've seen mattress ticking in a lampshade. Now here's the steel that watch springs are made of, all dressed up in the newest thing in book support—a book clasp. The books are inserted between the two coils that you see above, which, due to certain unique properties of the steel, will practically never lose their shape or resiliency. The base, as shown, is black glass—15¾ by 6 inches. This design is exceptionally good with Modern or Neo-Classic decoration as a background, and indeed is so effective that the clasp might be used without books, simply for ornament. \$25. A variety of materials may be used for the base—at varying prices. Marble and onyx are particularly good. The stencilled zebra cigarette box is \$7.50. Both from James Pendleton, 16 East 48 Street, New York

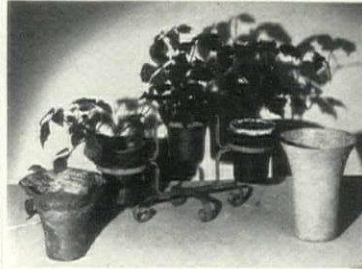


THE fish that is proverbially thirsty is no relation to the gay trio that frolic on the highball, old-fashioned and cocktail glasses above. And the pale green vegetation that waves along the sides creates an underseas effect that I've an idea will be most refreshing to humans on hot July and August days. In fact the effect is so realistic that I'm just a little bit worried that someone a little overcome by the heat may try a jack-knife into his fifth or sixth old-fashioned. However the glasses are so attractive I think they're worth the risk. Incidentally, these are goldfish—guaranteed not man-eating. Cocktail size, \$7.20 a dozen. Highball and old-fashioned, \$12 a dozen. Mittelderfer Straus, 245 5th Avenue, New York



HERE'S another thought for the small fry—a wastebasket decorated with our favorite comedian's mascot. It is fondly hoped that the little dears will be lured by this touch of art to deposit their debris neatly therein. The duck, in greenish yellow and red, is rampant on a field of cream. The top of the basket is red—the bottom, blue. Other color schemes, as well as other forms of zoology, can be ordered. Also to be had in natural wood stain—light or dark. 10 inches tall. \$3.50. Childhood, Inc., 32 East 65 Street, New York

## Decorative Accessories of COPPER



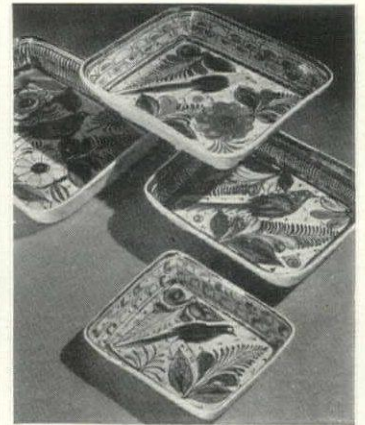
Made of heavy copper, enriched by warm antique colors, these lovely accessories are the perfect container for cut flowers. Laboratory tests prove flowers last 35% longer in these copper vases.

LEFT. Scalloped-edge vase 5" high.....\$1.75  
 CENTER. Ivy stand only with 3 copper pots. 15" long.....\$3.75  
 RIGHT. Classic vase 6¾" high.....\$2.00  
 ALL THREE POSTPAID.....\$6.75

COLORS: Old Bronze, Copper Red, Antique Russet, Verdium Blue and Onyx.

Write for Booklet G-4

ARLINE T. MACDONALD  
 8 East 54th Street New York



## BAKING POTTERY

This nest of 4 bake dishes is absolutely Heat proof. Made by the Tonala Indians of Mexico, each piece is decorated with Native designs of birds or flowers. Ideal for all cooking purposes or for serving. The 4 Pc. nest \$3.50 Express collect.

Catalogs of Mexican Crafts 10c.

The OLD MEXICO SHOP  
 SANTA FÉ—NEW MEXICO



FRENCH PROVINCIAL CRIB  
 Natural Pine Finish or White with French Blue or Coral lines. Size 28" x 48". With spring, crated \$55



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 Designers & Makers of Children's Furniture  
 32 EAST 65TH STREET, NEW YORK



MODERN Whistling Tea Kettle. Most cheerful utensil yet invented for the kitchen. When water boils, kettle whistles a merry tune. Designed for moderns. Capacity—2 quarts.

In solid aluminum . . . . . \$1.35  
 In solid copper . . . . . 1.75  
 In solid copper chrome plated . . . 2.85

SHIPPED via prepaid parcel post

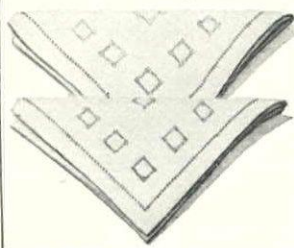
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 Cutlery and Giftwares since 1870  
 48 Duane St. 161 Willoughby St.  
 New York City Brooklyn, N. Y.

## MONOGRAMMED \$6.75 BEDSPREAD

72 x 108 single size

### LINEN NAPKINS

Made of the finest of fine linen. All hand hemstitched.  
 13" x 13" Tea or Breakfast dz. \$7.50  
 17" x 17" Luncheon, dz. \$12.75



Made to order on cream or colored muslin; peach, green, gold, orchid, and rose. Tufting in any two of 61 colors. Can match any shade desired. Double size 90" x 108", \$7.75

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ALL PRICES SUBJECT TO CHANGE.

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 GREENWICH, CONN. Other Shops at WHITE PLAINS, N. Y.  
 Post Road at Milbank Avenue Mamaroneck Avenue at Post Road



Established 1810

## BIRD BATH

**\$7.50**

Freight Prepaid East of Mississippi

THIS stony gray Bird Bath, two feet high, will grace any garden. Brochure illustrating shapely and colorful Jars, Vases, Sun Dials, Benches, etc., sent for 10 cents in stamps.

**GALLOWAY POTTERY**  
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For twenty-five years people of taste have satisfied their oriental rug craving by purchasing their real gems from this collection.

**My Descriptive List Sent Upon Request**

then try an assortment and make your selections in your own home free from selling argument other than that inherent in the rugs themselves.

Shipments Prepaid

**THE LAWTON RUG STUDIO**  
SKANEATELES, N. Y.

### "Dancing Girl"

Lead — \$50.00  
Bronze — 95.00



Gracefully modeled figure of charming proportions, delightfully poised, can be used in a fountain or pool or on a pedestal at the end of a short vista.

**Garden Decorations**

Illustrated brochure of distinctive bronze, lead, marble, terracotta, stone and composition stone on request.

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ESTABLISHED 1910


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The Birds are coming North—

### "STAPEK"

— a suet-server — on your porch, on your trees, will attract birds to nest near your home. Well-built, 7" x 5", green or dark stain. \$1.50 each, 4 for \$5. postpaid.

**ALDEN PROCTOR**  
Pleasantville, N. Y.



**CANADA'S MOST TALKED-ABOUT GIFT SHOP**

Wonderful selection of English Bone China. New Dinnerware booklet will be sent on request.

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Of silvery Dural; will not stain or tarnish. Will last a lifetime.


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**YOU** simply must have these old Colonial corner shelves to display your little spring bouquets and tiny treasured oddments.

Reproduced entirely by hand in solid oak, maple and pine. \$6.90 each or \$12.50 pair, expressage collect.

**R. E. WILLEY**  
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### GARDEN FURNITURE at POMPEIAN STUDIOS

"Boy With Jug"—a charming fountain figure — in Bronze or Pompeian Stone (19 or 30 inches). Just part of our collection of distinctive pieces for Garden and Pent-house decoration.

Fountains, Wells, Benches, Jars, etc., in Pompeian Stone, Bronze, Marble, Wrought Iron, etc. A VISIT IS SUGGESTED.



Send 20c for new 1933 catalogue.

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Before building, call and examine my books of plans and exteriors.

Books { "Six Early American Houses"..... \$1.00  
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Five to thirty rooms, New England, Georgian, Tudor, French styles.

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## Great Georgian Houses of America

... presents 47 of the most important Georgian houses in America through 260 photographs and drawings in the most complete way ever attempted."—*House & Garden*.

**SOLD TO RAISE FUNDS FOR UNEMPLOYED DRAUGHTSMEN**

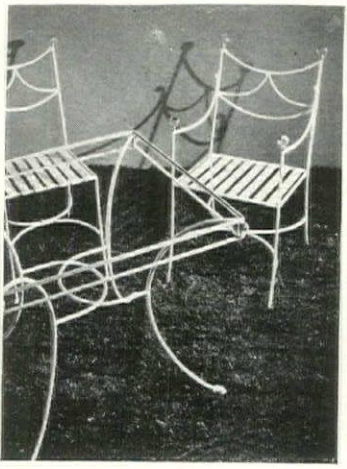
**Price \$20**

**THE ARCHITECTS EMERGENCY COMMITTEE**  
15 East 40th St., New York

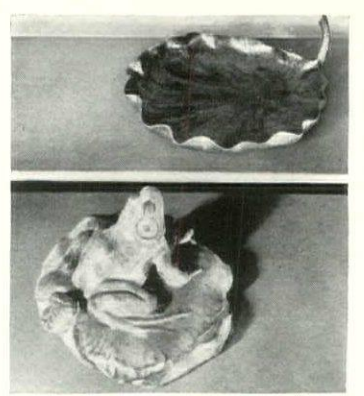
AND so we come, once more, by kind permission of the weather man and via the 6th Avenue "L", to the beautiful outdoors. And there we find a leaf that's really a good-looking, practical bird-bath, hand-beaten out of lead. Four sizes—10, 12, 15 and 18 inches in diameter—are priced at \$7.50, \$9, \$12.50 and \$18 respectively. Erkins Studios, 255 Lexington Avenue, New York. The frog is made of cast-stone finished in a soft, antique green. He is both water and frost proof and is piped for use as a miniature fountain. 7 inches, \$7.50; 14 inches, \$15; 24 inches, \$35. Pompeian Garden Furniture Co., 30 East 22 Street, New York



For the smaller spring flowers with the fresh homeliness of the jonquil, hyacinth and tulip variety, the only suitable container is the simplest that can be found. The happy arrangement shown at right proves it. The curve of the vase is in excellent contrast to the stiff posture of the flowers and the glass is iridescent but clear to show the stems. The low bowl at the right, of copper finished in a gray-green, is without flowers so that you may see the grand texture of the metal. Glass vase, \$5. Bowl, \$1.50. Arline MacDonald, 8 East 54 Street, New York



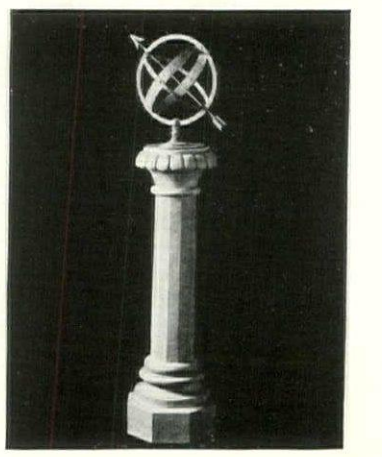
NOT to find a sundial in a garden is almost as disappointing as finding no raisins in the rice pudding is to a pudding enthusiast. Fortunately for those of us upon whom such a lack would cast a blight, the model at the right will be found in some of the best gardens this year. The pedestal is a new design—the sides cut in planes, with a capital of simple petal shapes. It is strong and durable—made of a high fired, light stone gray terra-cotta. Height, 37 inches. The bronze armillary sphere is an unusually fine piece—the work of an architect. Diameter, 12 inches. \$25. Pedestal, \$15. Galloway Terra-Cotta Company, Walnut & Thirty-Second Streets, Phila., Pa.



THAT beautiful wooden building at the left is not a Swiss chalet—it's nothing less than a bird hotel, with four large, individual rooms (no bath—see above for this) for wrens only. Each room is correctly proportioned and has a private entrance and sun-porch. The roof is substantially shingled in red cedar, and the whole may be had either in the natural wood finish or painted a New Englishish green and white. 21 inches tall; 10 3/4 inches in diameter at base. It is easily taken apart for cleaning and there's a strong ring in the top to hang it up by. \$12.50. J. A. Jegen, 1149 North State Street, Chicago, Ill.



WHERE is the garden furniture of yesteryear—with the wear-ever look? Modern designers are educating the public to believe that furniture that doesn't offend every last one of your aesthetic principles can still be strong enough to stand up under the vicissitudes of an outdoor existence. The wrought iron and crystal fabrication at the left is one fortunate result of the new line of thought. Painted finish may be white or any desired color. Table, 32 inches square, \$36. Armchair, \$17. Straight chair, \$15.50. Blanche Falls Storrs, 518 Madison Avenue, New York



# IT'S NO LONGER BEING DONE in Modern Kitchens



*The General Electric Dishwasher Washes and Dries all the dishes in 5 minutes for less than 1c a day*

● In kitchens ruled by progressive homemakers today, the dishpan and the dishrag have become obsolete. Now instead of cluttering stacks of dirty dishes after each meal, the kitchen is always neat and tidy with not a dirty dish in sight. Time is released for other things . . . one or more hours saved every day!

Glassware, chinaware, silverware, pots and pans are all placed in the rubber trays of the G-E Dishwasher, the cover is closed, the magic control is turned . . .

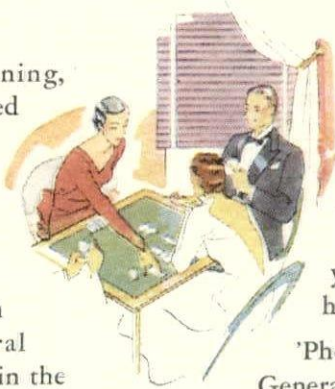
and in 5 minutes the job is done without human hands even touching water.

Dishes are clean, sparkling and safe. Safe from chipping or breakage and . . . more important . . . the family is safe, too! Safe from dangers of bacteria that spread mouth-

born disease. On hand-washed dishes that look clean to the eye, germs lurk because the water used in washing is not hot enough to destroy them. Under the startling subject of "Dishwashing and the Death Rate" authorities have pointed out that hand-washed dishes are a major source of spreading mouth-born diseases such as common colds, "flu" and pneumonia.

The magic of electricity brought freedom from

the drudgery of sweeping, ironing, clothes washing and now it has freed modern woman from the drudgery of dishes . . . dishes . . . dishes three times every day. Disappointing as the first electric dishwashers were they marked a new epoch in woman's freedom from drudgery and now General Electric engineers have perfected in the



G-E Dishwasher a simple, dependable electric servant that is fool-proof, trouble-free and good for years and years of hard service.

'Phone or see the nearest General Electric dealer for a free demonstration of the G-E Dishwasher. Or tear off and return the convenient coupon below for facts and full information. No obligation.



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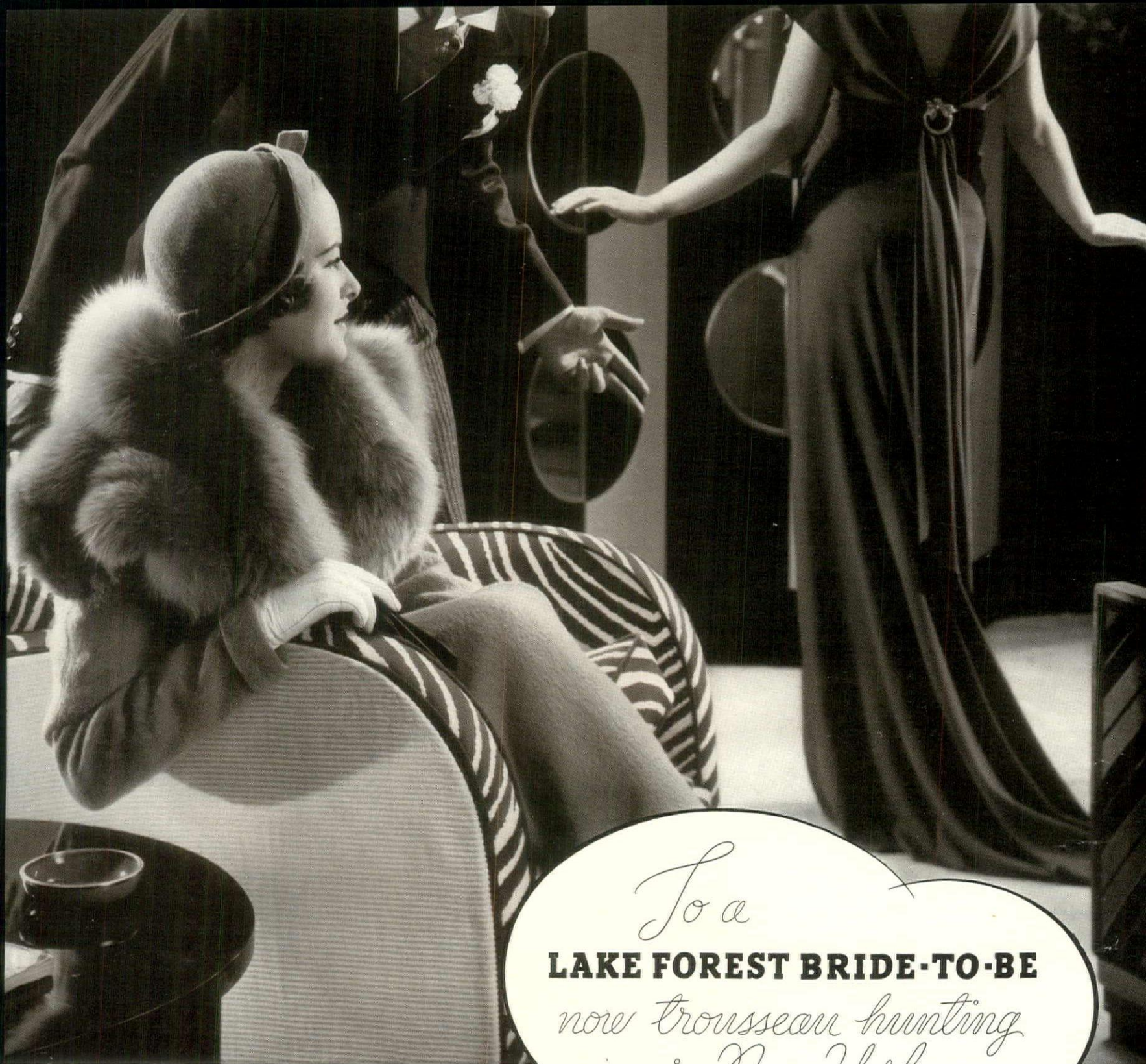
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There's a General Electric Dishwasher model and size for every kitchen requirement.

**GENERAL**  **ELECTRIC** Dishwasher



To a  
**LAKE FOREST BRIDE-TO-BE**  
*now trousseau hunting  
in New York*



CHEVROLET MASTER SIX TOWN SEDAN

**CHEVROLET** for **1934**



A GENERAL MOTORS VALUE

While you are happily scanning the loveliest creations New York's shops can show, mighty preparations go forward along Chicago's North Shore. Yours is to be a wedding of weddings . . . a fitting celebration of the union of two such fine old families. And if your wit and charm receive their just deserts, the wedding gifts will be in key. We hope that someone will think to include among them a Chevrolet; it has so much to recommend it to a popular young matron with many demands on her time. There's its speed and dash—a full 80 miles an hour if you ever need it. There's its luxury and comfort—the spacious Fisher body and Knee-Action wheels actually let you rest while you ride! There's its smart styling and incredible driving ease—in short, it is no less than the ideal personal car. On second thought, perhaps we needn't have brought the subject up. So many of your intimates are already enjoying this car that someone is sure to think of this certain way to please you most.

CHEVROLET MOTOR COMPANY, DETROIT, MICHIGAN



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**Wirehaired Foxterriers  
Welsh Terriers**

Robust Puppies and Grown Stock  
From Dogs of Reputation

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Irish Wolfhounds  
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Puppies that bid fair  
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from the country's lead-  
ing blood lines at rea-  
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stock of both breeds, excel-  
lent type, at varying prices.  
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Express: Norristown, Pa.  
Kennels: Skippack Pike, Belfry Station, Pa.

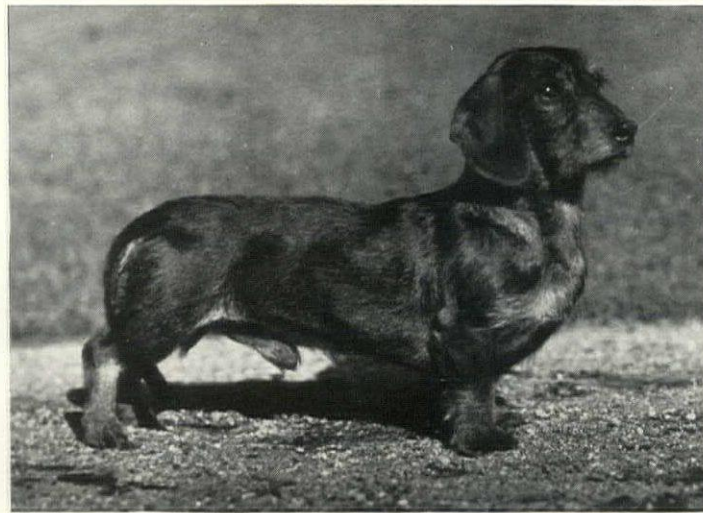


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I AM A ST. BERNARD PUP  
I AM FROM CHAMPION STOCK  
AND I WILL DEVELOPE INTO  
A FINE BIG DOG THAT YOU  
WILL BE PROUD TO OWN AND  
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I LIVE AT  
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but will suggest reliable kennels where  
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Famous Black Persian Cats  
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Persians—Silver Persians—  
The "Halcyon Blue" Persians.  
The Ideal Pets—Most Affec-  
tionate. Write for Prices and  
Photographs.  
**Mrs. E. Clayville-Smith**  
and  
Miss Catharine B. Ward  
Ellicott City, Maryland



Few people realize that there are rough-coated  
(and also long-haired) Dachshunds, beside the  
smooths. Here is one of them—Ch. Jacob Postlip,  
owned by the Babel Kennels

**He'll Capture Your Imagination**

To own a Dachshund just once  
is to want one of these little dogs for  
the rest of your life. No sooner do  
you buy a Dachshund than you dis-  
cover that an interesting presence has  
come into your home—one that com-  
mands the love and unending service  
of the household. Just how surely this  
breed has captured the imagination of  
America is reflected in the American  
Kennel Club registration figures for  
Dachshunds during the past three  
years. In January, 1931, only 22 pedi-  
greed dogs, both sexes, were regis-  
tered, while in January, 1934, 87 names were  
placed on the records.

My close association with all recog-  
nized breeds enables me to write with  
understanding and affection for all of  
them. I can see a lot of good and  
very little bad in all thoroughbred  
dogs. But with the Dachshund I can  
write as the owner of several. I recom-  
mend them unreservedly to that great  
army of prospective dog buyers who  
want in the dog they are about to buy  
all the virtues of the canine race.

If you want a sensible, obedient and  
hardy little animal, pick the Dachs-

hund. In my home I have three Shep-  
herds, a Doberman, a Collie and a  
Welsh Terrier, all house pets, and the  
harmonious and peaceful relations that  
exist between them and the Dachs-  
hund prove, to my mind, that the  
latter breed has a strongly balanced  
temperament. During his growing pe-  
riod the Dachshund is inclined to be  
self-willed, a sort of stubbornness,  
which he soon outgrows. But once he  
is trained he becomes obedient and  
sensible to a truly remarkable degree.  
For instance, in the matter of house  
breaking, once he acquires clean house  
manners, the lesson is never lost on  
him.

Most people today want a strong  
sense of watchfulness in the dog they  
are about to buy. All dogs have it.  
But you'd never suspect how well the  
Dachs can be depended upon to per-  
form the duties of watch-dog. On many  
occasions I have seen my female  
Dachshund stand her ground upon the  
approach of strangers until she was  
assured that the ring of the bell or  
the knock on the door was no cause  
(Continued on page 22)



Doberman Pinscher Udo v. Guestfalia, P. H.

**IMPORTED DOGS**

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Doberman Pinschers. German Shep-  
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Advice and suggestions free-  
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class dogs. Will prospective  
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ments when writing.  
The consistent winning of  
Terriers emanating from  
these kennels proves conclu-  
sively they are the pick of  
the World's best.

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ity and breeding. Correspondence  
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of English-bred wire fox-  
terrier puppies ready for  
delivery. Farm reared,  
Smart and intelligent.  
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**WIRE FOX  
terrier puppies of  
highest quality  
and excellent  
breeding. Ideal  
companions for  
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adults. Guaranteed sound and healthy. Prices  
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**Smooth  
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Ideal for sport, defence  
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Pups usually for sale.  
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International Champion  
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West Highland  
White Terriers  
Best of Breed, Westmin-  
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Puppies of good quality  
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Owner  
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**DACHSHUNDE**



Ch. Heini—Flottenberg

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ACCEBER KENNELS  
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Breeders of such sensational prize winners as "Morgan's Horst," "Acceber Kasha," "Acceber Sandra," "Acceber Rudolph v Eisenberg," etc. No time, effort, nor expense spared to procure and raise the best in red smooth-haired Dachshunde.

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For those who want an unusual dog of quality and distinction. Ideal pets, affectionate, intelligent and faithful. Strong and healthy. All puppies registered free by us in the purchaser's name in The American Kennel Club.

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DACHSHUNDS are amazingly companionable dogs, highly intelligent and individual in many ways. The present photograph is of Miss Grayce Greenburg and C. Hirschman's Bergmann

**He'll Capture Your Imagination**

(CONTINUED FROM PAGE 21)

for alarm. Dachshunds can and will give battle if necessary because they are game, agile and courageous. Everything their master possesses must be defended unto death. I have seen my dogs perform certain acts in the most perfumatory manner. But the Dachshund manner of doing the same thing lifts it out of the ordinary and makes it a matter of interest and amusement, proving that they have strong character and originality.

The Dachshund is the national breed of Germany, where it rivals the popularity of the Boxer and Dobermann Pinscher. He bears within his quaint and winning personality all the appearance of aristocratic ancestry and distinctive type. He is first cousin to the

patrician Basset Hound of Artois, thus proving that the breed is a working breed. The Germans are aware of the Dachshund virtues as sporting dogs. That is something we Americans must learn. Recently I read in an English magazine of a pack which was used for tracking jackal with Bloodhounds in East Africa, and that the Dachs had a musical cry. In Germany the breed is used for all kinds of sport— shooting, going to ground, tracking, and as a water dog. If one lives on a farm and wants a ratting-dog that can account for a good day's work, the Dachshund is the dog to have around.

In appearance the Dachshund should be long and low to ground, with a nicely cut up keel, flat top, without

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**Great Danes of Quality**

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Few choice specimens, both sexes, Best possible breeding.

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Puppies and grown stock are available.

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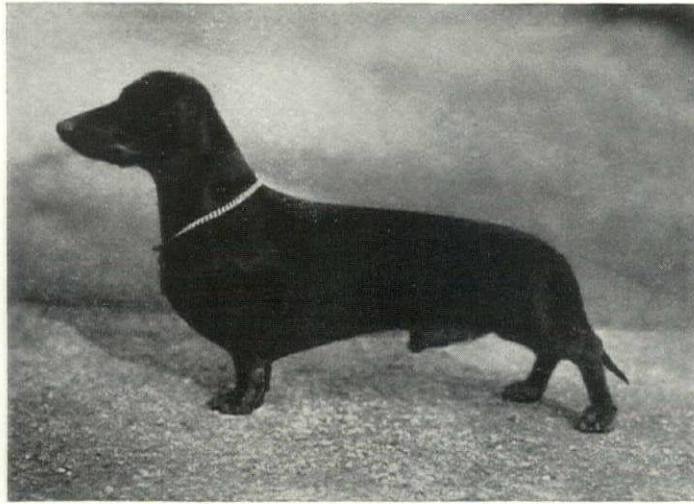
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HE is a workmanlike small fellow, the Dachshund. A capable sporting dog and unequalled as a ratter. Theo von Lindebuhl of Ren-Lak, pictured here, is owned by Mrs. Joseph J. O'Donohue, 3rd

**He'll Capture Your Imagination**

roach. In fact, the perfect Dachshund has no exaggerations, but is a well-balanced sporting dog for work both underground and above it. The body should be well rounded in the ribs, to give full play to heart and lungs; the chest oval and well up in front of the forelegs, giving a well-balanced look.

The forelegs must be short and crooked as to the upper arm, and then straight. The pads are strong, rather large and well padded. The shoulders must be well laid—exactly as in a good saddle horse—with the thigh lines corresponding exactly, so as to give a level top without roach and not to cause dip behind the shoulders.

The hind legs must stand parallel and well under the dog; not cow-hocked or wide, both of which are bad faults. The stern should be of a medium length and tapering to a point.

The head should be of fair length without a pronounced stop, appearing

from above and also in profile to be of wedge shape. The expression is most important, and must be alert and intelligent, but kindly. The eyes must be dark, expressive and slightly oblique.

The color combinations of Dachshunds are black and tan—dark eye and black nose; red—dark eye and black nose; chocolate—hazel eye and self-colored nose; dapple—dark or wall-eye; nose to follow body coloring. In coats there are three varieties—the short coat, the rough coat and the long coated. The breed is divided in weights—the dogs and bitches of light weight, sixteen pounds and under; medium weight dogs and bitches, fifteen to twenty-two pounds; and heavy weight dogs and bitches, twenty-two pounds and over. The using of a light, medium or heavy weight dog, of course, depends entirely on local conditions and mode of hunting.

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Mr. Burns writes that he is "a convinced believer in Creolin." Used regularly, Creolin destroys odors, kills fleas, heals infections and promotes a healthy coat.

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1850 West Broad St., Richmond, Va.

**Sergeant's DOG Medicines and Food**

**How Long Will Your Dog Live?**



**MILLER'S Bio-Tested Dog Foods**

9, 10, 11 years is too young for dogs to die. Veterinarians say years should be added to a dog's life by feeding a biologically balanced diet. But until Miller's began making Bio-Tested Foods there was no way owners could profit by this latest scientific discovery.

Now it's easy. Just mix Miller's Kibbles with your regular table scraps or meat to complete your dog's diet. They're healthful, appetizing, and economical to feed.

**Make the MILLER 2 Week Test** We'll send you for \$1. postpaid, 8 lbs. Kibbles, plus 25c cake Dog Soap. Feed Kibbles 2 weeks. If dog isn't peppier, healthier we'll refund your money. **BATTLE CREEK DOG FOOD CO.** 403 State St., Battle Creek, Mich.

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Affectionate and loyal, an excellent comrade and guardian for man or child. Bred from the best of English and American stock.

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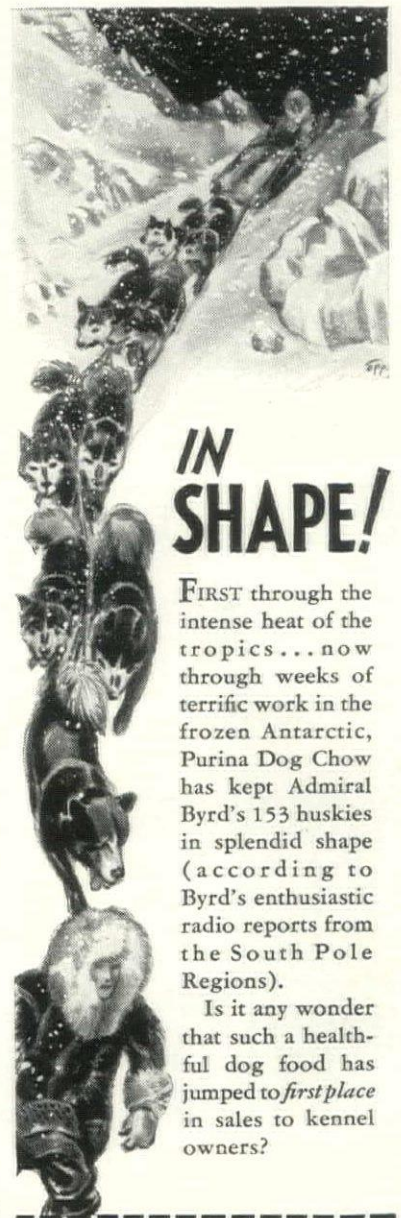
White Swans, Peafowl, Pheasants, Cage Birds, Land and Water Birds of every description. Special bird feeds. Send for price list and circular.

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Guard your dogs against disease. Keep their systems toned up and blood pure with this Century-old English dog Tonic and Medicine. A mild vegetable compound safe at all seasons. Send for literature and prices.

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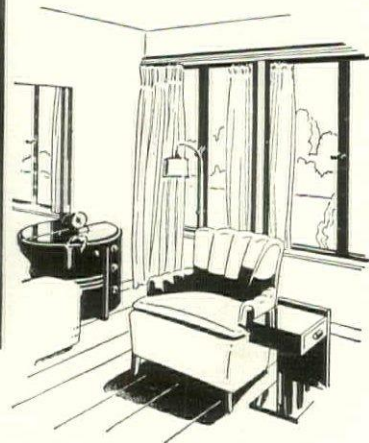
Name.....  
Address.....  
No. of Dogs..... Breed.....

**PURINA MILLS**  
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*Glass well deserves the added emphasis now placed upon it when it makes possible such a bright and cheery dining alcove.*

*This pleasing and attractive combination of mirror and large window lends a true distinction and individuality to the room.*



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*Here, the corner window extends floorward only to the level of a desk top, making an especially pleasant and practical spot for reading or writing.*

*Glass dominates design as many families decide this is time to build...*

● In almost every community, there is evident a new and refreshing trend in home planning. More windows... bigger windows... is the keynote. More sunlight, brighter, cheerier surroundings and a return to the art of being happy are the result. The newly rediscovered magic of glass is making thousands of homes much more pleasant places in which to live. Use more glass when you build. Use more glass when you remodel. Use more glass when

you refurnish the interior. Ask your architect about it. Or your contractor. Or your decorator. They will tell you that glass makes all the difference in the world and that, since it is now such an important part of the home... its quality is *doubly* important. That is why more and more people are buying and specifying Libbey-Owens-Ford Quality Glass. It is brighter, clearer and more evenly reflecting... ideally suited to satisfy the more rigid requirements that the new architectural trend demands of it.

LIBBEY · OWENS · FORD GLASS COMPANY, TOLEDO, OHIO, manufacturers of Highest Quality Flat Drawn Window Glass, Polished Plate Glass and Safety Glass; also distributors of Figured and Wire Glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tennessee.

# LIBBEY · OWENS · FORD QUALITY GLASS





**THE BEST APÉRITIF  
IS FRESH AIR**



**THE NEXT BEST IS  
MARTINI and ROSSI  
VERMOUTH**



At the left are shown the two great appetite-builders of the world. In the background, exercise in the fresh air—in the glasses, Mixed Vermouths. Either sends you to your meal with an eager palate. And the two together make cook put her shoulder to the wheel.

They've been about, the people in the foreground, because a Mixed Vermouth is the chic, continental before-dinner drink. It has a delicate bitter-sweet quality which is subtly delightful. Perhaps, like oysters, vermouth is an acquired taste—we've forgotten. But people who like it insist that a Mixed Vermouth makes sherry seem a trifle obvious. And we've been hearing more and more in the last month or two—

*"Make Mine a Mixed Vermouth"*

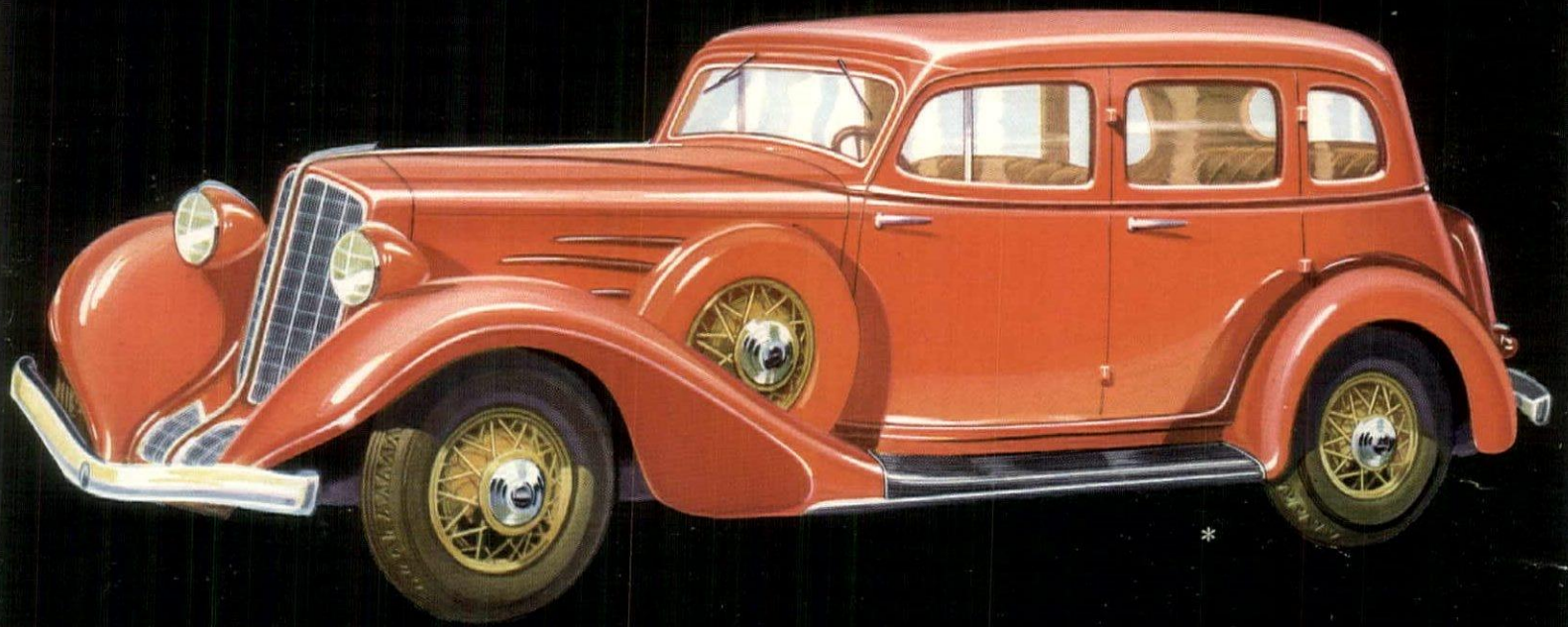
It's usually made of half Dry and half Italian Vermouth—and served in any one of the three glasses shown above. Be sure it's Martini & Rossi Vermouth, however—for vermouths differ like everything else. Martini & Rossi is the standard all over the world—has been for generations.

If you want to know how to make the other classics—Vermouth Highball, Vermouth Cassis, etc., write for the *free* booklet, *Six Civilized Cocktails—Six Simple Canapes*, to W. A. Taylor & Co., N. Y.

NOTE: Some people think that dry vermouth is made *only* in France. You can find out yourself this is not true. Buy a bottle of Martini & Rossi Dry Vermouth (Green Label) and compare it with the French vermouth you are now using.

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The world's Smartest low priced car—  
119-inch wheelbase Six, low as

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\*Car illustrated above is the 126-inch  
Wheelbase, Straight Eight, 115 Horse  
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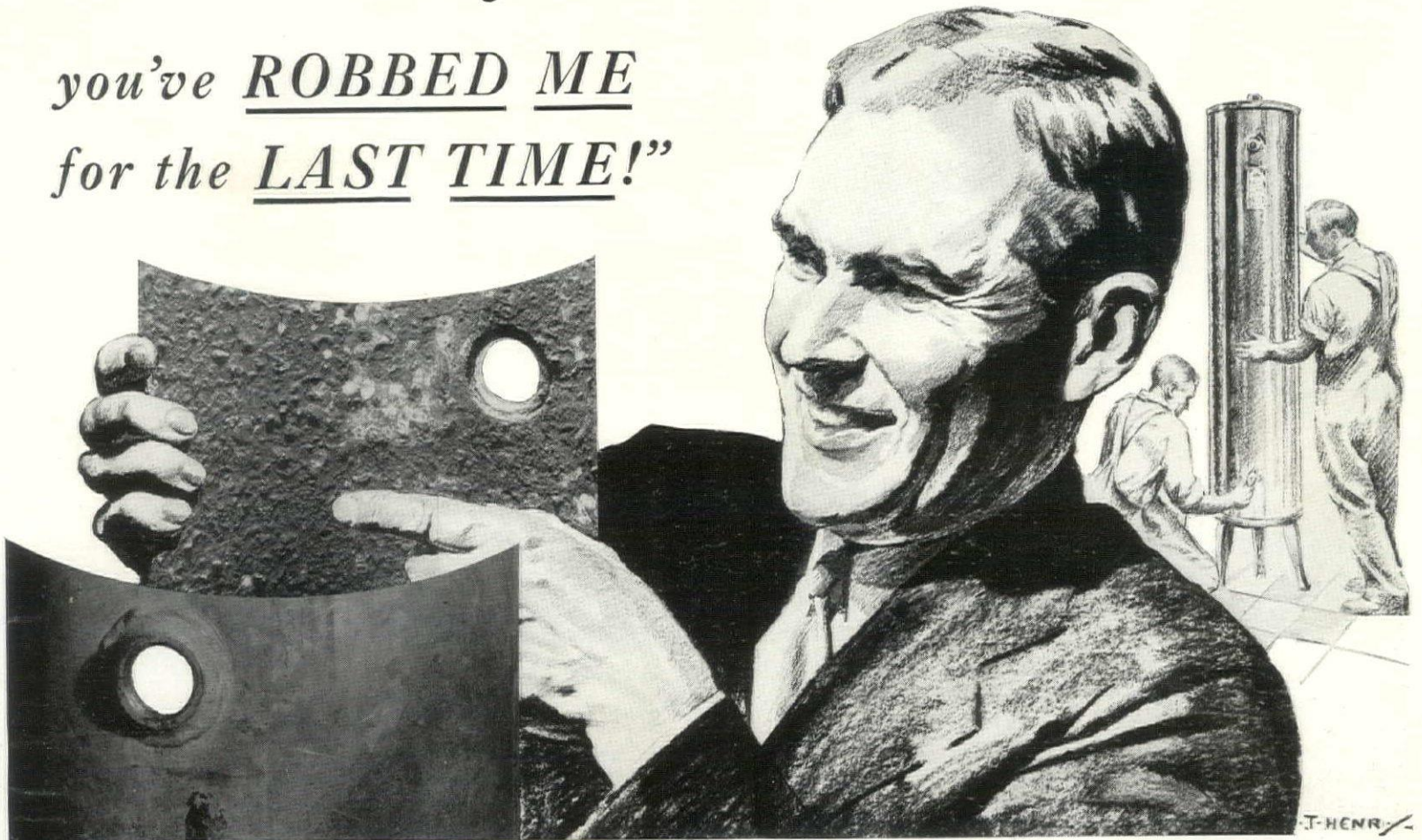
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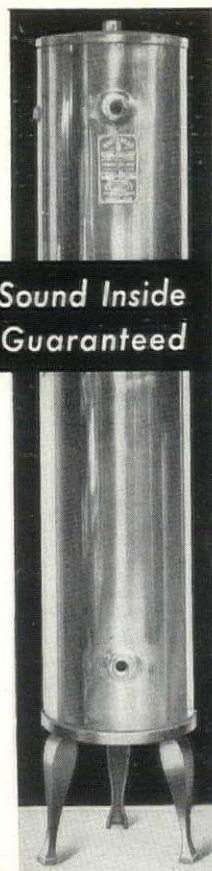
Instead, you have the comfortable knowledge that the *inside* of your Monel Metal tank . . . *like its outside* . . . is as

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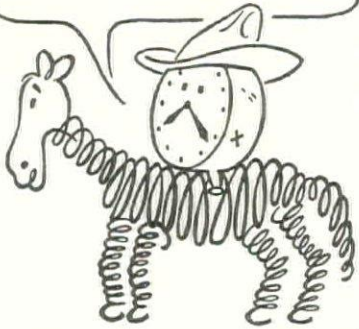
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"I'M HEADIN' FOR THE  
LAST WIND-UP..."



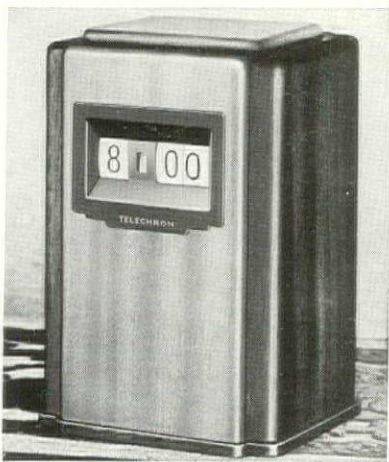
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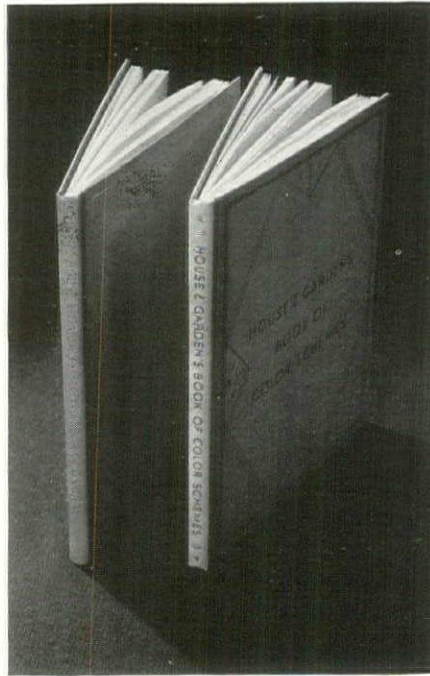
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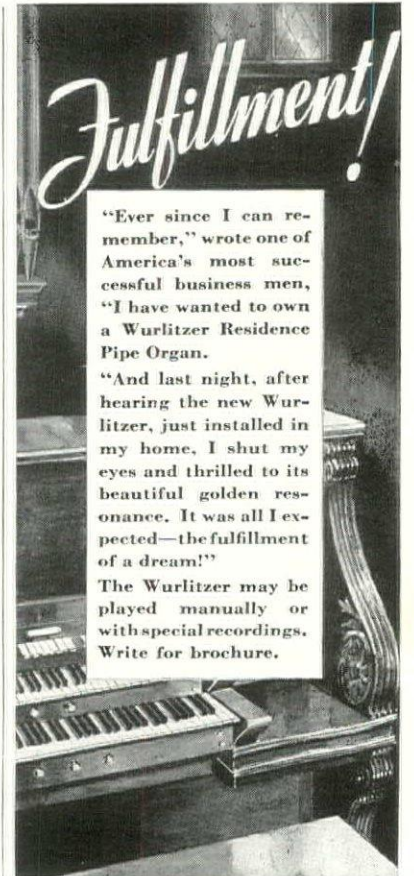
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Size preferred \_\_\_\_\_

Religious affiliation \_\_\_\_\_

Locality \_\_\_\_\_

Approximate tuition \_\_\_\_\_

Former school attended \_\_\_\_\_

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# HOUSE & GARDEN

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## WHAT'S WHAT IN HOUSE & GARDEN



■ Again Chinese influence is creeping into decoration, and this time, surprisingly enough, sponsored by the moderns. It is not the Chinese of Chippendale, however. The rich detail that so charmed him will not return, we are told. Now it is structural lines and basic form that the Celestial gives us, these being in accord with the tenets of modernism. Our lead article tells all about this development



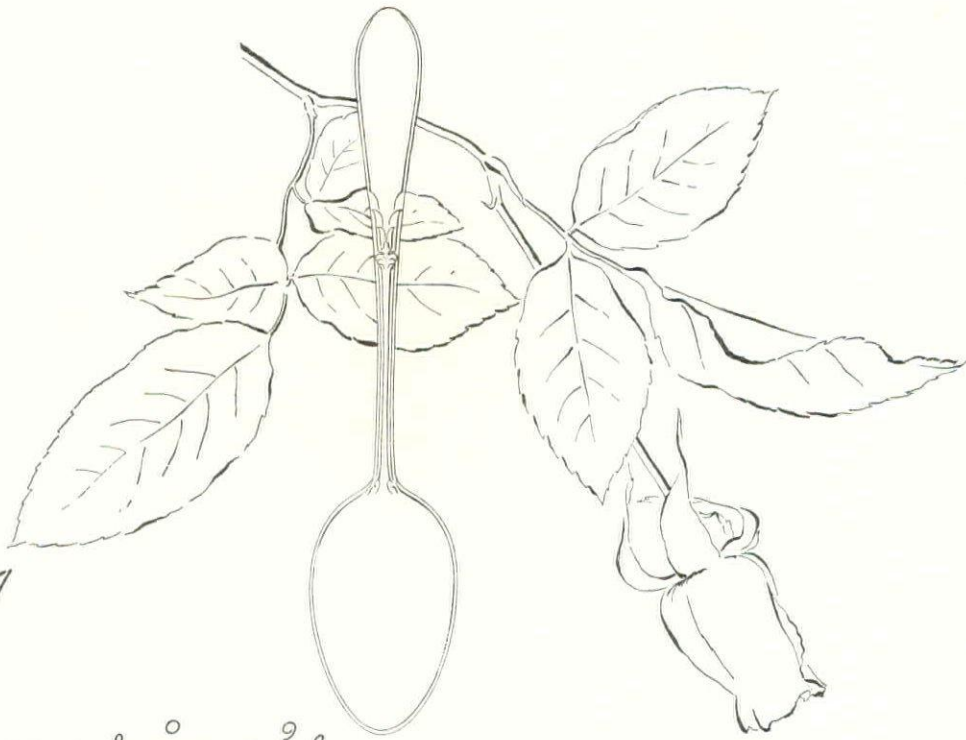
■ Much can be done with old furniture, if we consider it with an imaginative eye. Especially will the Victorian respond to a little attention. Sometimes a coat of paint and new upholstery will work wonders. Maybe a disfiguring band of carving crowning a chair or love-seat can be sawed off and the piece recovered. The article on page 60 tells how a delightful apartment was based on old furniture



■ The famous are subjected to many trials. Not the least is seeing themselves reproduced in such quaint mediums as wire, spun-glass, etc. Sometimes these oddities make interesting collectors' items. In this issue a collector shows us her portfolio of portraits made by writing-masters who used words and scrolls to outline features, or made up eulogies in blocks of fine writing, shaded to produce the likeness of the eulogized



■ Timeliness is the essence of garden success. You may postpone, for a time, the repainting of the house or that re-curtaining of the living room, without greatly handicapping the success of those operations. But not so with gardening. Plants brook no delays; with them you do the right thing at the right time, or your chance is gone. That's why the Gardener's Miscellany page in each issue of House & Garden specializes in timeliness



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. . . the new sterling pattern by Gorham



**D**uring the seven months that Rose Marie has been shown in the leading stores of America the response has been unprecedented. In delighted comments . . . in sales . . . Rose Marie has become a striking success. In leading women's colleges the girls chose it as their favorite pattern. Again American women show their appreciation of authenticity and purity of design, which is characteristic of Gorham Sterling.

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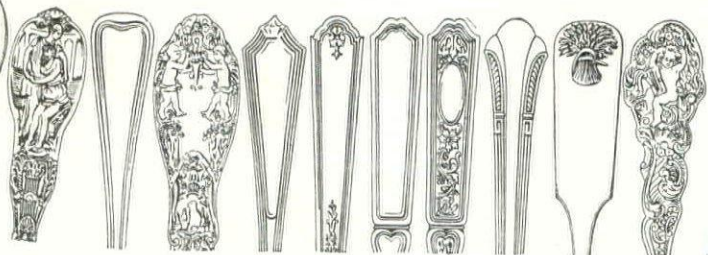
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For only \$66 you may lay the foundation of a Gorham Sterling service with a 32-piece set for six people. Other 32-piece sets range to \$114.50 according to pattern and weight.



# THE BULLETIN BOARD

**TAXING BEAUTY.** Just now there is a powerful lot of talk about just where the next war is going to be, so we would like to establish our own little war zones. Without permission of the Disarmament Conference or the League of Nations, we propose to train our guns on, first, taxing property with gardens and, next, "Please Omit Flowers" in funeral notices. We'll start these wars separately.

A man buys a place in the country or suburbs. He goes to the expense of improving his property by landscaping the grounds. He maintains the lawn and keeps the flower beds in order and sprays his trees and trims his bushes. Forthwith the tax assessors come along and raise his assessment. The fellow next door, who makes no effort to improve his place, is charged nothing additional for his laziness.

Why is this premium put on growing beauty? Why shouldn't the man who makes and maintains good grounds around his home be assessed less? And the other fellow more. One is adding to the attractiveness and livability of the town; the other isn't lifting a finger for it. Why penalize the man who does the most?

**PLEASE OMIT FLOWERS.** Our second war would be against the phrase "Please Omit Flowers" in funeral notices.

Apart from the fact that flowers express what words can never say, the deliberate banishing of them is bad economically. In these late difficult times many people thought they should not spend the money for flowers. In one instance that came to our notice a friend wrote the widow that instead of sending flowers she had sent an equivalent sum to a local charity. She was quite sure the dear departed would prefer her giving money to the starving rather than send a wreath for his coffin.

The dear departed happened to have been an economist and, could he have risen from his shroud, he would have explained that she did exactly the wrong thing. She should have sent the flowers. In not doing so, she had lessened the work available, and consequently the wages of a long line of trained workmen—the grower in the greenhouse and the man who sells greenhouse supplies, the man who cuts the flowers and packs them, the truckman who drives them to town, the florist who makes up the wreath, the boy who delivers it. All these legitimate workers she deprived of several steps whereby they make their living. True, coffee and crullers were served to the destitute, but economically her sentiment was all wrong.

**STUPIDITY CONTEST.** The mail heaped up on our desk is the result of offering a prize for the highest degree of garden stupidity. From all parts of the country dumb-bunnies have been sending in their confessions. Some are wows! As this contest will run one more month, send your story now. We want to announce the winners and award those nickle-plated trowels in May.

**STREAMLINE SATIETY.** If, after these two wars are fought my ammunition remains, we shall probably shoot it off in one big bang against the word Streamline and the current tendency to give every object that crawls, flies, creeps and has its being on this earth a long, low, soil-hugging figure. Man has been spared to walk upright. Trees are still allowed to stand on their roots and resist the wind and flagpoles, thank Heavens, can still be flagpoles.

**COLOR IN VENEER.** Maybe you have been intrigued by the colors found in furniture woods and we hasten to tell you what we know about it. Some of this color is provided by a generous and abundant Nature, some by the hand of man. Once on a time woodsmen working for furniture dealers gave the living tree a dye injection that the sap carried where it pleased. Then the tree was cut down. Today the tree is felled first and the dye is forced into the fibres under great pressure so that when the layers are unrolled for veneer, all manner of color tones and fantastic markings are produced.

## THE FOREST OF THE GRASS

How I have loved this ground,  
The forest of the grass,  
Where fall, without a sound,  
Green timbers as I pass;

*Where, eye-to-eye with ants,  
I've watched a beetle blunder,  
All in an awkward trance,  
Provoking fragile thunder  
Among the last year's straws  
Of blades which had to die,  
Waving his snagged claws,  
Rolling his frantic eye.*

How I have loved to see  
With chin upon the ground,  
How tall the grass can be  
Yet fall . . . without a sound!

—MARTHA BANNING THOMAS.

**FLOWER SHOWS.** There have probably been flower shows ever since the first gardener leaned over the fence of the second gardener and claimed that his cabbage was the bigger. In England, the town of Norwich gave flower shows as early as the 17th Century. The Company of Gardeners of London had its own monthly showings in the first quarter of the 18th Century. The first Rose show was given in France under the auspices of the Empress Josephine early in the last century, and England has been enjoying its annual Rose shows since 1858. St. Petersburg had its first horticultural exhibit in the same year. American shows started in Philadelphia when the Pennsylvania Horticultural Society opened its first exhibition doors in June, 1829. That society has continued the custom unbroken ever since.

**CORONAL FOR A PRINCE.** Were we inclined to weave a coronal this month, it would be to the memory of Joseph Maria Franz Anton Hubert Ignaz zu Salm-Reifferscheid-Dyck, and, after they learn about him, those who grow Hens and Chicks and Cactuses and such other succulents might care to do likewise. Prince de Salm-Dyck (1773-1861) assembled the most famous collection of succulent plants in all of Europe, welcomed all those who came to study or admire them and wrote three masterly books on the subject. By 1849 his collection of Cactus had become superb. Beside these horticultural endeavors, he has left a reputation for being an excellent botanical artist and a brave soldier.

**GARDEN DEFINITION.** For a number of years now we have been struggling to define a garden in some other terms than merely those of horticulture. It is not enough to state the obvious facts that the garden is part of the rich social heritage of all times, or that the art of gardening makes for contentment in the home and develops a more substantial citizenship; or that it satisfies a craving to explore a world that is at once familiar and unknown. Surely the garden serves a purpose higher and more penetrating even than these. In the face of these restrictions, let's attempt a definition:

Through all ages and in all countries and planes of civilization, the garden has been one of those various avenues available to man whereby he can come to know God. In both a garden and through the art of gardening, he may reach those "Fortunate Fields" where beauty, wisdom, peace and love dwell eternally.

**ANCIENT MAGAZINE.** From out the dust bin of the past we have rescued what was perhaps the very first House & Garden. It is a slim pamphlet containing sixteen pages, published at Cleveland by Thomas Brown & Company in 1861. This "House & Garden" proclaimed that it was devoted (as is its present heir) "to Horticulture, Floriculture and the Household." The price was 50 cents a year, but if you were a teacher, postmaster, clergyman or physician you could have it for 25 cents. A page of advertising cost the whole of \$8.00. Just before the advertising commenced came a page of "Poetry, Beautiful Thoughts and Puns and Anecdotes." The Beautiful Thoughts might pass muster today, as most of them were culled from the Bible and the classics, but the Poetry and the Puns were just the sort of thing you'd expect in House & Garden in 1861.

**GEORGIA IN GARDENING.** Ever since the first volume of *Gardens of Colony and State* appeared, local state garden clubs have been tempted to write their own garden histories. The latest is Georgia and the subject well deserves a volume, for Georgia has been rich in gardens since its beginning. Under the editorship of Mrs. L. M. Cooney, this beautiful book sets down not alone the story of past gardens but also pictures many existing today. Not the least of the features are perspective drawings of old gardens.

**THE GREAT FURNITURE ERA.** The most stable of furniture centuries is the 18th. However taste may flutter and eddy, there is always an appreciable percentage of the populace who prefer 18th Century English furniture to all others. In those decades was offered a wide range of designs that appeal to a diversity of tastes. The classicist can have his classicism and he of more fanciful leaning his Chinese Chippendale. In France an equally wide range of taste is available. The wise buyer of furniture never loses sight of the 18th Century.

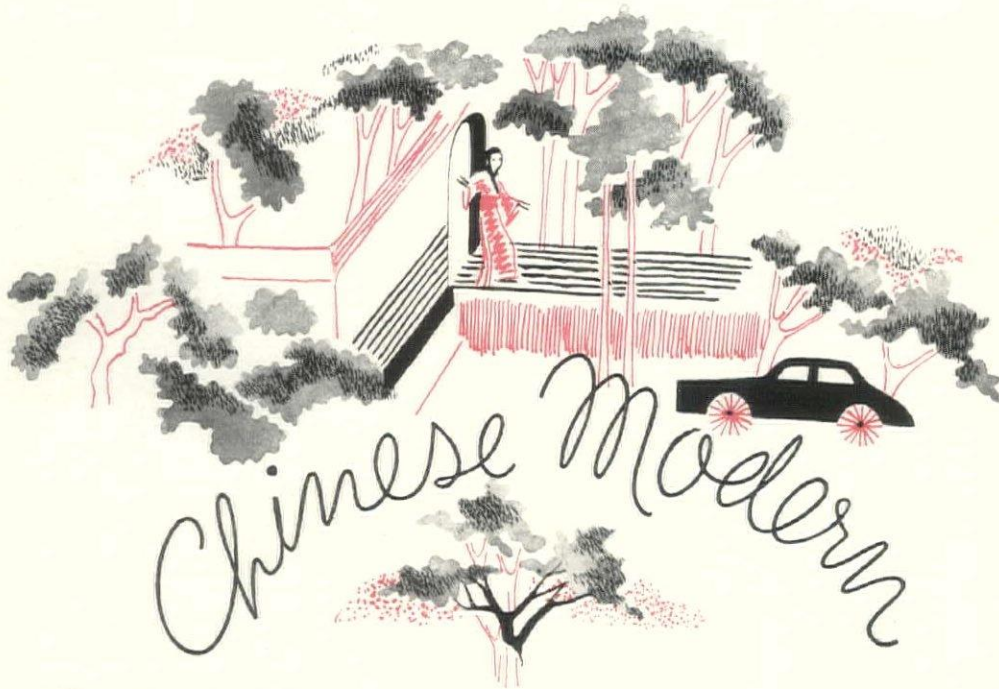


BRUEHL-BOURGES PHOTO

CONDÉ NAST ENGRAVINGS

## Modern via the Celestial Empire

SOMETHING new under the sun—Donald Deskey hobnobbing with the Celestial Empire! Result: Chinese-modern furniture—a new conception combining the forthrightness of today with the curves, the color, the quirks of that glamorous style from the Far East which has invaded every great period. See the end of the article for further description of this setting



EVERY so often the world has to go back to China for ideas. For a long while now the Modernists (although some of them may not acknowledge the fact) have been dipping into the rich storehouse of the Celestial Empire. Turn over the pages of any 18th Century book on China, and you can put your finger on the exact sources of many schemes in architecture and decoration touted as brand new at The Century of Progress last year.

Since they have been drawing these new-old ideas from China, it is only natural that the Modernists should eventually return the compliment by creating a modernized Chinese taste. Chinese-Modern is one of the newer tendencies in furniture designing. And if the furniture is modernized Chinese, we naturally wonder what its characteristics are, what backgrounds it will require and how amiably it will associate with other types of furniture.

Instead of going into these subjects directly, let us reach them by the more circuitous by-paths of history.

IN THE 17th Century the Emperor Ch'en Lung desired to build a new pleasure palace at Peking. European trade and missionaries were just beginning to penetrate China and this far-seeing Son of Heaven, with an eye to business, concluded that this structure should show enough European influence so that visitors from the West would be aware of his up-and-coming enterprise. To that end he imported two Jesuit missionaries—Frs. Castignole and Attiret—to paint murals and portraits for it. Yuan-ming-yuan as he called the palace, was to be neither entirely Chinese nor entirely European. It was a fantasy, a cultured Chinaman's conception of what he thought a European palace might be.

In due time Chinese taste began to filter into France. The court celebration at Versailles on New Year's Day 1700 was a Chinese festival—or, what the French court thought a Chinese festival might be like. The Chinese rococo taste appeared in gardens. It wasn't any more genuinely Chinese than Yuan-ming-yuan was genuinely a European palace. By the time the taste got to England, the furniture-makers and the designers of wall paper, fabrics and ceramics began to show a little more fidelity to the true Chinese spirit. Yet it was not uncommon for furniture to be made in England and then shipped out to China for Chinese artists to decorate. And like or not, they decorated these pieces in what they believed Europeans thought Chinese taste to be!

Topsy-turvy? Certainly it was topsy-turvy! We think the Chinese do things backward and they think we do them the wrong way, and never the twain get together. Nor is there any reason why we should. So strikingly characteristic is the Chinese taste that one needs only a few bits of it to establish a Chinese atmosphere in a room. It is like a very strong tincture that must be handled carefully. Too many Chinese pieces in a room are overpowering. A suggestion here and a suggestion there suffice.

The modern designer is not falling into the pitfalls that beset the feet of previous delvers in the Chinese taste. He is not trying any topsy-turvy interpretation of it. He is taking just so much and no more of this penetrating tincture, and the results, as pictured here and on the next two pages, promise to be refreshing.

Chinese-Modern will mix with European and American modern or with furniture from the English 18th Century. Its characteristics may be set down as being modernism celestialized. That is, the basic mass and form of chairs, tables, bureaus and such are essentially those with which we are familiar. To these basic forms have been added such drops of the Chinese tincture as straight-line fretwork in corners, lacquer finish and the flare-up ends characteristic of Chinese temple roofs and the undercut below the tops of tables and seats of chairs and at the bases of cabinets.

THE return of lacquer is especially interesting. Often two different tones are used on the same piece, say Chinese yellow and Chinese vermilion or yellow and jade. This is unadorned. No attempt is made to introduce those heavy gilt incrustations found in old lacquer pieces. They would be contrary to the modern taste.

While an unusual room could be made by placing such pieces against the background of an old Chinese paper or a contemporary reproduction of one, no such elaborate setting is required. The plain flat and painted surfaces of the modern wall, with an occasional Chinese print or fragment of carving, would throw this furniture into sufficient relief. Thus we can avoid those monotonies of Oriental grass cloth that were once considered the *sine qua non* of backgrounds for Chinese rooms.

Often this modernization of old Chinese-European styles is accomplished merely by a coat of paint. Whereas one usually associated Chinese Chippendale chairs, say, with

mahogany, they become quite new and fresh when painted flat white. Or a Chinese Chippendale table lacquered egg-shell color with a mirror top.

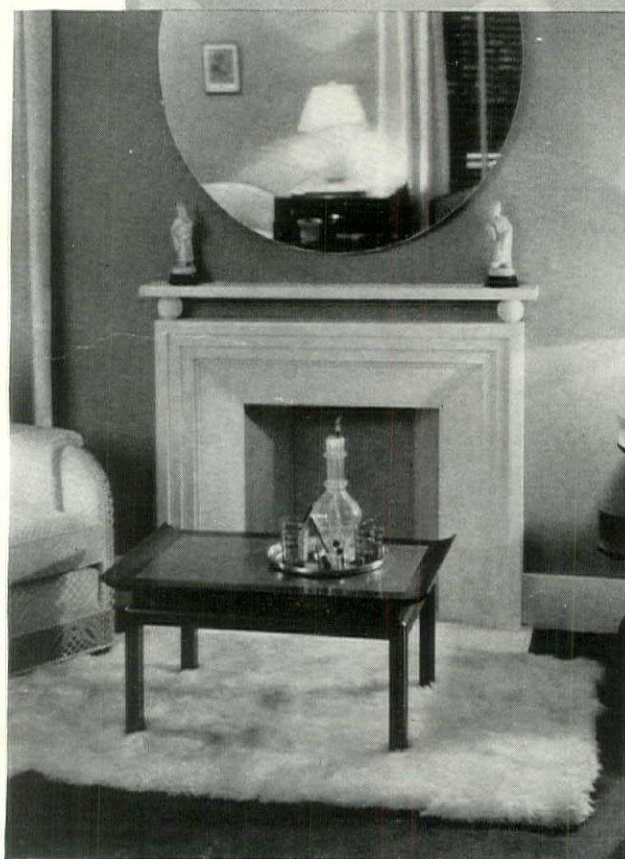
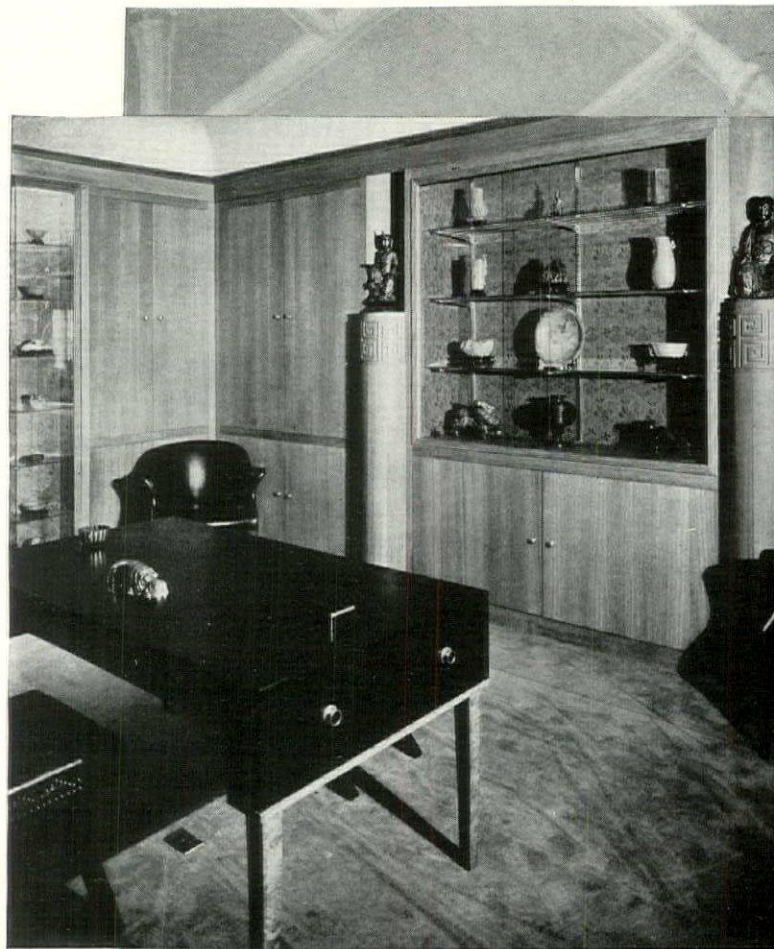
Other details are noticeable. Old Chinese prints are now being framed with narrow strips of colored mirror—emerald and sapphire blue. Many modern lamp bases of crystal and mirror support shades of stretched taffeta made on the flaring lines of a Chinese pagoda. One of the new fabrics—used as a background for the pictures on this page—shows a Chinese fretwork of bamboo.

In a sense the simplicity of this Chinese-modern is comparable to the simplicity of all furniture styles in their first conception. The strong periods of furniture design have always begun as robust geometric forms and they have a common simplicity. What they eventually grow into is another matter. In the beginning they are all sisters under their skins. One modern designer proved this theory by the fact that he started to work out methods of furniture construction with solid wood and plywood at the least labor cost. When the design was finished it turned out Chinese. He had headed for Vienna and wound up in Peking!

How well this new style adapts itself to modern surroundings, how perfectly at home even the old Chinese things are with contemporary decoration, is apparent in the unusual rooms illustrated on this and the opposite page. In the library opposite, shown in two views, Mrs. Robert Schey has cleverly combined modern, modernized Chinese and antique Chinese, creating a room refreshingly different and entirely livable. Two fine antique Chinese teakwood chairs strike the keynote, and what could be more modern than the straightforward design of their decorative backs? Stands for the two lamps made of red lacquer tea caddies were specially designed to carry out the Chinese-modern spirit of this room. They have round wooden tops with metal supports in a modernized version of Chinese fretwork. With a background of plain walls the color of bamboo is used steel gray wood trim. Around the modern mirrored fireplace are bookcases ornamented with decorative Chinese details—modernized Chinese—picked out in gold. Other modern notes are found in the severe upholstered pieces covered in rough textured material in mustard color, the chromium andirons, the accessories, and the method of framing Mr. Schey's etchings of the men who attended the Limitation of Armament Conference at Washington. These are framed with a single strip of glass held top and bottom by natural wood moldings. This room was planned by Mrs. Schey in collaboration with the Empire Exchange.

The modern note is again strikingly used with Chinese things in Mr. & Mrs. Edward Sonnenscheins' collection room in Glencoe, Ill. This interesting small room is dedicated exclusively to the owners' well-known collection of Chinese jade and bronze. Nothing could be a *(Continued on page 86)*

**MRS. ROBERT SCHEY'S** library, shown opposite, combines modern, modernized Chinese and antique Chinese. Designed by Mrs. Schey in collaboration with the Empire Exchange. The Chinese-modern card group with egg-shell lacquer chairs and teakwood table is in a living room decorated by Marshall Field. Above. Collector's room, designed by Samuel Marx for Chinese treasures with modern background and furniture. Right. Coffee table, by Baker







## How the Japanese preserve cut flowers

**F**LOWER arrangement is an art that has a very important place in Japanese daily life, being practiced and enjoyed in homes of virtually all classes. A training in flower arrangement is a part of the education of almost every Japanese girl so that it is natural that a love for the beauty of flowers and plants has become ingrained in the hearts of the people. This love of flowers is a precious legacy handed down almost from the very beginning of Japan, even from the legendary period when flower offerings were made to the Sun Goddess.

The greatest development of the art of flower arrangement was in the Middle Ages when the great military leaders took up the arts of peace such as those of tea ceremony, flower arrangement, garden architecture, the *noh* drama and painting. These were followed and studied not only for enjoyment but because of the mental and spiritual training derived. They developed in addition to cultural values a spirit of serenity, peace of mind and self control; in short, they played an important part in the rounding out of life in a war-torn age. It was undoubtedly a realization of the great value of such things that made the leaders of olden-day Japan devote so much of their time and energy to what at first thought might seem effeminate practices for stern warriors to find appealing.

The main classic school of *ikebana* or "living flowers"

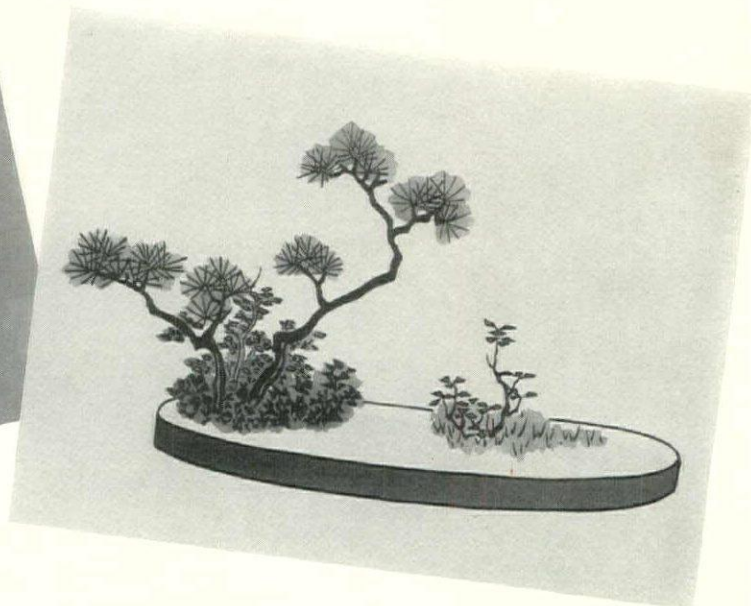
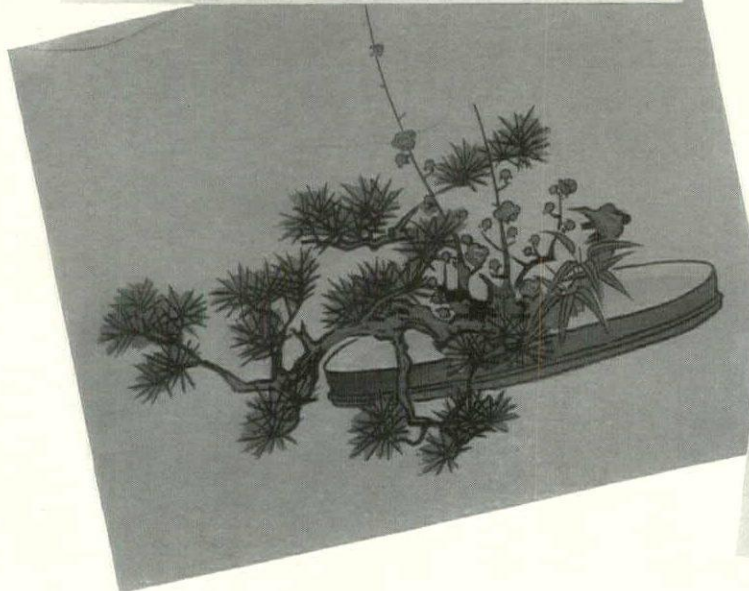
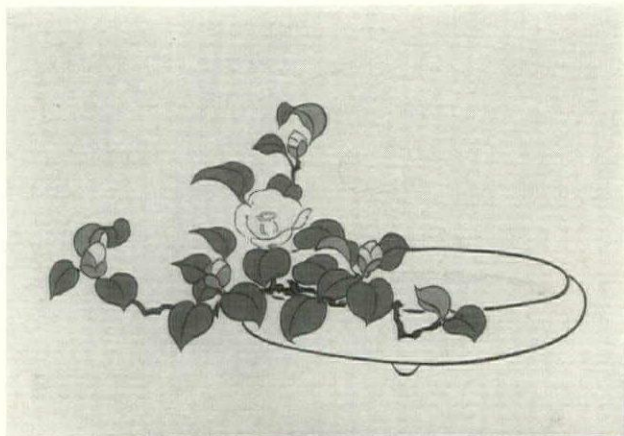
By Mitsu Arai

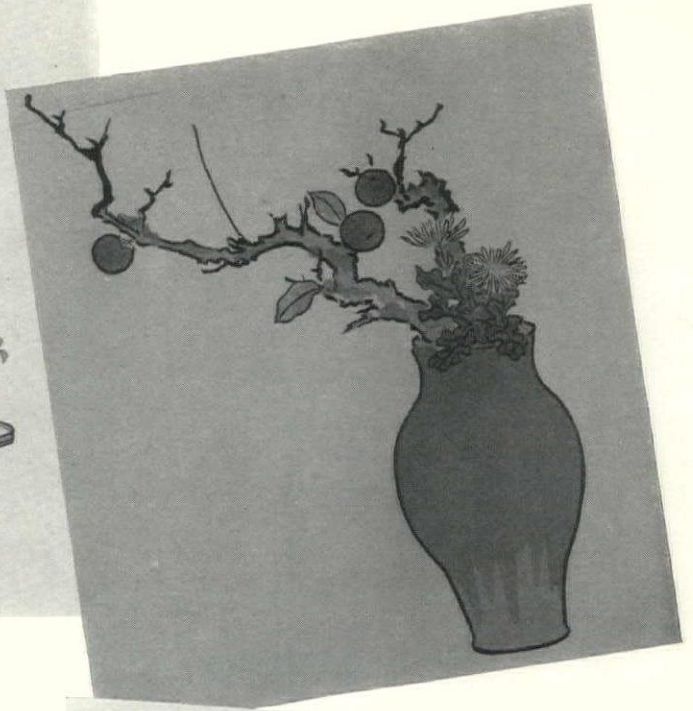
had its origin about the year 1400 A. D. and was based upon the principle of arranging flowers, not on the stiff symmetry of the older Chinese school, but with a subtle balance of inequalities, and of making the arrangement, in spite of certain artificial conventions, appear as living or growing plants. All this made it quite essential to give attention to the treatment of flowers and plants so that they would regain and retain their freshness for as long a time as possible after being cut.

Although the sciences of botany and chemistry were little known the old masters through experience developed remarkably effective methods for reviving plants which wilt easily and for preserving practically all kinds of flowers and plants found in Japan. As these methods were worked out laboriously through trial and error they were very highly valued and retained as great secrets to be handed down from generation to generation, from father to son, or from teacher to pupil.

Even today these methods of preservation, called *mizuage-ho*, or water drawing formulæ, are kept as secrets by teachers of flower arrangement. After a pupil has studied under a teacher for a year or so and has attained a certain degree of proficiency she is usually given a diploma of the first grade along with a pen name. On this occasion the master divulges a few of the secret *mizuage* methods, and then after further study for considerable periods when the pupil attains the second and subsequent grades she is taught on each occasion a few of the precious formulæ. Under the influence of present-day scientific research in physics, chemistry and botany many of the old formulæ are being checked and some new ones evolved.

There are certain practices and methods which are of a general nature. When flowers or branches are cut they are soon found to wilt because the moisture in their stems and leaves is evaporated by the sunlight and wind. It is, therefore, a good idea immediately on cutting to place them in



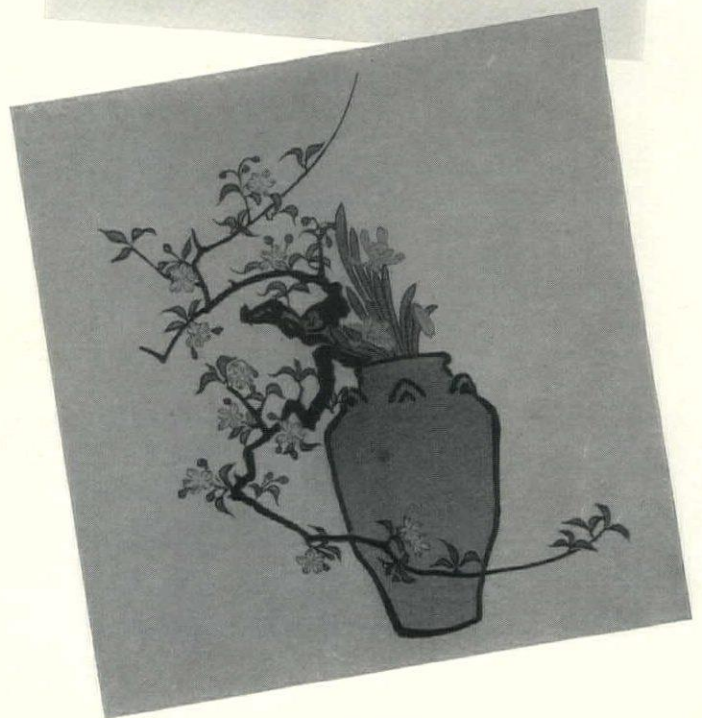
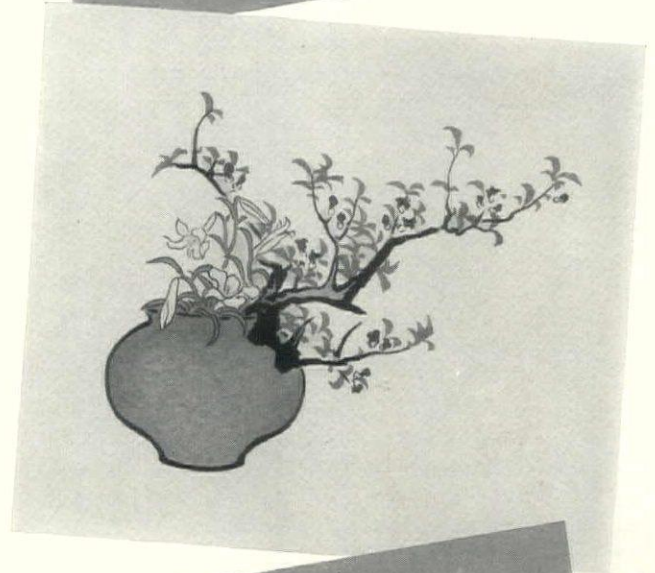


a box or to wrap them up in a piece of matting. This procedure is specially necessary for soft stemmed plants and foliage of various kinds.

The treatment of the cut surface is most important as it is from this that the plant or flower draws its vital substance. It is often a good idea to wrap the cut ends in a wet cloth or paper or to stick them in wet clay as a protection from drying out. Then as soon as the flowers are brought indoors they should be left for a while in a cool, dark place before arranging; thus the moisture will be retained in the leaves and flowers much better. Since life in plants is localized they can usually continue living for a while even though cut off from their roots, but as evaporation continues at the same rate or at an even greater rate after they are cut, unless something is done to enable them to continue to draw up about as much water as they did in their natural state, they will soon wilt and die. It is for this reason probably that the Japanese methods of flower preservation are called *mizuage-ho*, or methods to aid "the drawing up of water".

The condition of the cut surface of the stem is of great importance in enabling the plant to draw water. Most stems are formed just as if many tubes were bound together so that when the stem is cut, air is forced up into it by atmospheric pressure. Sometimes the air goes up some one or two inches and as a result even if the flowers are put in water they cannot draw it up because of the air cushion. One method to prevent the formation of this air cushion is to cut off two or three inches of the stem under water.

Another way to increase water-drawing power is to make the surface in contact with the (Continued on page 84)



THE Japanese art of arranging flowers follows certain quite definite group principles. Thus, on the opposite page, the three arrangements in broad, flat containers are in the *Moribana* style. Two examples of the Classic school are directly above, on the present page. At the right, three arrangements executed in *Nageira* style

## The game of house and garden



By Richard Le Gallienne

FOR A long time now children's games have been so scientifically studied from every professional point of view, that all the unconscious and instinctive have gone out of them, all the innocent dancing charm—Freud or some such horrible person has cast his shadow over them—and one can easily imagine some modern precocious child, who, with all his too-early knowledge, still longs to play, disconsolately throwing down his toys, sadly disillusioned—knowing too well that they have such serious grown-up meanings.

However, there is one children's game left that, however young or old we are, we still go on playing. Even though you be eighty years old, you may still play at house. Some of us, maybe, began at twenty with a tiny "love-in-a-cottage", big enough to hold our two hearts, but hardly big enough to hold her two eyes. It served, however, for the time,—we knew that later on, when the good fortune that youth has every right to count on came to pass, we should have spacious waxed floors, and mullioned windows, and broad lawns washed with morning sunshine, box-hedges and a sun-dial, and thickets filled with thrushes, and, as twilight fell, the nightingale and the evening star. And probably we got them, for youth very seldom fails in getting what it dreams of.

NATURALLY, these dream-houses at which we have all played vary according to the temperament and taste of the dreamer. When they have been successfully realised, they accurately reflect the character of their owners. To enter them is like entering the hearts and minds of those who live in them. A much lived-in house is a sort of biography or family history. Therefore, of course, they are of all sizes and shapes, and of every variety of architecture.

Some people like little houses, compact and cosy, with no unoccupied corners, while others prefer their houses to be vast and rambling, with great halls, and galleries and corridors and staircases from which open endless doors into unsuspected rooms and mysterious garrets, houses that appeal to the imagination, no mere domestic establishments with every room set apart for its particular purpose: to eat and sleep in, to play cards or billiards in, or to smoke in, but houses with large purposeless margins, rich in those two greatest of all spiritual necessities—space and silence, with rooms for reverie and secret chambers where one can hide away and be at peace.

Some people like new houses, modern and "up-to-date", and these, of course, prefer to build their own, as nearly as possible in their own image, but for others a new house is as unsatisfactory as a new garden. Indeed, I think the majority of those who play at house love best an old house, and there are many good reasons for this. To put a practical reason first, old houses are usually very comfortable, and more "livable" than new ones, and any modern convenience they

lack can easily be added. They have an indefinable human charm about them, such as belongs to charming old people. Besides, those one would choose have been built in those "good" periods when taste was in the air, and

beauty seemed to come naturally to architects and craftsmen, and it seemed impossible to make the humblest object of utility without some grace of line or touch of decorative charm. Also, in addition to the beauty originally given to them by their builders, old houses owe most perhaps to those two mysterious artists, Time and Nature, who are constantly perfecting them with mellowing and decorative touches of tone and pattern, ripening them, so to speak, as the fruit ripens on the old walls, and tinting them with varying colors, as autumn tints the leaves in the garden. For, as Vernon Lee has said, "the action of time makes man's works into natural objects", thus giving them "infinitely more variety and charm".

For some of us, but by no means for everyone, an old house has the greater appeal because it has been lived in before, already humanized for us by vanished tenants with joys and sorrows like our own. But Vernon Lee has expressed this feeling so well that I shall quote her again, "this sense of being companioned by the past, of being in a place warmed for our living by the lives of others". "To me", she adds, "the reverse of this is almost painful; and I know few things more odious than the chilly, draughty, emptiness of a place without a history."

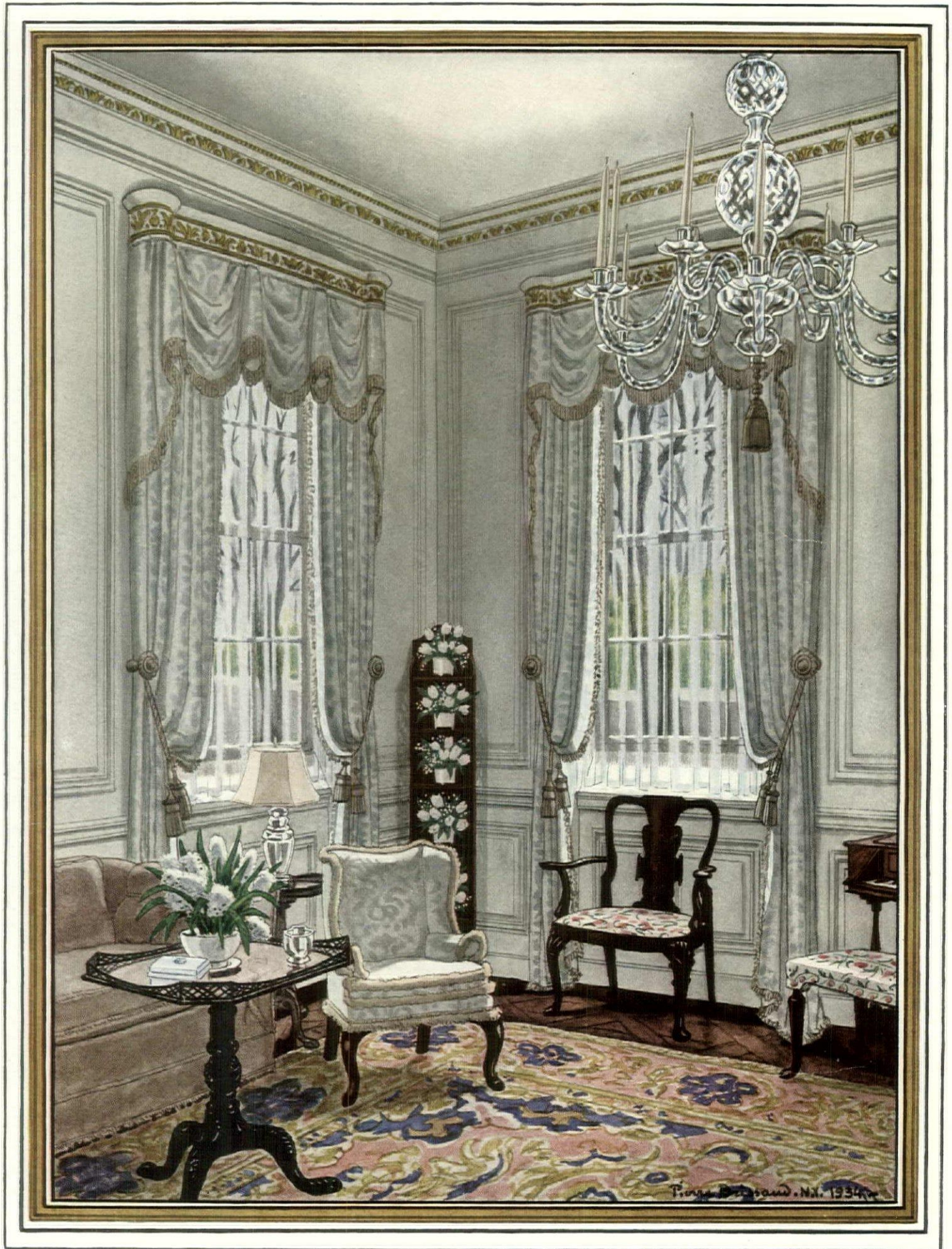
As I hinted, however, there are many who do not feel this way at all. Vernon Lee quotes a Yorkshire friend of hers who hated being in an old house, because "There seemed to be other people in it besides the living". Of course, one would hardly choose a definitely "haunted house" to live in, with visible, audible, "ghosts", those unquiet desperate spirits who wail and wring their hands at midnight, or sudden hair-rising apparitions that beckon us to the scenes of hidden crimes. A joint occupancy such as that would at least destroy one's sense of privacy. But I can imagine that a house vaguely and delicately haunted might give us a sense of companionship with beautiful exquisite presences, presences giving no more evidence of themselves than a wafted perfume, or a frail echo of old music, or the whisper of a taffeta gown in the wainscoted corridor. Such gentle unobtrusive "ghosts" might, it seems to me, add a charm to one's old house, and be no more insistent than the memories evoked by old furniture or old paintings, or those old books on the margins of which dead hands have left pretty scraps of faded handwriting, telling us of the eyes that once dreamed over the very words our own eyes are now following under the lamp. Did some young bosom once lean over this old yellowing page and leave this faint fragrance there? Who (Continued on page 82)



S. H. GOTTSCHO

SUNSHINE and shadow are factors that must be taken into account in decoration. Even the veriest beginners know that light rooms can stand dark walls and some with very little sun should be given walls light in tone. But there is more to sunshine and shadow than that—the patterns laid across a table, a carpet of tints filtered through colorful glass set by a sunny window are elements that go to make a room inviting and memorable

**Sunshine plays a part in decoration**



The prevailing vogue for tones of white



## A white drawing room in the New York home of Mr. and Mrs. Harrison Williams

IN HIS portraits of the Harrison Williams' drawing room, Pierre Brissaud has caught both the subtlety of its tones and the distinction of its furniture.

It is a smallish room of marked period atmosphere. This was established first by the architects of the house, Delano & Aldrich, in the proportion and detail of the paneling and the mantel and cornice treatment, and further by Mrs. Williams and the decorator, Syrie Maugham, in the choice of furnishings.

As demonstrated here, white is capable of many tones. From the orange and blue of the Ispahan rug rise walls with one tone of white. The brocade curtains furnish another and the white and crystal accessories and Waterford chandelier give still a third.

Some of the furniture is covered with white brocade and some is upholstered in white silk with delicate pastel embroidery. The portrait of Mrs. Williams over the mantel is by Savely Sorine.



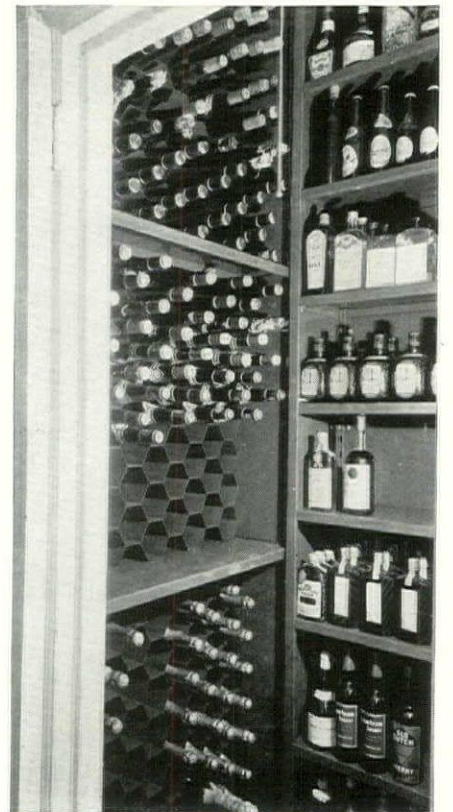
RICHARD AVERILL SMITH



### Unusual closets found in unexpected places

ONE of the bedrooms in the Greenwich, Conn., home of Mrs. James C. Rogerson has its clothes closet concealed behind vertical paneling. The doors open at the touch of buttons hidden by moldings. The Arden Studios, decorators

A LIQUOR closet in a New York City apartment makes use of honeycomb shelves, installed by the Universal Fixture Corp., to keep wine bottles in a horizontal position. Adjustable metal shelves along the other sides hold liquor bottles

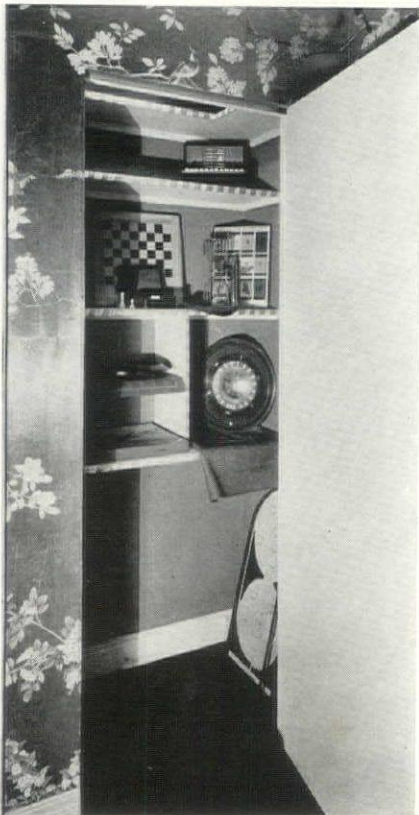
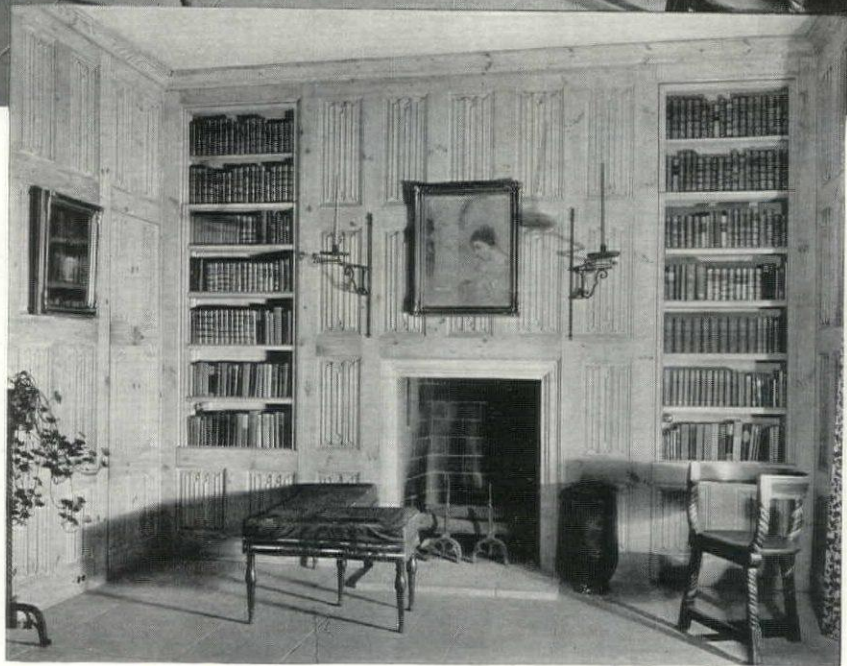


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RICHARD AVERILL SMITH



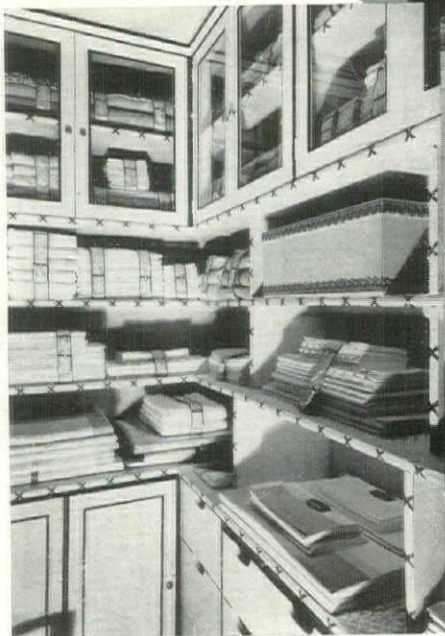
MATTIE EDWARDS HEWITT

### Suitable types to care for a variety of needs

A GREAT convenience for the hostess is a game closet in the living room, such as the one shown at the left, photographed in the exhibition house at W. & J. Sloane's New York shop. The games on its shelves are from Abercrombie & Fitch

AT EITHER side of the study fireplace in Mrs. James Rogerson's Greenwich house are capacious closets. When the linen-fold paneling was decided upon for this room, an ingenious scheme of masking closet doors with bookcases was worked out

FROM W. & J. Sloane's "House of Years" also comes the perfect linen closet, below, especially designed for it by Lewis & Conger. Shelves, sliding trays and cupboards provide place for the essentials of bed and bath. The color scheme here is mainly red and chalk white with minor notes of blue and cream



MATTIE EDWARDS HEWITT



### Adequate closet space spells order in the house



THE room above, in Mr. Edward Sonnenschein's Glencoe, Ill., home is dedicated to the owner's extensive Chinese collection. Cabinets to hold and display porcelains, jades, etc., line the four walls. The fine cabinet work has been carried out in Virginia white oak. The only furniture in the room is a table covered in black horsehide and four black leather chairs. Samuel A. Marx designed the room

WITH the exception of a central aperture left for a built-in dressing table, cupboards entirely cover one wall of a young girl's room in a Long Island home. The cupboards have paneled doors decorated in gaily colored Swedish floral designs. Walls and cabinets are pink-beige. The small overstuffed chair in the corner is upholstered in a blue and terra-cotta plaid. Taylor & Lowe, decorators

## A dream house dressed in shades of sunshine

IN THESE turbulent days, who does not long for the peace of the country-side and for the security that possessing a place of one's own gives? Dotted all over our states are many delightful small houses with tillable land surrounding them. Idle money now reposing in banks should be used in purchasing such a place and idle hands put to work renovating it.

Yellow, the color of cheerful sunlight and an outstanding hue in the current decorating mode seems most fitting for a house in the country. In a woodsy region it is an excellent contrast to the greens of trees and grass; by the sea it is equally friendly with the blues and grays of ocean and rocks.

Let us suppose that you have found your "Dream House" and are about to remodel it into something of charm and dignity. Remember that a roof with a sweep like swallow's wings is not only home-like but very beautiful; that deep embrasured windows give rooms architectural interest; that inside shutters in the foreign manner are not only practical against summer sun, but are distinctive; that fireplaces form the center around which home life gathers; that broad stairways are hospitable, corner cupboards a delight, bookcases essential; and that a terrace across the front of a house with tall pillars and a second story porch in the southern manner is a positive joy.

Unless you wish to spend a generous sum of money to employ a decorator and do a house quite perfectly in a period, it might be wise to plan the furnishings in the American manner. This because fine antique pieces can still be procured in country shops as well as city ones, and also because our manufacturers turn out excellent reproductions.

The following plan has been worked out around this idea and should be of value to anyone contemplating a house for the coming summer. The selection of accessories has been omitted, for each home owner has an individual taste and feeling in such matters as well as treasured personal possessions.

### THE ENTRANCE HALL

The walls are papered or painted a vivid Empire yellow, with doors and woodwork finished white. The ceiling is painted black and the floor covered with black linoleum. Stair treads, posts and bannister are painted black and the spindles white.

A console table painted old white is placed against a side wall; over it hangs a mirror flanked by gilt side brackets upon which are placed white china or tôle containers for flowers.

Two side chairs in walnut standing on either side of the console should be upholstered in yellow antique satin with a white cording. Upholster a small sofa in white leather.

### THE LIVING ROOM

The walls and woodwork are painted chartreuse yellow. For rugs, use small ones that can easily be removed for dancing; either American hooked, or antique Persian in soft faded colors. Draperies are of soft French blue, semi-glazed chintz trimmed with ruffles of self and chartreuse color. For furniture, have one large sofa upholstered in blue rep to match the curtains, two armchairs slip-covered in linen dyed to match the color of the walls, and four walnut side chairs with seats upholstered in a chintz that has yellow, blue and raspberry red in the design. If there is room for a tailored chaise longue or small sofa, cover it in the chintz also.

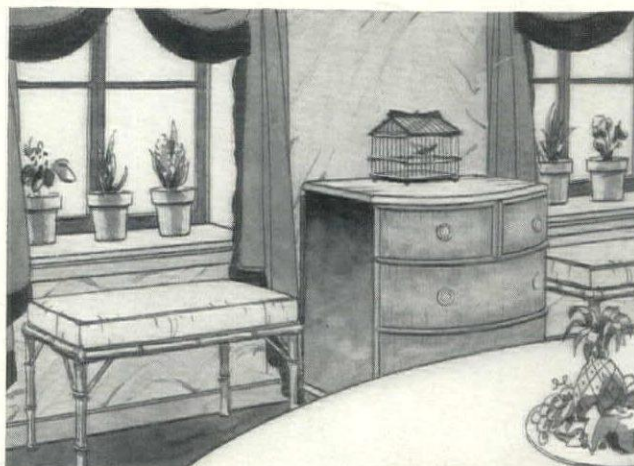
A secretary, a rosewood piano, a walnut card table and a console table might complete the fur- (Continued on page 90)

By Felicia Adams

Because yellow is one of the big notes this spring, House & Garden presents these gay schemes for six rooms based on various shades of this brilliant color



CHARTREUSE LIVING ROOM

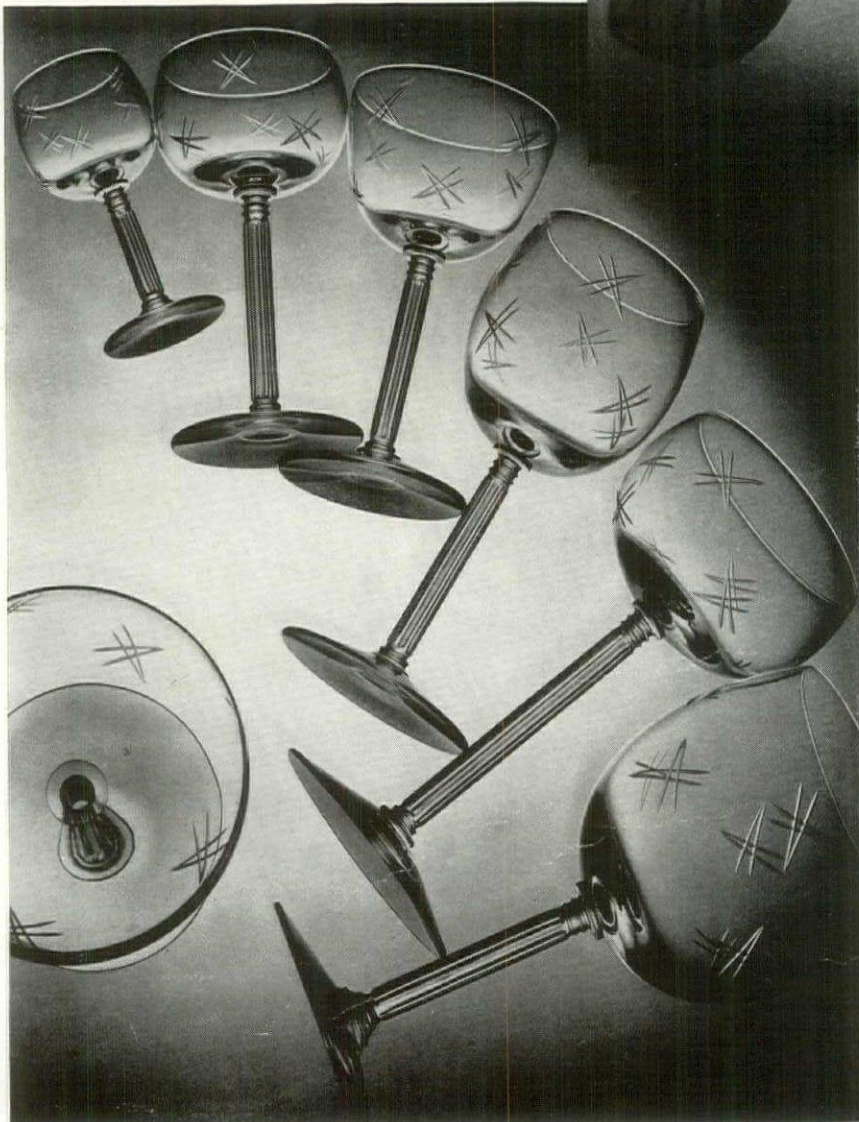
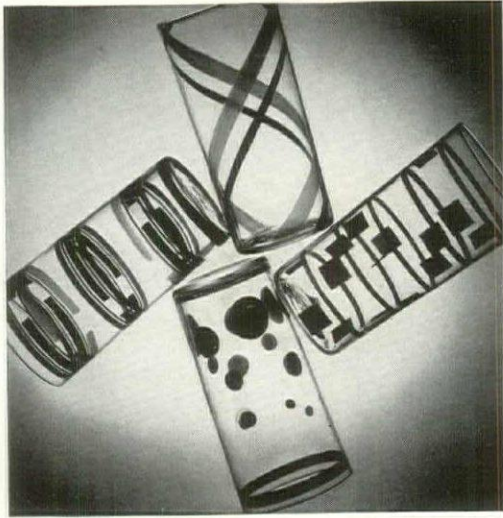


YELLOW, APRICOT AND BROWN



BEDROOM IN LEMON AND GRAY

Airy designs in crystal and  
gay color for summer drinks



ANTON BRUEHL

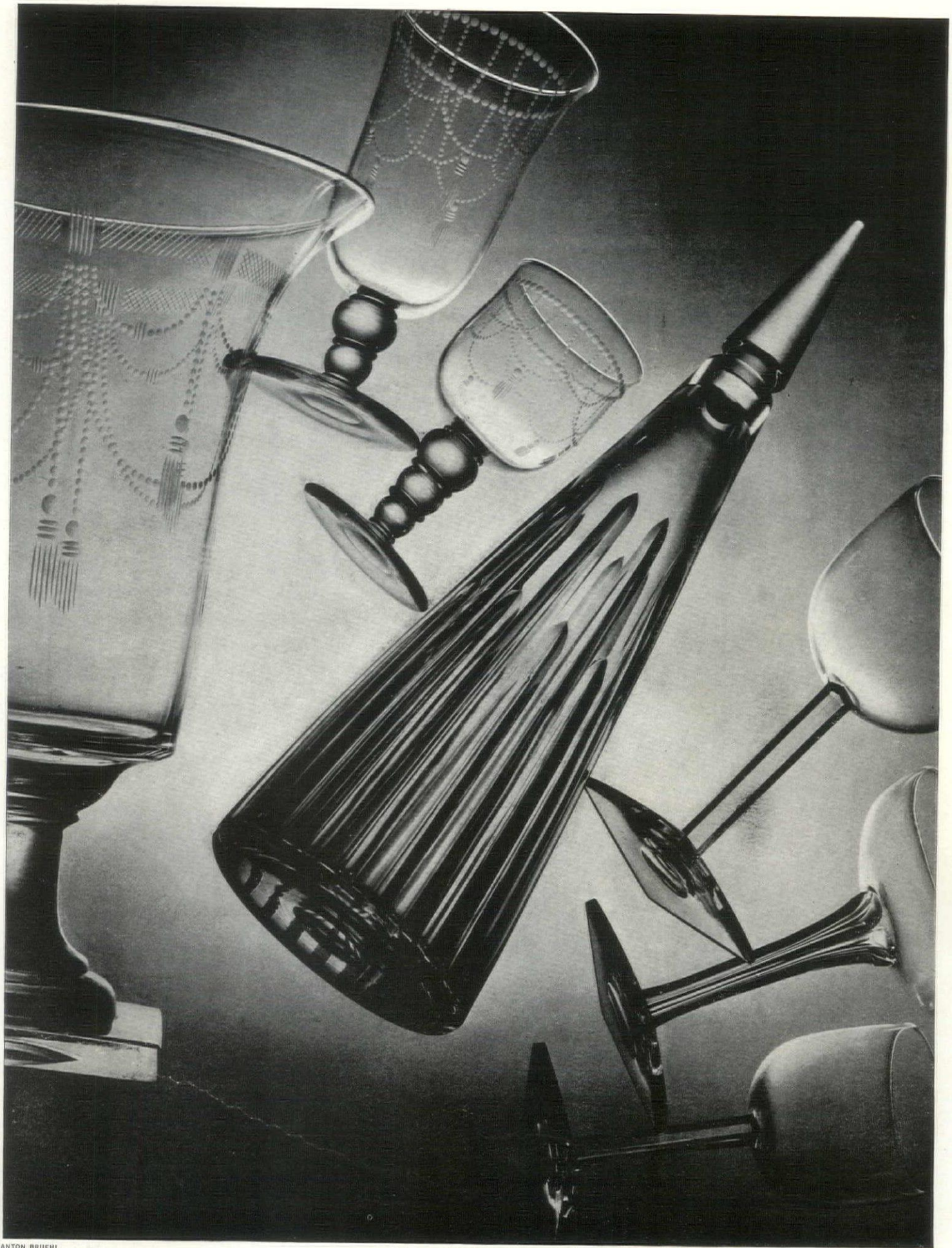


GEORGE SAKIER who designed the glass above for Fostoria calls this delightful pattern "Whirlpool". Swirling lines on the bowl section divide interest with the graceful stem which is shaped like a slender reeded column. This design comes in every size glass from cocktails to cognac

THE latest Libbey glass, shown upper left, is a blaze of summer colors. Spirals, bubbles, stripes and blocks are among the new effects. There are four size glasses in each pattern and each design may be had in vermillion, flag blue, green, yellow, orange or black, combined with platinum

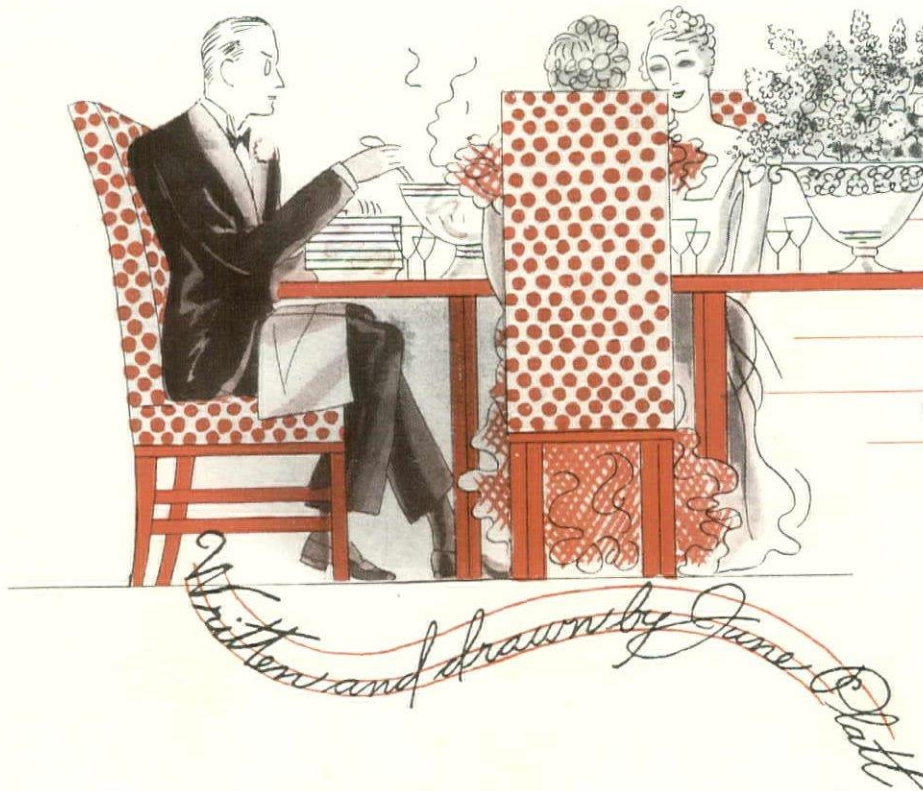
EXCEPT for informal country use, the newest glass is crystal with decorative cuttings. Left. Another brain child of George Sakier called the "Rocket". Here the fragile bowl portion, with its darting rockets, tops the same fluted column used in the Whirlpool design. A Fostoria pattern

OPPOSITE is brilliant new Steuben glass designed by Walter D. Teague. The beautiful pattern like loops of pearls comes in all size glasses, with vases to match. The cut crystal decanter soaring to a slender point is one of a pair. Square stems and bases mark the glasses at right



ANTON BRUEHL

American glass attains a new level of brilliance



# Soup of Beautiful

*Written and drawn by James Puff*

"**B**EAUTIFUL Soup, so rich and green,  
Waiting in a hot tureen!  
Who for such dainties would not stoop?  
Soup of the evening, beautiful Soup!  
Soup of the evening, beautiful Soup!  
Beau-ootiful Soo-oop!  
Beau-ootiful Soo-oop!  
Soo-oop of the e-e-evening,  
Beautiful, beautiful Soup!"

**C**HARMING poem this, that the Mock Turtle sang to Alice, but not quite enough emphasis on hot soup, do you think? Did I hear someone whisper "We've had lukewarm soup at her house." Well, my answer to that is: We've had lukewarm soup at lots of peoples' houses, lots of times. But what's to do about it? Serve it at table in soup tureens, that's what! Well, there are two ways out of that difficulty. The first is to go antiquing for one; the other is to content yourself with a good earthenware, French, oven-going casserole, for apparently the present day china manufacturers do not approve of tureens, at any rate they are not making any now. As for the silver soup ladels, they can be found in auction rooms or silver shops.

"Soup (to quote Grimod de la Reyniere) is to a dinner what an overture is to an opera. It is not only the commencement of the feast, but should give an idea of what is to follow." So, if we want our guests to anticipate a delectable dinner, we should start with a delectable soup. Careme, the famous chef during the reign of Louis XVIII, was able to make three hundred different soups. I know of no one who can boast any such repertoire today, but still we can struggle along.

If the soup is to be followed by a rich fish course, then a rich meat course, etc., the soup should be light—a madrilene, consommé, beef or chicken broth, or clear vegetable soup. Many menus, however, can be enormously

enhanced by starting with a so-called thick soup, such as vichisoise meadowbrook, cream of soybean tapioca, black bean soup, pumpkin soup, oyster stew, minestrone, or watercress potato soup. It might even be good fun to serve two different soups at the same meal. A thinning soup for the women guests and a hearty soup for the men, or if you are very color conscious, how about having a red tomato soup for the women and a green pea soup for the men?

As consommé or stock forms the basis of all meat soups and some of the thick soups, it is well to have a good recipe on hand for a beef stock, or a veal broth, or a chicken broth, or a consommé which is a combination of beef and chicken, so my recipes will begin with a few stocks.

## CONSOMMÉ

2½ pounds shin of beef	Thyme
1 fowl	1 clove of garlic
2 large carrots	1 laurel leaf
2 white onions	2 cloves
2 leeks	Salt and pepper
Parsley	6 quarts of cold water

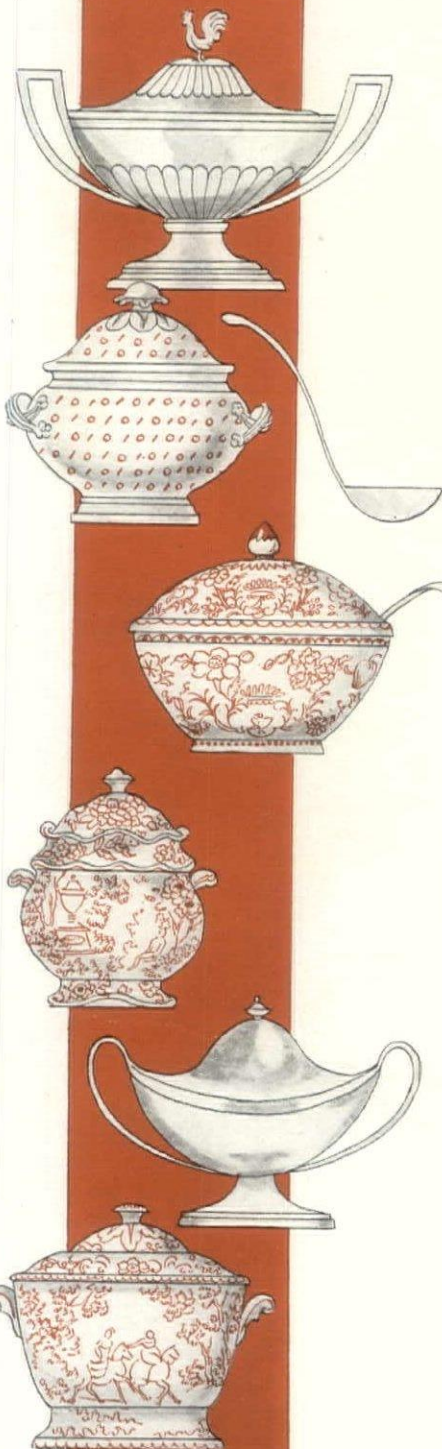
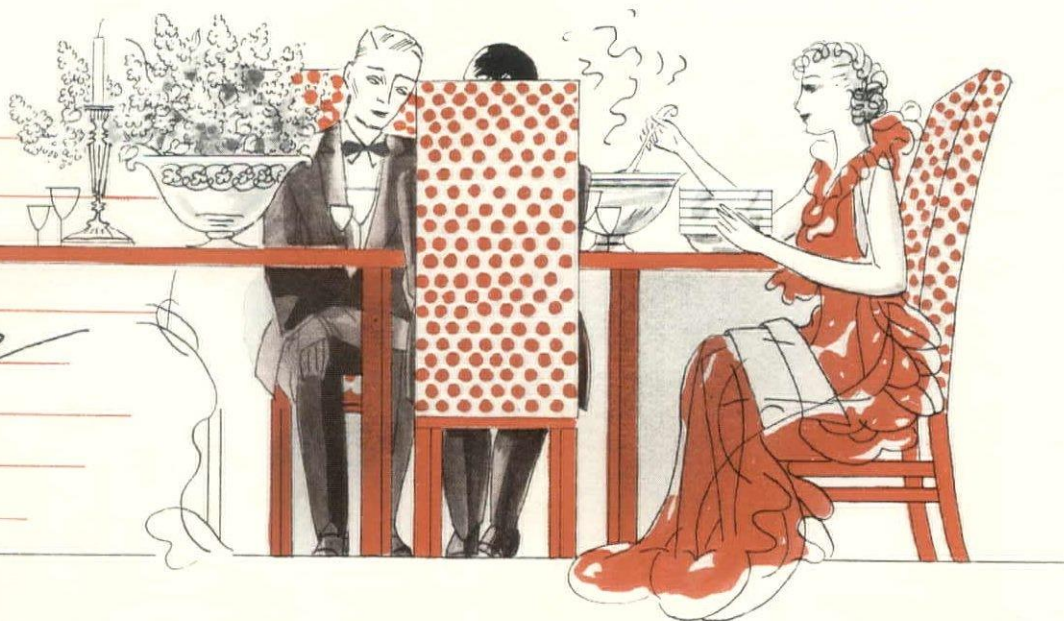
Wash the chicken carefully, put it in a large soup pot, add the beef and cover well with the cold water. Let stand for a half hour, then put on the fire and bring slowly to a boil. Remove the scum, add half a glass of cold water and bring to a boil again. Repeat this process twice. Simmer very slowly for an hour, then add the rest of the ingredients and simmer for seven hours. Strain through fine sieve and through wet cheesecloth. When cold, carefully remove grease.

## BEEF STOCK

4 pounds shin of beef (bones well cracked)	2 chicken livers
5 carrots	2 small white turnips
¼ pound beef liver	2 teaspoonfuls rock salt



# The Evening Soup



6 pea pods dried  
brown in oven  
Pinch of thyme  
1 pepper  
4 quarts of cold water  
4 leeks (white part)

2 cloves stuck in a  
small parsnip  
1 stalk of celery  
1 small clove of garlic  
¼ laurel leaf  
Parsley

Clean the livers. Peel and wash vegetables. Make a bouquet of celery, parsnip, thyme, parsley, leeks, garlic and laurel leaf. Put the meat, bones, salt and pepper, and cold water in a big enamel soup pot. Soak for a half hour, then put on fire and bring slowly to a boil. Skim carefully, add the bouquet, the carrots, the browned pea pods, the turnips and a teaspoonful of caramel, which is made by browning a tablespoonful of sugar in the bottom of a pan, adding a small cup of bouillon or water to it and then boiling until the caramel is melted.

Simmer the stock for three hours. Then add the beef and chicken livers and simmer for another two hours. Pass through linen and remove the grease when cold.

#### CHICKEN BROTH

4 or 5 pound fowl, cut up  
½ pound of ham  
2 large carrots  
2 onions  
2 leeks  
2 stalks of celery  
Parsley  
Salt and pepper  
3 quarts of cold water

Wash chicken, then put it to soak with the ham for an hour in the cold water. Put on fire and bring slowly to a boil. Skim and add the vegetables. Boil slowly for three hours. Strain, cool, and remove fat.

#### VEAL BROTH

Knuckle of veal  
4 carrots  
2 onions  
1 white turnip  
3 quarts of cold water  
Salt and pepper

Put veal in the water. Let stand for a half hour. Bring slowly to a boil. Skim carefully, add salt and pepper, carrots, onions and turnip. Simmer for three hours or more. Strain and remove fat.

#### MADRILENE

Knuckle of veal  
2 pounds chopped top round of beef  
1 large can tomatoes  
1 clove of garlic  
2 carrots  
1 small white turnip  
5 quarts of cold water  
2 leeks  
2 cloves stuck in a small parsnip  
1 stalk of celery  
1 laurel leaf  
Parsley  
2 teaspoonfuls rock salt  
Pepper  
Small can of beets

Peel and wash the soup greens and cut up in big pieces. Put the knuckle of veal to soak in the water for a half hour. Add the other ingredients and bring slowly to a simmer. Simmer for five to six hours, being careful to skim when necessary. Strain carefully through fine wet cheesecloth, cool and remove grease. Color to pale red with beet juice. Season to taste. May be served ice cold in bouillon cups, with a thin slice of lemon, or hot with a little chopped parsley.

#### DIET VEGETABLE SOUP

(For Eight)

2 carrots  
1 white turnip  
Handful of green peas  
Handful of string beans  
Handful of lima beans  
2 onions  
1 heart of celery  
2 peeled and seeded tomatoes  
Heart of 1 leek  
2 small white potatoes  
Parsley  
Vegall salt  
3 quarts of vegetable water  
1 level teaspoonful of Savita

Make it a practice to save the water from any vegetables you may cook the day before you expect to make vegetable soup. Use this vegetable water instead of plain water.

Peel, wash and cut up very fine the different vegetables. Cover with the vegetable water and add the Vegall, which is a salt made from vegetables, that is being recommended by diet specialists at the moment. Boil the vegetables for about an hour, or until they are quite tender. Add the Savita, which is a vegetable (Continued on page 80)

## Try Thymes for pleasant garden greenery

NATURE WOULD seem to have been in one of her kindest and most gracious moods when she created the Thymes. They are of the earth's most fragrant and pleasant greenery. To collect the different kinds, to work among them, to know them well are richly rewarded pursuits that anyone with a patch of earth of whatever size should be able to follow, for they require little space and multiply generously, asking only sunshine and a well-drained soil. But it is not, after all, such easy going—not a mere reaching out and taking, or offering a small sum in exchange for a little scented bushling or mat of aromatic green. At least not in this country where our horticultural eagerness is so sharply curbed by Quarantine 37. No Thyme is indigenous to the United States, nor indeed to the American continents, though the Creeping Thyme, *Thymus serpyllum*, is to be found prowling about old fields and along roadsides in long settled neighborhoods from Nova Scotia to New York and Pennsylvania, having escaped from gardens to this freedom. However, a lucky wayfarer may sometime chance upon a bank where the wild Thyme blows, or some windy upland where the little creeper has made free with a meadow as it does in its native lands.

But to make a comprehensive collection of Thymes means turning the pages of many American catalogs, gleaning one kind here, one there, comparing one to another, matching them up with reliable descriptions to be sure we have what we hope we have and being disappointed that the

number of kinds available is so limited. Then turning to seed catalogs, domestic and foreign, making lists and dispatching them, raising the little plants from seed and again matching and comparing to be sure we have what we hope we have. Knowing extreme disappointment sometimes, again keen jubilation.

All this chanciness and uncertainty doubtless adds to the zest the collector feels, keeps him in a healthy state of curiosity and activity. But it would be nice to be able to lay by the heels some of the recently introduced little rarities with somewhat less effort and travail. However, as any gardener knows, the seemingly-beyond-his-reach may come to him any day by some means or another if he wishes hard enough, for wishes often are in very truth father to plants.

Chiefly the Thymes belong to the hills of the countries bordering the Mediterranean, to the Islands in this blue sea, to Central Asia and one or two, I believe, to Russia and North Africa. All that I have been able to lay hands upon have proved hardy in my garden in the neighborhood of New York and I have news of their hardiness in much severer climates, especially where the snow lies deep and long during the winter. But they must be given sunny situations and a free gritty soil. Their uses are many and invariably sweet. There are two types, creepers and erect forms with some that come in between, that are neither quite prostrate nor yet quite erect, but shrubby and low and spready. The bushling types are obviously valuable

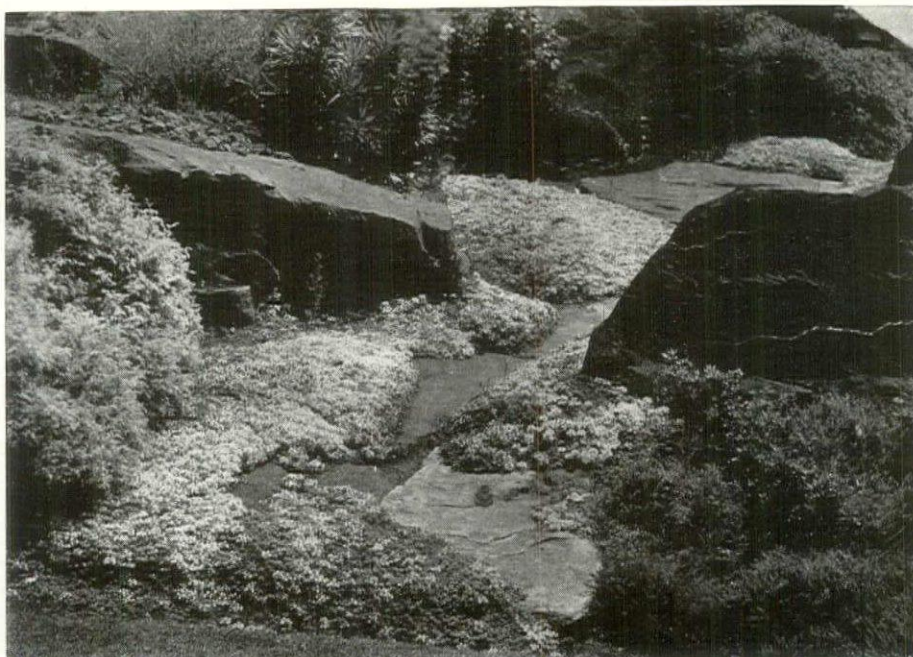
By Louise Beebe Wilder

for use as low shrubbery in the rock garden and appear well planted in the chinks of a sunny wall face. In the rock garden the creeping Thymes transform the harsh outlines of stones and boulders into softly padded hummocks. Planted between the stones of paths and steps they create rivers of flowing fragrant green or gray.

Especial care should be taken not to allow weeds to settle themselves among the Creeping Thymes. Such conscienceless invaders as the little yellow-flowered Oxalis, Chickweed or the fast traveling white Clover can so insinuate their rootlets among those of the trusting Thyme that to eradicate them will completely destroy the fine green carpet, yet to let them remain would also mean speedy destruction. The only sure way is to watch the Thyme carpets well and to extract any alien growths before they have had a chance to get started on their career of depredation. The Thyme mats are well worth preserving in their integrity, for not only are their flower-powdered surfaces a delight to look upon in the summer months when they bloom, but the soft carpets are a pleasure to sit or walk upon, enduring such usage with complacency and giving us a greeting of fragrance that is second to none known to me for sweetness.

The leafage of the Thymes is small, usually close-set, dusty gray or green in color and the little lipped blossoms, not conspicuous save for their generous numbers, come in tones of mauve and rose to carmine and white.

Once every self-respecting garden patch grew the common kitchen Thyme, *Thymus vulgaris*, used for seasoning; today we buy it in a package and so this pleasant little shrub, some six inches high with dusty-looking evergreen leaves and woody stems and a powdering of pale flowers, is absent from most gardens, though it is easily grown from seed and to be had of any seedsman in one or other of its forms. There is the English broad-leaved kind, also French and German products, much resembling each other, but one form I have which came to me a few years ago stands out from among them because of its especially delicious fragrance—as sweet as, and much resembling, Rose Geranium. This is known as *Thymus fragrantissimus* and it is said to have been found by an English seedsman in a cottage garden. On a height in my rock garden it makes a huddle of little gray bushes, spready and

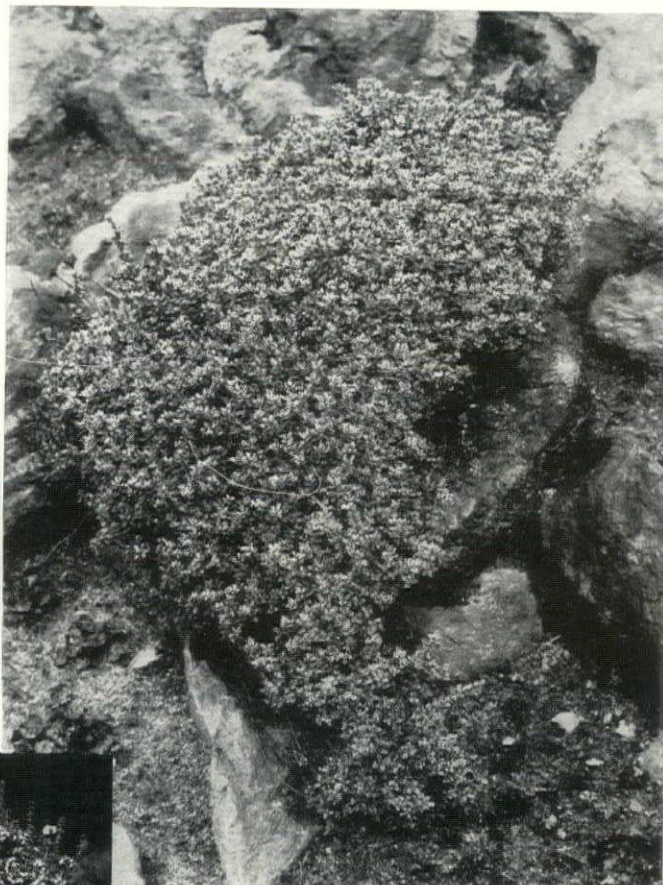


A THYME-PLANTED PATHWAY





THYMUS SERPYLLUM COCCINEUS



SILVER QUEEN THYME

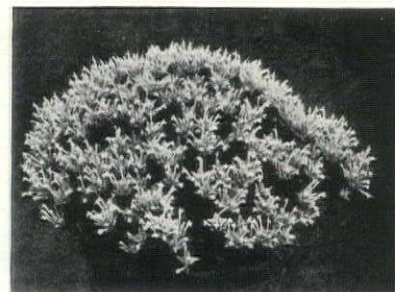
twiggy, and self-sows freely, the little Fir-like progeny coming up all about and proving very useful where other things have failed. We dry the branches for seasoning.

The Creeping Thyme, *Thymus serpyllum*, known also as Mother of Thyme, Hillwort, Pella Mountain, Shepherd's Thyme and so on, in its many forms spreads seductive traceries far and wide in the rock garden and between the stones of paths and walls. These are among the most valuable of carpeting plants, delightful in or out of bloom. The small blossoms literally blot out the green mat in early summer and last a long time. Two very bright hued kinds are *Th. s. coccineus* and *Th. s. splendens*, but the loveliest and most desirable to my mind is the white-flowered Thyme, *Th. s. albus*. The leaves are minute but it spreads into yard-wide mats in the rock garden and its pale flowering is like a Milky Way come to earth. However far it may roam I never have the heart to curb its wanderings. A form with flesh-pink flowers known as *Th. s. carneus* and said to be very lovely I have not yet seen.

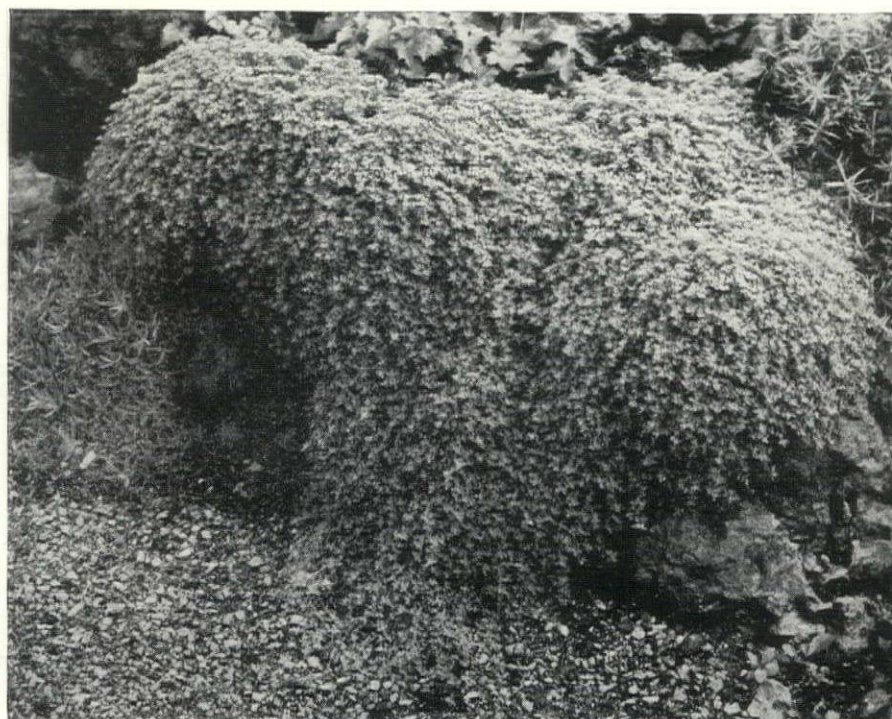
Familiar to most gardeners is the so called Woolly Thyme, *Th. s. lanuginosus*. With me its pale blooms are very charily produced but its silvery, soft foliage is somehow flowerlike in appearance and wide mats of it are always effective flowing among the stones in the rock garden or spreading down a sunny wall face. The Woolly Thyme is one of the very best plants to use as a carpet above small choice bulbs, providing at once a becoming setting for their delicate beauty and preserving it from defacement by mud spattered up by the wild spring storms. It can be a danger to small choice plants if not watched, for all it looks so (Continued on page 94)



THYMUS ERECTUS



THYMUS MEMBRANACEUS



THYMUS SERPYLLUM LANUGINOSUS



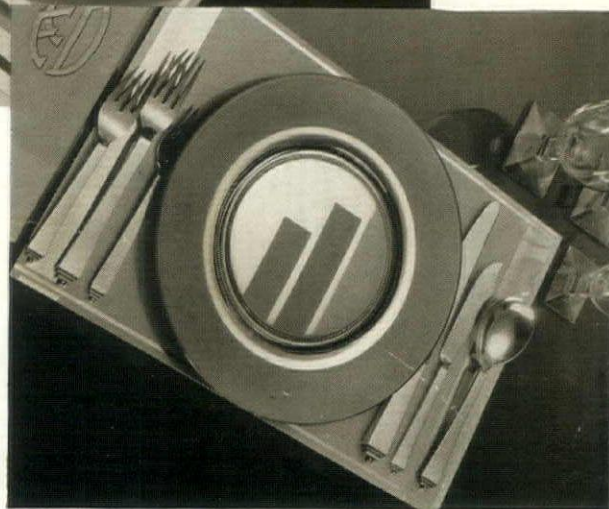
NYHOLM - PHILLIPS

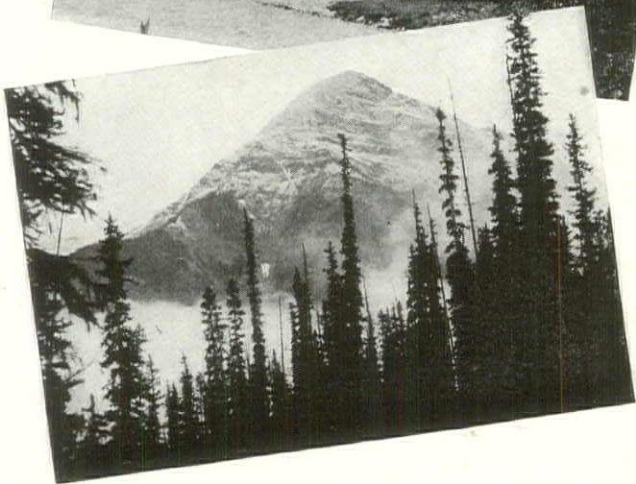
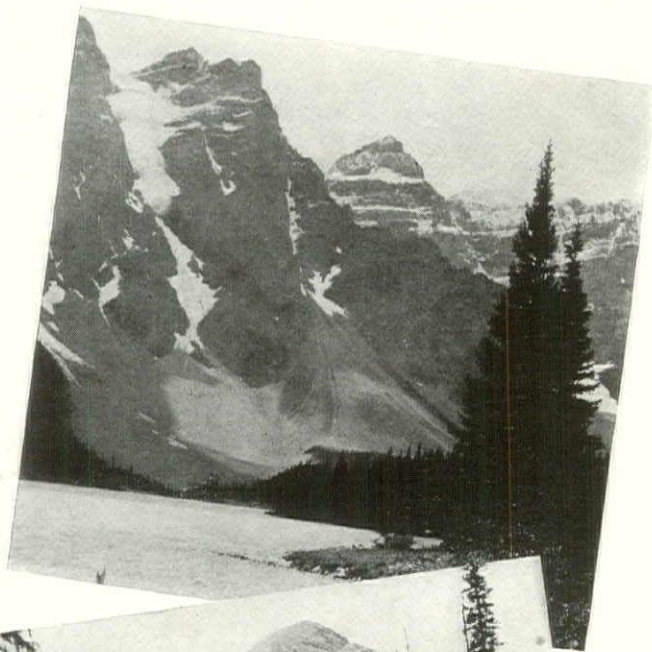
**Glittering table talk concerning modern entertainment**



**S**PRING is served on the table opposite—a symphony in soft pinks. The glass-topped table has a removable sunken section for flowers, lined in mirror. Plates, pink pottery with flowers in pinks, cherry and yellow; glasses have pink stems; glass fruit is pink, cherry and chartreuse: Mrs. Ehrich. Pink linen napkins: Mosse; silver: Gorham Rose Marie pattern

**C**ool, modern—this setting by Helen Hughes Dulany is extremely practical. Instead of linen, place mats are white bakelite with chromium; chromium candlesticks have crystal scroll insets to match scrolls on the chromium centerpiece. Plates, glass in silvered design of rectangles. Silver: Jensen Pyramid pattern; linen: Mosse, glasses: Mrs. Ehrich





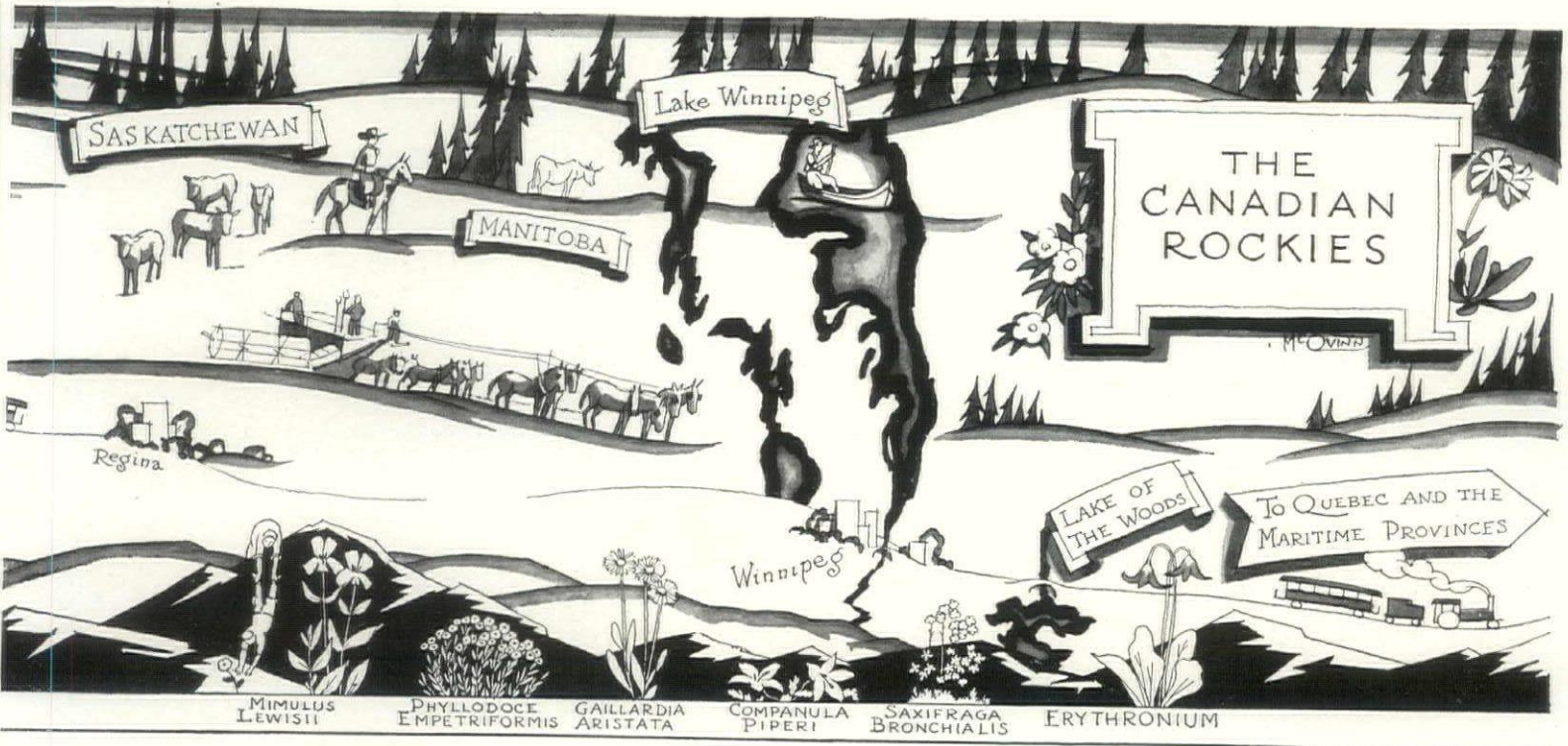
FROM both scenic and botanical standpoints the Canadian Rockies are one of America's wonderlands. The upper photograph is of Moraine Lake, in the Valley of the Ten Peaks; the lower, a typical outlook in the park region described in the text

## The Canadian Rockies, a western

TRAVELERS approaching the Canadian Rockies from the east, view in panoramic splendor the jagged outline of the great range coming ever nearer and beckoning them onward to one of the most beautiful mountain territories in North America. Those who, like myself, insinuate themselves by the back door into this enchanting land of cliffs and crags, glaciers and snowfields, lakes and streams in an endless number of beautiful vistas, miss the spectacular view of the front range. However, there are compensations. The approach from Spokane through the lake country of northern Washington and Idaho into the beautiful Kootenay River Valley, has an abundance of attractive scenery to enjoy. This is a country of clear streams and emerald lakes placed in a suitable setting of mixed White Pine, Lodgepole Pine and Larch forests. In the clearings the big pallid saucers of the Pasque Flower (*Anemone patens nuttalliana*) glow against the background of their much divided foliage which is scarcely through the ground as the plant reaches full flower in early spring. This, one of the finest of American Anemones, is especially happy in the gravelly moraines which fill the valleys. It not only blooms in season, but occasionally opens those big silken blossoms in summer competition with the pale bells of *Campanula rotundifolia* and the gorgeous big suns of *Gailardia aristata* for the attention of the plant lover.

An undergrowth consisting of Spireas, the Shrubby Cinquefoil (*Dasiphora fruticosa*) with its butter-yellow blossoms sprinkled about all summer long and the Labrador Tea (*Ledum groenlandicum*) fills in the forest picture both in the Kootenay and upper Columbia valleys. This route lies for a hundred miles or more through the valleys of these two rivers with the Selkirks and the Rockies forming the western and eastern skylines respectively, as one proceeds northward.

The views are magnificent. Both highway and railroad pass



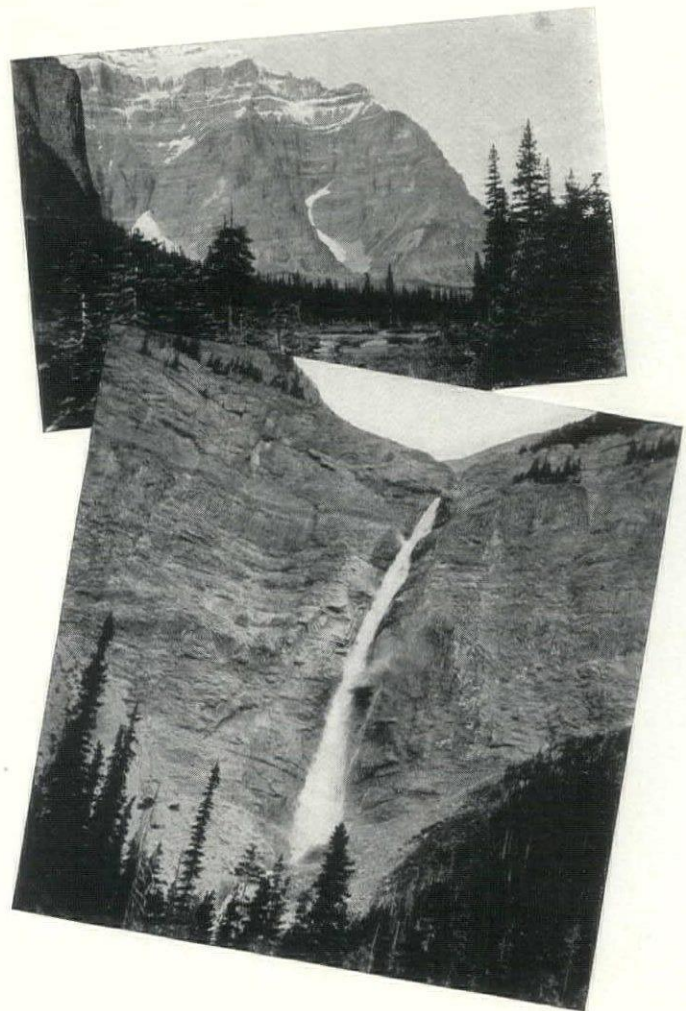
**plant paradise** By Ira N. Gabrielson

Moyie Lake, its placid mirror mayhap broken by the wake of a Loon; Columbia Lake, long and narrow and emerald green; and numerous others, the surface of each freckled with waterfowl. The skyline on either hand prepares one in some measure for the rugged scenery of the park area which has made the Canadian Rockies known the world over. Kootenay, Yoho and Banff Parks, the latter the most widely known, lie like jewels on a single string and can be easily visited over the magnificent motor roads. From the south and west the entrance is through Kootenay Park. Here a narrow slit between perpendicular walls opens suddenly into a narrow canyon walled with great cliffs that are the lower ramparts of innumerable peaks reaching far above timberline.

Through Kootenay to Banff and in turn into Yoho Parks, one sees ever changing views, any one of them worth the trip, until a vista that does not contain at least one cloud-piercing spire becomes a novelty.

The recent geology is plainly written by the endless number of glaciers, living testimony to the part ice has played in forming this rugged terrain. Marble and granite and, to a lesser extent, sandstone, twisted and warped in great natural convulsions of irresistible power, form the native rock most in evidence. These have been carved by ice and weather into myriad granite domes and marbled minarets. The valleys are filled with glacial debris which holds imprisoned the emerald waters of lakes unsurpassed in beauty. The streams are crystal clear, save those milky glacier-fed ones which are filled to saturation with glacial flour ground from the white granites and marble.

These precipitous slopes carrying crowns of pale jade glacial ice, are decorated with numerous waterfalls and cascades. Indeed there are so many interesting spots it is hard indeed to single out any one best (Continued on page 92)



THE precipitous slopes of the region wear crowns of pale jade glacial ice, and here and there cascades spill down their sides. One of the latter is Takakaw Falls, 1346 feet high, a feature of Yoho Park. All of these photographs were taken by Dr. Gabrielson



BRUEHL-BOURGES PHOTO

## House & Garden picks this spring

## bouquet of fresh new wall papers

**DARK BACKGROUND.** Dark grounds are the big news in papers. Nancy McClelland has three striking designs in rich, dark coloring—the floral on emerald above, the aubergine damask pattern opposite, and a beautiful design, not illustrated, of big gray-white ostrich plumes on dark blue, gray or mustard yellow.

Also in this dark mood is the brown Strahan paper above, a gay circus from Modernique and, top of opposite page, Empire leaf design: Edna B. Day



CONDÉ NAST ENGRAVINGS

**PLAIDS, STRIPES, DOTS.** It's going to be a big plaid year, with stripes and dots running close seconds. Plaids are bigger, stripes wider, dots larger. Opposite. Two bright, big plaids from France: Margaret Owen. The equally effective smaller plaid is a new Imperial washable design.

For stripes, look at the grand coloring of the design above from Margaret Owen, and the hair line stripe on dark blue from Katzenbach & Warren. The white coin dot on blue is a new Strahan pattern

**NEW DESIGNS.** Whatever your decorating mood this spring there's the right paper to fit it. For bedrooms, look at the starry pink pattern above and its amusing tasseled border: Thibaut. Below this, vivid horsechestnut leaves and blossoms (Katzenbach & Warren), "I got rhythm" for game rooms (Modernique), and vegetable pattern for kitchens designed by Katzenbach & Warren for Macy's. Opposite. Classic Birge design in grays, and latest thing in ships: Thibaut

**PLAIN COLORS.** Newest in plain papers are bright, dark colors such as emerald, garnet, chocolate, Pompeian red, Royal blue and gray. Two are illustrated and you will find the others, as well as lighter colors—jade, tourmaline, coral, peach, lemon and corn—at Katzenbach & Warren.

For white rooms, Strahan has new stripes in whites and off-whites, many white and gold effects, and a charming paper with feathery maiden-hair fern design in dull whites on a shiny ground

## Ingenuity furnishes a New York apartment

By Ysabel B. Robinson

THE RATE at which we outgrow our surroundings with the passing years is generally considerably greater than the speed at which we replace them. Furniture has a way of lasting a lifetime and reminding us continually of the decorative modes that were popular when it was bought. If one travels, indulges in hobbies, or is a patron of the arts, the question of a congenial background is further complicated by the inevitable souvenirs of these activities. Just such a problem was presented to the decorators of the New York apartment of Mr. Victor Emanuel.

Having lived in a hotel for a number of years, Mr. Emanuel decided that for a change he would like to have an apartment of his own. He had the good fortune to locate a delightful duplex, eighteen stories up, with a view of New York's towers and lights from every window, and with a lovely private terrace and garden. The matter of decorations and furnishings was then turned over to Mrs. William C. Langley and Mrs. Thomas L. Robinson, who comprise the firm of Ysel, Inc. Mr. Emanuel stipulated that his old furniture was not to be cast aside if anything could be done with it, much of it having been in his family for years. He also wished plenty of wall space for his rare 18th Century English paintings of sporting life and

a collection of Lionel Edwards' water colors. He admitted to having a decided leaning toward the modern trend if it did not run to the bizarre.

The living room in the new apartment was of nice proportions but defaced by a cumbersome, imitation stone fireplace and many over-elaborate, paneled moldings. The fireplace was removed, and in order to give greater depth to the room, the chimney breast was entirely paneled in antique mirror, framed in natural bamboo. This treatment appears below. The ceiling was painted a bamboo color so highly varnished as to resemble a mirror, the walls were painted an off-white and the floor was finished in a dark brown. This simple color scheme shows off the paintings to their greatest advantage.

Mr. Emanuel's furniture, which had been in storage for a number of years, presented a rather heterogeneous aspect as to modes and periods. There was an enormous Knole sofa, much too large for the room, but of good material and workmanship. A little ingenuity turned this into a low, deep-seated couch. The back was lowered, the legs cut down and, to give it a modern air, a white, diagonally-striped corduroy was used for the upholstery. A pair of love-seats, one of which had been a section of the original Knole sofa, was

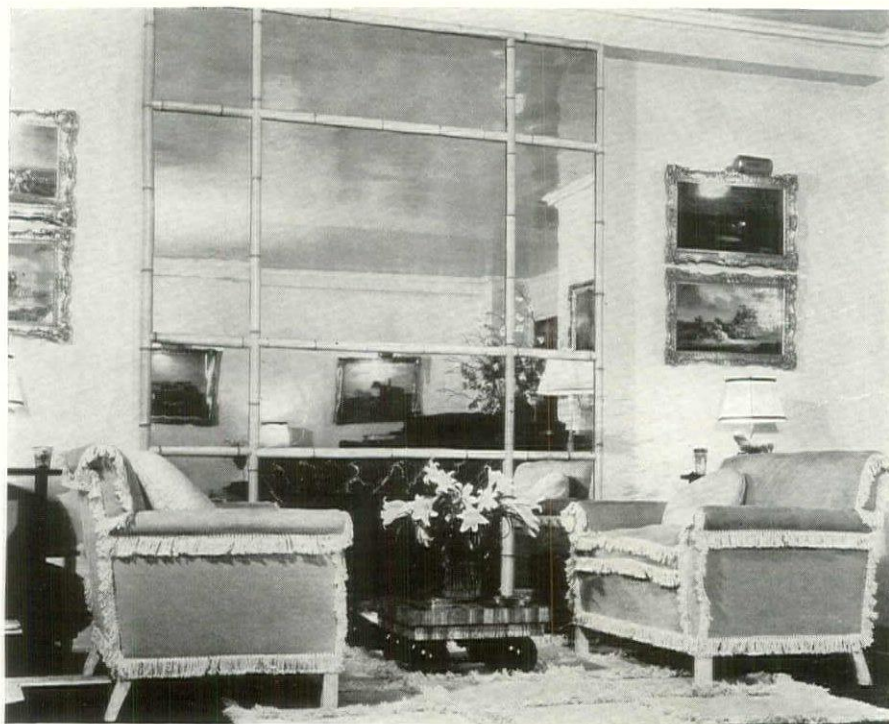
covered in the same material. Between these two there was need of a table on the order of a simple console. Mrs. Robinson found a fine old carved wooden eagle painted in dull gold and brown, and using the eagle for the base, constructed a black lacquer table. A long, low Victorian mahogany bench of good proportions was painted and crackled white and covered in oyster colored velvet. This group, shown opposite, is used at one end of the living room. A pair of sofas standing on either side of the fireplace also were made over from ungraceful old models, and covered in light beige chenille velvet and trimmed with white fringe.

The lampshades in the living room were made of bamboo colored silk and of white silk with brown edges. Two modern coffee tables of brown wood were added and, to hide the radio, a bit too prominent in the room, a Greek capital on a short column holding a plummy fern was used. The awkward angles of an alcove were hidden by two high screens of natural bamboo and glass paper. Squares of cotton fabric of a plushy texture were joined together with cotton fringe to form the rug and the curtains were made of café-au-lait satin edged with a brown and white ribbon.

The color scheme of the dining room was planned to accent the Lionel Edwards' water colors of Rockingham Castle—Mr. Emanuel's English home—which were to hang on the wall, framed in gray haw-wood. Since this room was symmetrical, it was decided to stress that feature; walls and ceiling therefore were painted gray, the floor black. The service door was concealed by a brilliant silver screen with its seven narrow panels staggered in height to give the effect (*Continued on page 81*)



FOR FORMAL DINING



THE REBUILT, MIRRORED FIREPLACE

NYHOLM-PHILLIPS





INFORMAL PARTY IN TWO PARTS



SIDEBOARD WITH INDIRECT LIGHTS



MATTIE EDWARDS HEWITT

THE NEW-OLD LIVING ROOM

ABOVE. Two views of Mr. Victor Emanuel's dining room showing the two small tables for informal dining which are put together on more important occasions, and the sideboard with indirect lighting concealed in the columnar supports. Decorations by Ysel, Inc.

LEFT. Very little of the living room furniture is new. It owes its modern appearance to clever work on the part of a carpenter and to upholstery in contemporary fabrics. A color scheme of beige and brown enhances a collection of 18th Century paintings

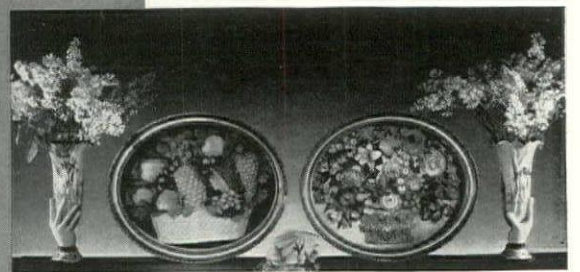
An album of clever ideas  
on how to decorate mantels  
in rooms of various types



VICTORIAN GROUP



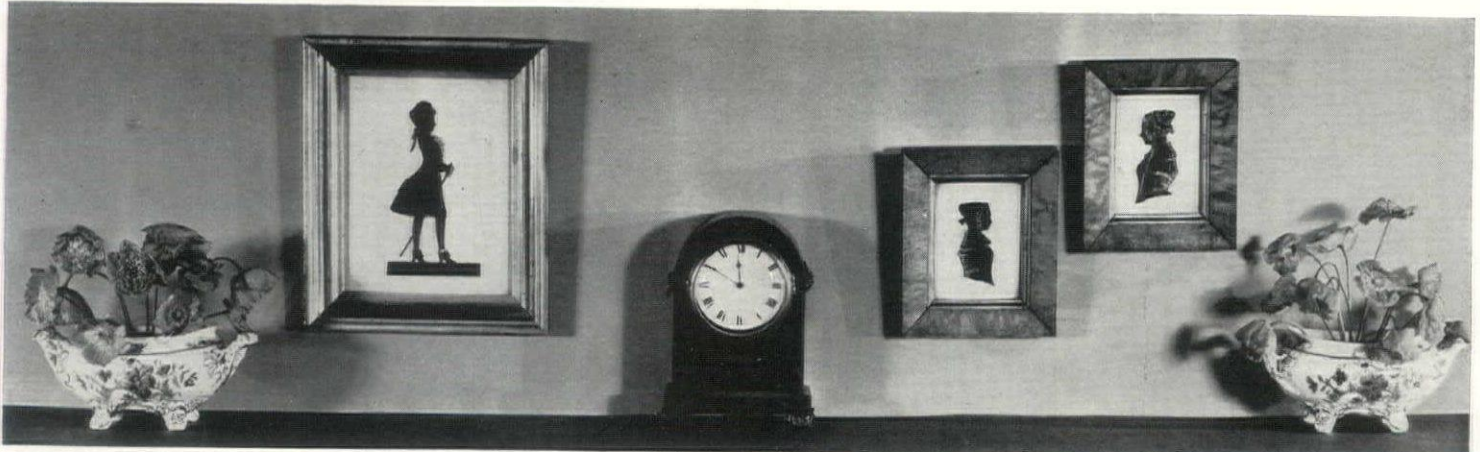
VICTORIAN MANTEL AND GARNITURE



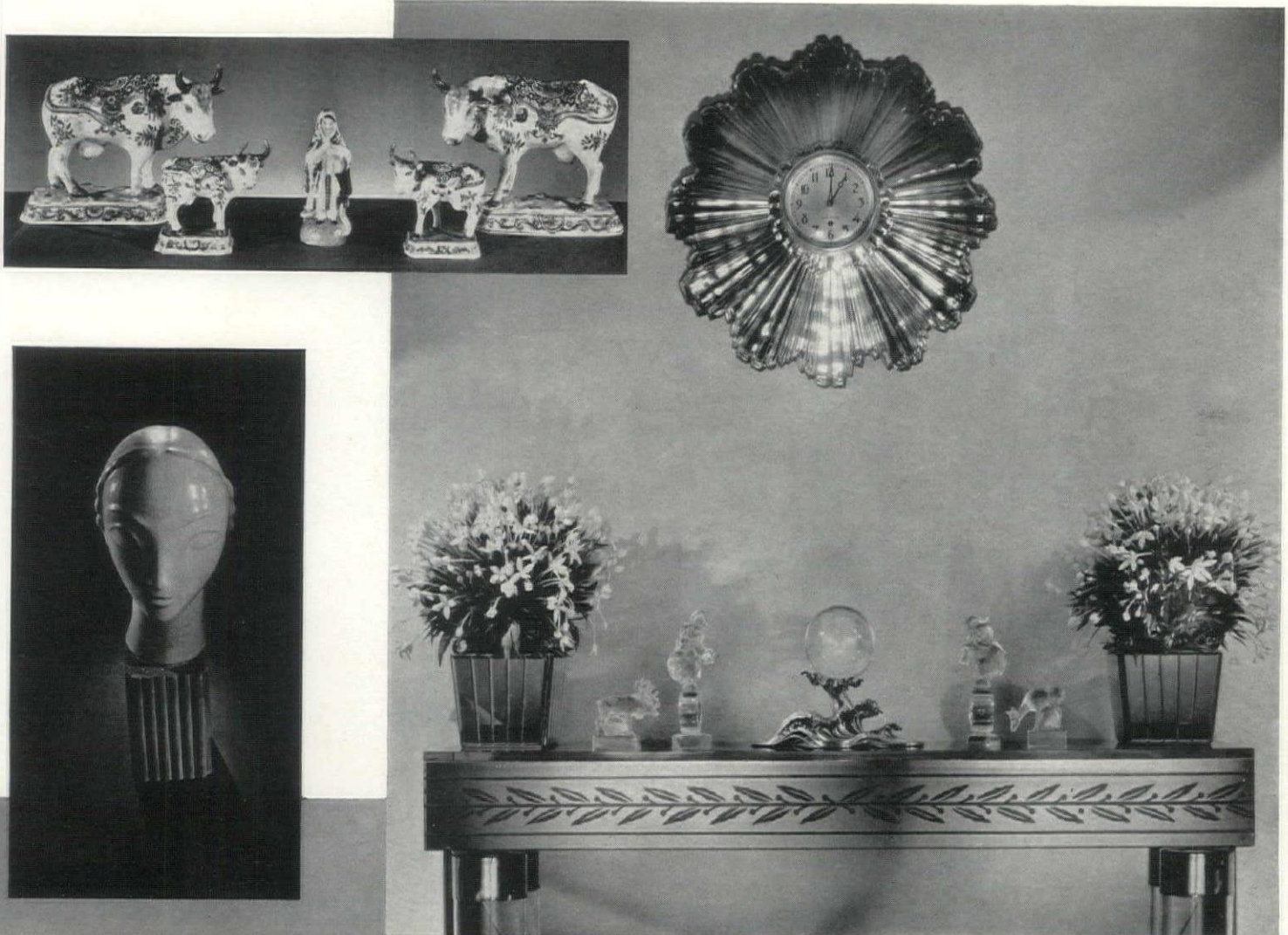
THIS fine Victorian mantel is marbled warm peach to match the alabaster urns flanking a low bowl—a striking mantel garniture against dark green walls. Alternative groups appear above. Top of page. Porcelain figurines with cornucopias, Rockingham dogs: Westport Antique Shop; bisque figurine: Jessie Leach Rector. Above. Blue and white vases: Bruce Butterfield; shadow box pictures of fruits and flowers in gilt frames: Westport Antique Shop



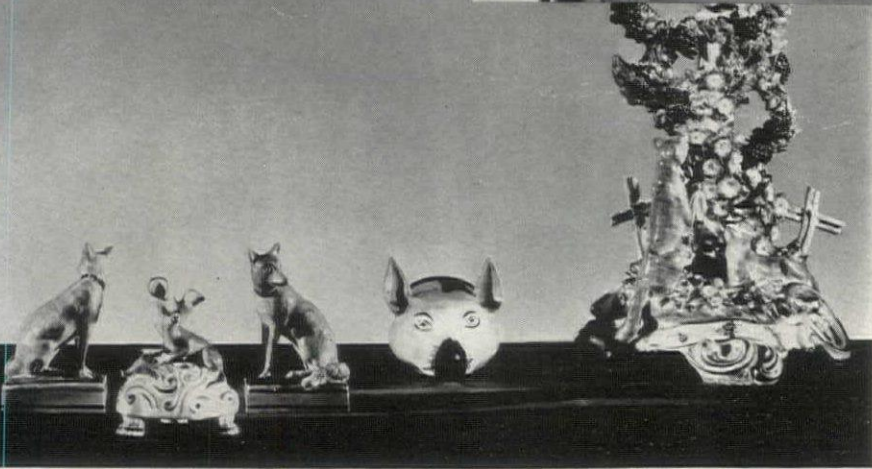
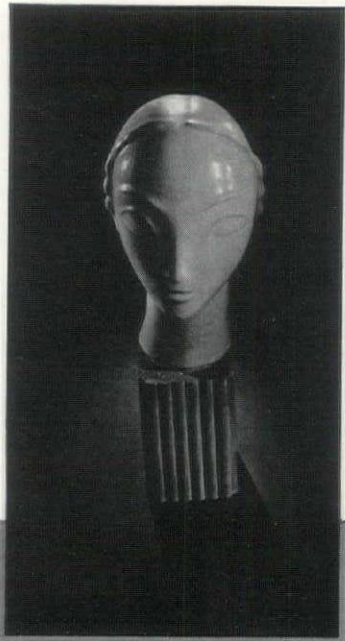
MARTIN BRUEHL



EARLY AMERICAN SIMPLICITY



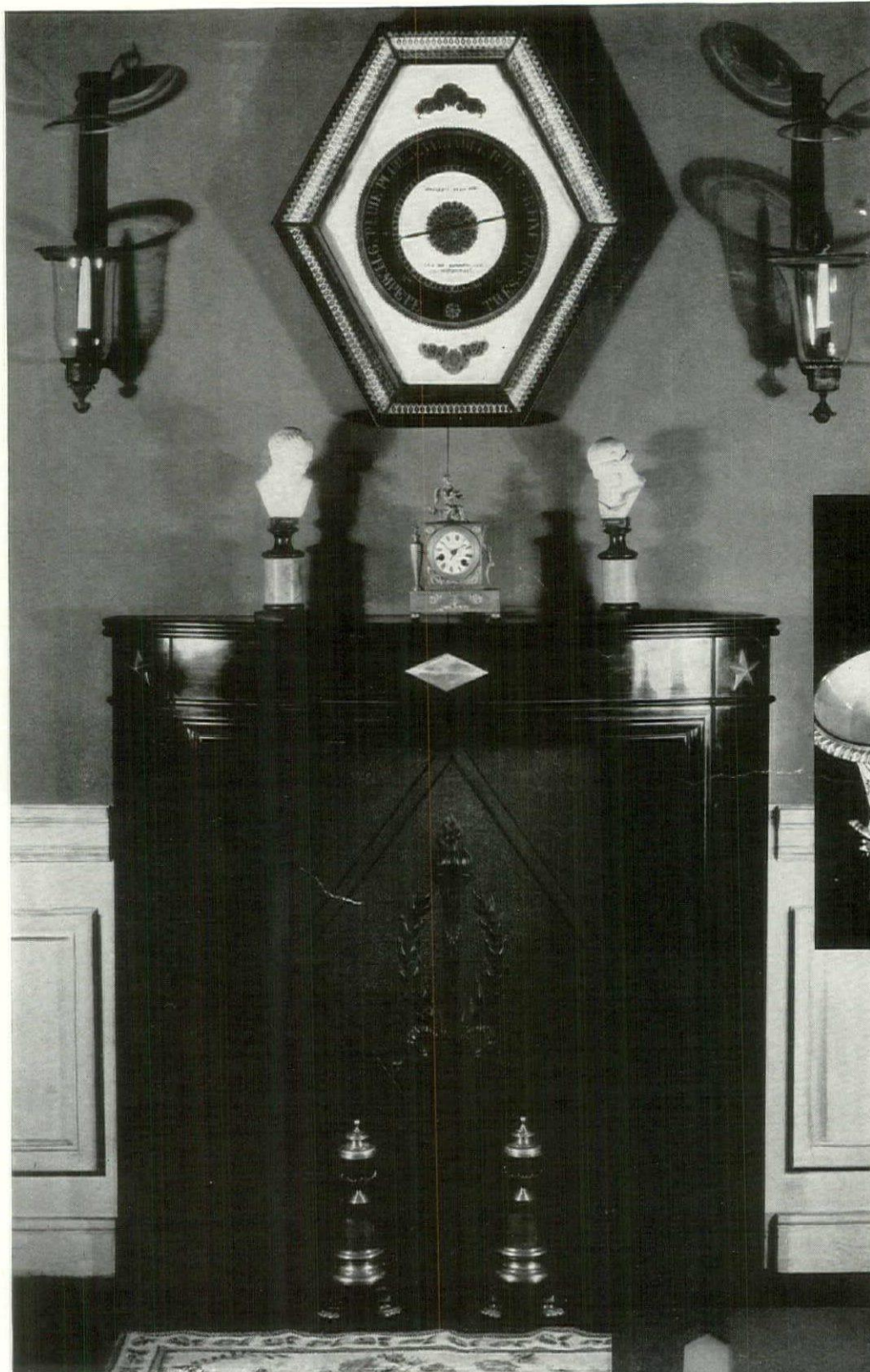
CRYSTALS ON GLASS MANTEL



18TH CENTURY ENGLISH THEME

TOP OF PAGE. Early American mantel with old treecns for flowers, antique clock, silhouettes in maple frames: Westport Antique Shop. China cows guard Red Riding Hood in the French provincial group: Blanche Storrs. Left, Chelsea candlesticks, fox heads: Blanche Storrs; Staffordshire dogs: Westport Antique

ABOVE. Glittering crystal arrangement on a modern glass mantel. Mirrored vases: Elsie de Wolfe; crystal ball and elephants: Yamanaka; crystal gazelles: Khouri. Mantel with cylinder columns and glass sunburst clock: Colwell. The terra cotta head, at the left, is another suggestion for a modern room

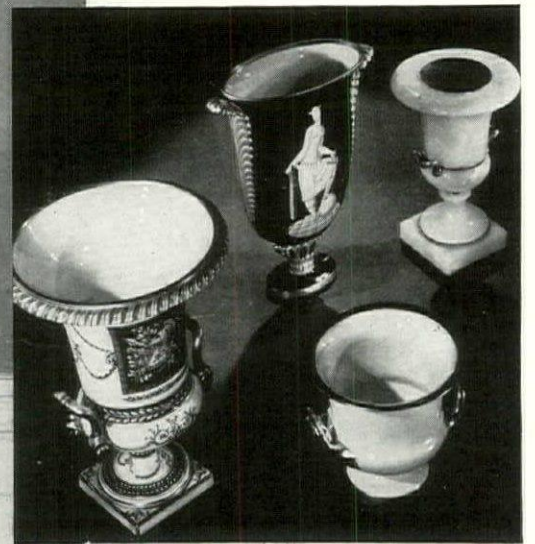


DIRECTOIRE ARRANGEMENT

New effects in mantel garniture  
keyed to the current vogue for  
the Empire and Classic modern

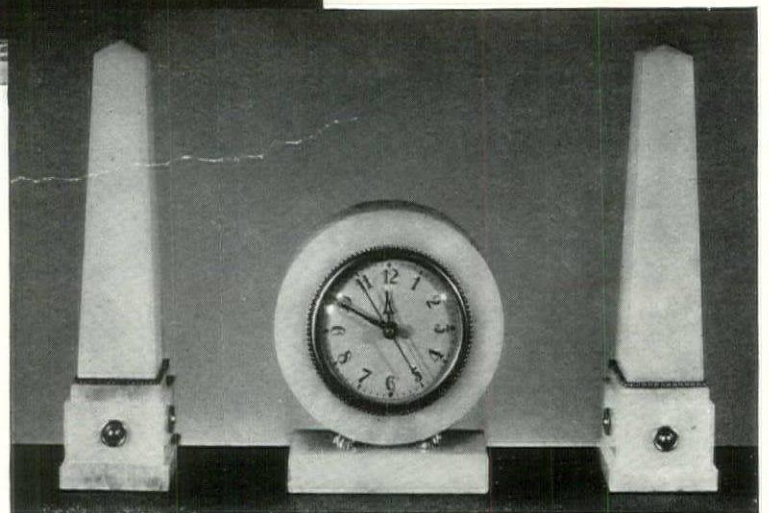
ON THE beautiful little black and gold Directoire mantel at left is a distinguished arrangement of busts and clock, all small objects on account of the scale of the mantel. Over it hangs a Directoire barometer. Pierre Dutel, decorator

AT THE bottom of this page is another suggestion for a small Directoire, Empire or modern mantel. The electric clock and obelisks in this smart group are made of creamy alabaster, ornamented with gilt mounts. Macy's



EMPIRE URNS

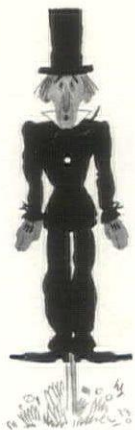
POTTERY urns, one of a pair, for Empire mantels. Top row. Dark blue with gold leaves and figure: Altman. Next, white alabaster, gilt mounts: Macy's. Lower row. Gold and red porcelain. From Blanche Storrs; white with gold band and handles. Olivette Falls



CLASSIC-MODERN GROUP

## Working off your pet peeves on the crows

By Harriet Moore



SO FAR nobody has done very much about scarecrows. The stylist has been making towels and glassware and perfume bottles beautiful and automobiles are stream-lined, but the scarecrow stands as always amid the corn, neglected and unkempt.

That, of course, seems the portion of scarecrows. To be unkempt is considered as necessary a part of being a scarecrow as to be smartly dressed is the requirement for a woman who attends a first night.

This legendary atmosphere is grounded, as are all such legends, in the usages of the dim past. Scarecrows are made to scare. If they represent a hick farmer, it presupposes that the crows

which pull up the young corn and the hawks that swoop down on chicken yards and the robins that steal the cherries and peck at the strawberries are all limited in their fears. Their inhibitions are narrowed down to gee-haw, native sons in overalls and battered straw hats.

Driving off such predatory birds has been one of the necessary diversions of rural life since time began. Small boys especially have always been enlisted for this work. An 18th Century English parson tells of how he paid six pence to the whooping boys—when the fruit was ripening in his orchard he employed country lads to shout and call in his orchard so that birds would be scared off. Among the early American Indians, the youngsters were given precisely the same task, in fact, aiming at these birds with a miniature bow and arrow was the way the Indian lads were first taught to shoot.

Evidently, at some time these boys revolted, refused to

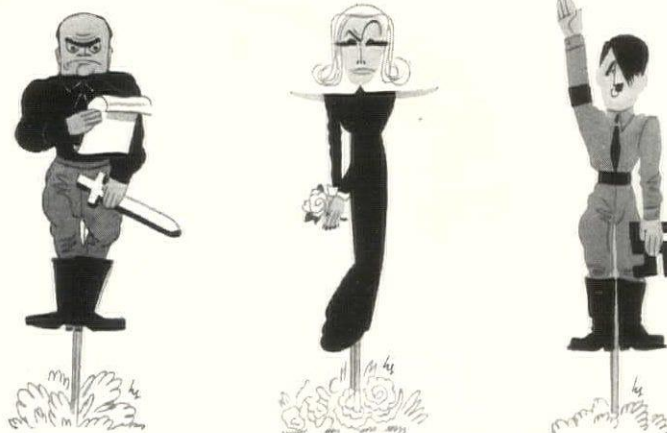
whoop around orchards or twang away at crows in the corn patch—and the scarecrow was invented to do their work. This might pass for a plausible explanation did not the ancestors of scarecrows go even farther back than any recent revolt of younglings. The scarecrow of today is a lineal descendant of the garden god set up by primitive man to ward off all the dangers that might befall his crop.

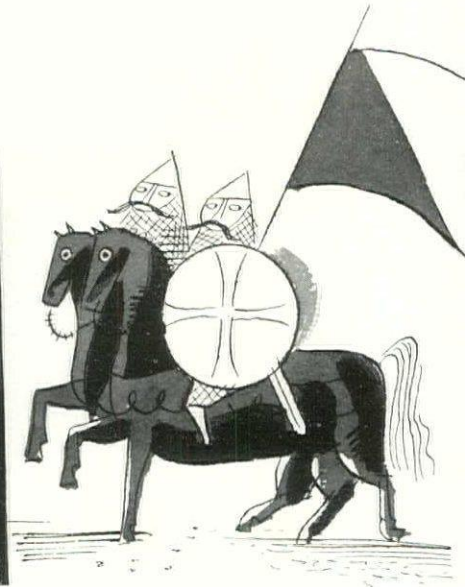
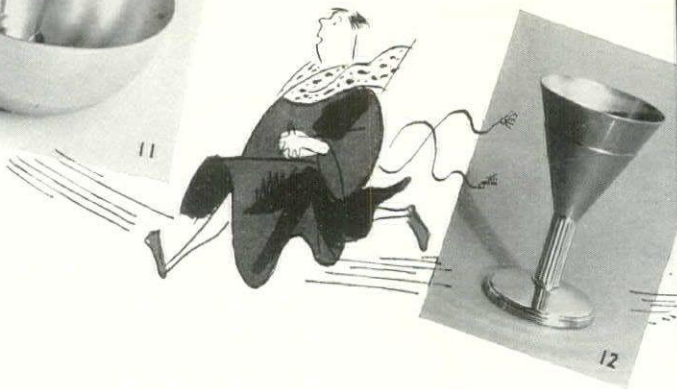
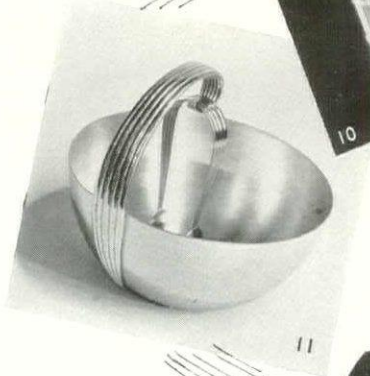
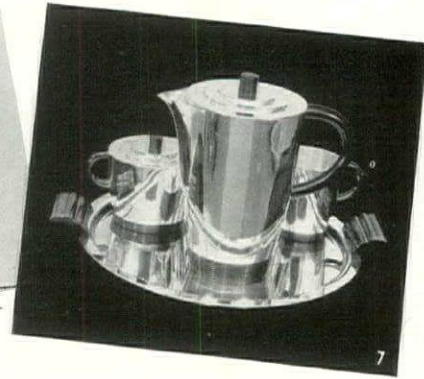
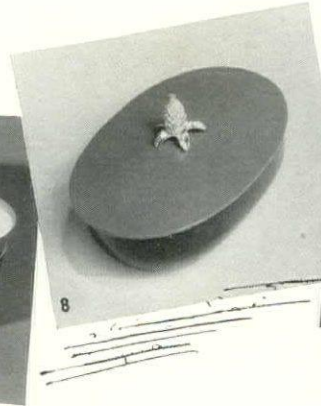
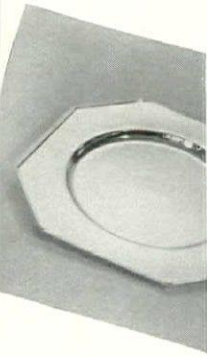
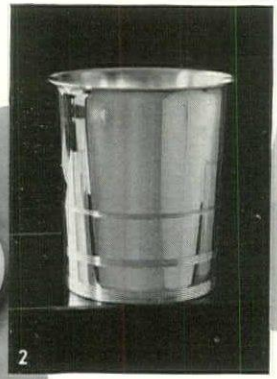
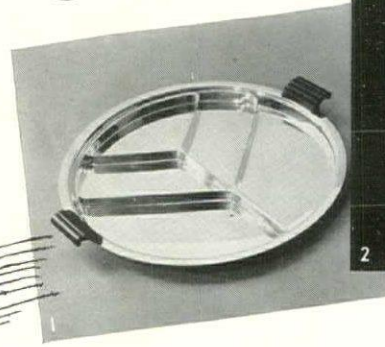
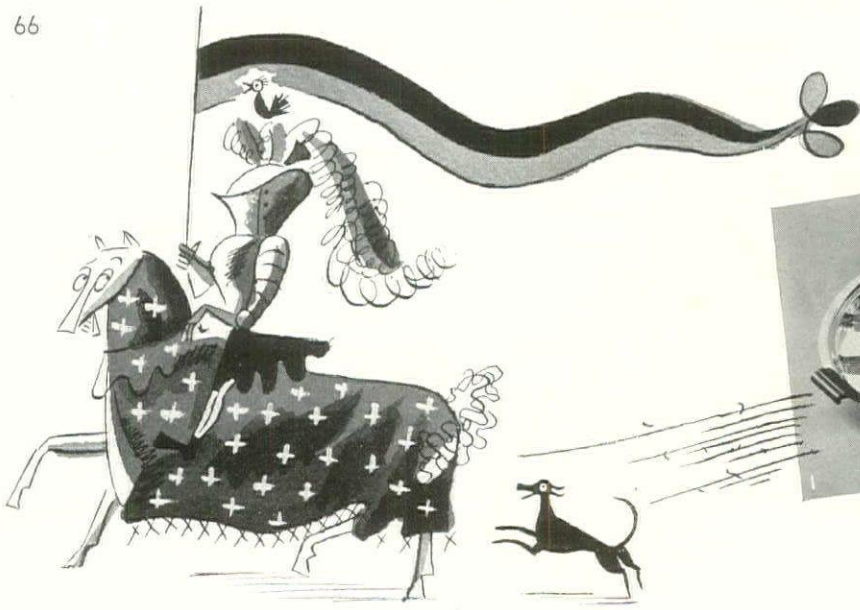
Outside that little fenced patch dwelt those unseen forces that swept man's home with fierce destruction—wind, lightning, torrential rain, flood, fire and the sinister heaving of the ground in earthquakes and the pest that blighted his growing plants, and the birds and animals that destroyed them. Fear of these phenomena of the natural world induced primitive man to create images of those forces for the purpose of worship and propitiation by sacrifice. He copied the familiar forms of human beings and animals and set them around his house and in his garden.

True, the farmer today has no notion of all this when he stuffs a pair of old overalls with straw and sets it up in his corn patch. His own daily garb is the most familiar thing he knows and he figures that the crows aren't so familiar. That's where he makes a mistake. The crows *are* familiar with his figure, and so they perch on the arms of the scarecrow and dive down for corn whenever it pleases them.

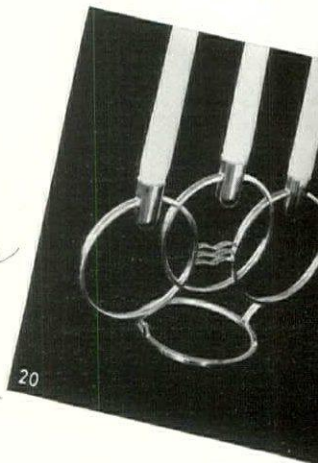
Recently scarecrows have achieved a new philosophy. Henry Stahlhut asks, if we must have them, why not make them amusing? Those who especially dislike mammy songs can have the Southern darky maiden pictured here, and those who are tired of continental peasants highly stylized, can have them also. Gimbel Brothers is offering these to the rurally minded public. They also have miniature scarecrows of the same species to put in window boxes.

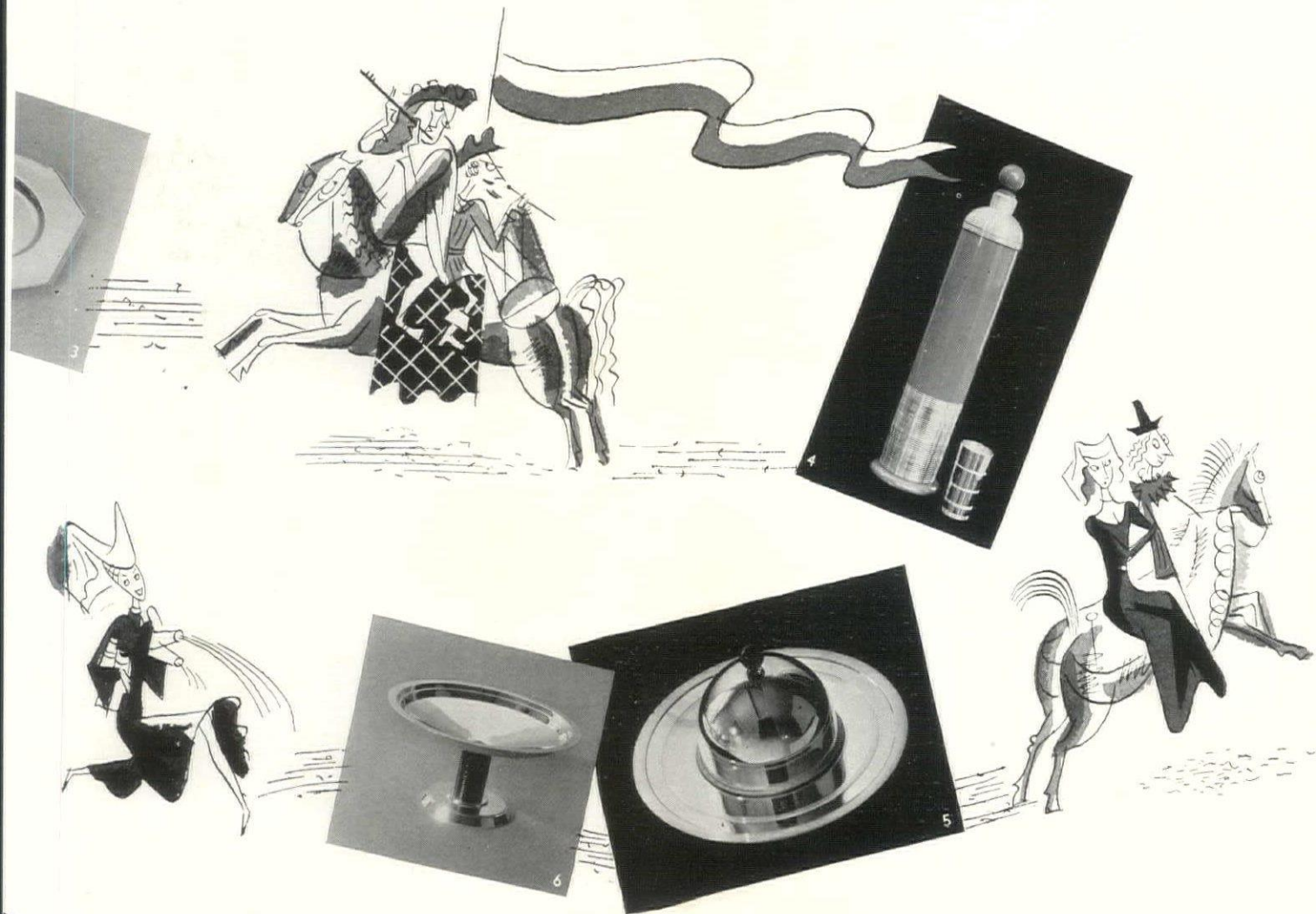
But Mr. Stahlhut goes even farther. He suggests that you might use your pet peeve for a scarecrow. If the memories of Prohibition still linger with you, make Old Man Dry drive off the crows, which he surely will. Or it may be Herr Hitler or the great Mussolini or even the langorous Nordic, Garbo. You make the frame out of wood, paint the face—and on wet Spring days, when you can't garden, sew the proper costume. It will be interesting to find what crows, robins, hawks and starlings think of these prominent personages.





# Parade of new Metals



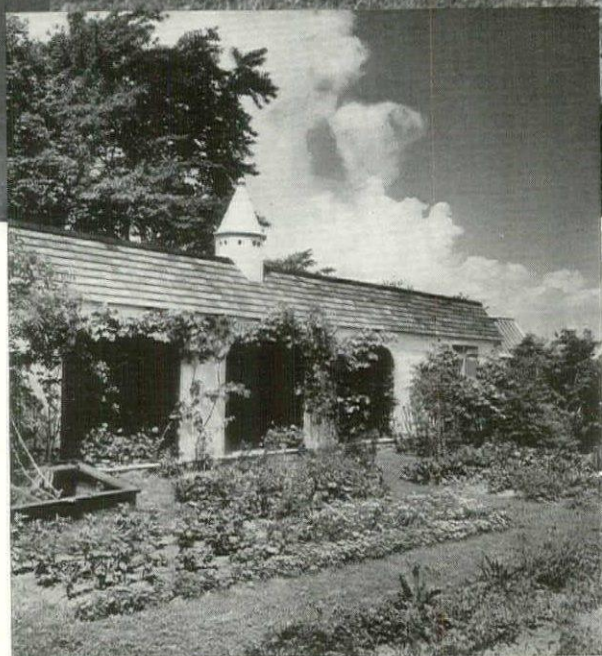
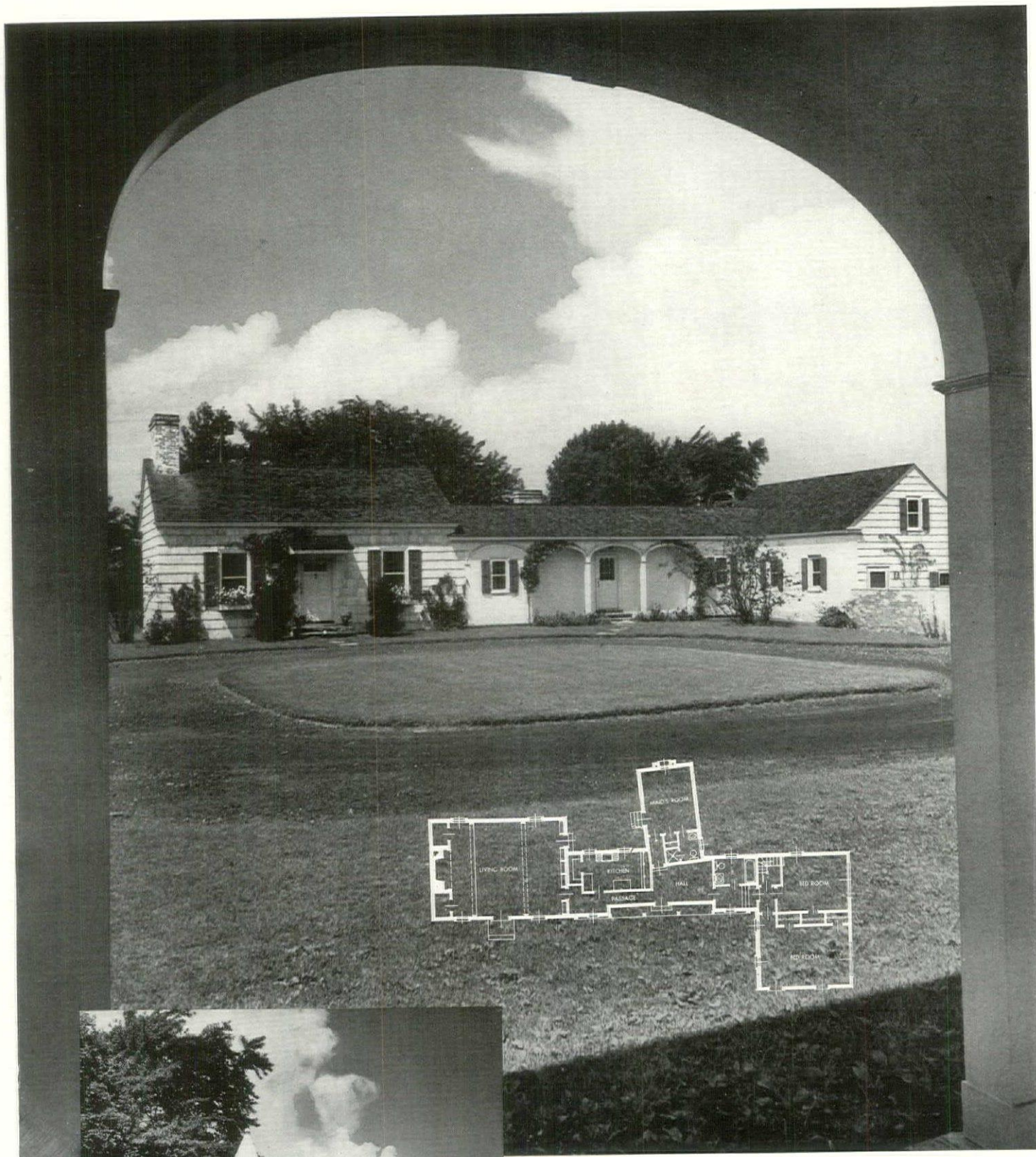


**SILVER PLATE.** In designing these new pieces for the International Silver Company, Lurelle Guild, through the medium of silver plate and colored enamel strikes a new and dramatic note in modern design. 1. Tray with black handles comes with or without dividing center section for canapés. 2. Regency wine cooler. 3. Regency service plate. 4. Cocktail shaker, 16 inches high, silver combined with red, blue, green or black enamel. 5. Cheese dish, wooden center section. 6. The black fluted column in this compote is a distinguished feature. 7. Coffee set with ebony black handles. 8. Cigarette box in red, black, green or yellow enamel, silver pineapple on cover. 9. Bowl, black base. 10. Water pitcher, black handle.

**CHROMIUM.** Exciting new designs in chromium, made by the Chase Brass & Copper Company, march in the third row of this parade of metals. 11. Ice bucket and tongs designed by Lurelle Guild. 12. Cocktail glass. 13. Martini mixer by Walter vonNessen. 14. Blue glass tray, chromium liqueur glasses. 15. Corn set, chromium pepper, salt and pitcher for melted butter on blue glass tray. 16. Two-tiered cocktail and canapé tray; napkins fit in rings on edge. Russel Wright designs.

**PEWTER.** Ending the parade in a blaze of glory is new pewter designed by Walter D. Teague for Marshall Field. 17. This bowl matches candelabra 20, at left. 18-19. Matching candelabra and compote.





ROBERT MACLEAN GLASGOW

### Guest house on a Connecticut estate

ON THE Darien, Conn., estate of Philip J. Warner an old milk house a few yards from the residence has been attractively transformed into the guest house above—a complete little residence. At left is shown a garden shelter that began as a chicken house

THE view above shows the guest house from the porch of Mr. Warner's home. The old milk house was made a living room and the other rooms added. The house is Colonial in character, with shingled walls. Frank J. Forster and R. A. Gallimore were the architects





THE guest house living room is the pleasantly informal sort of place that immediately sets one at ease. Deep, comfortable chairs are all about. A fireplace is situated at one end and bookshelves are built across the other. The woodwork of the room matches the mellow tones of the old beams and roof rafters. Immediately above is a close-up of the entrance doorway. The upper half of this divided door can be seen in the larger living room photograph

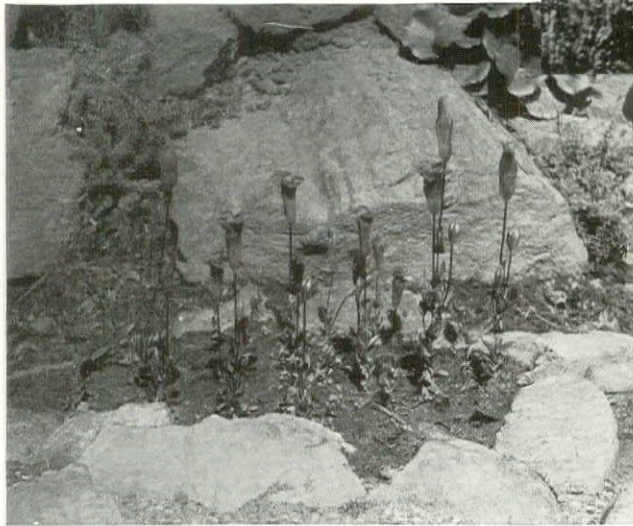




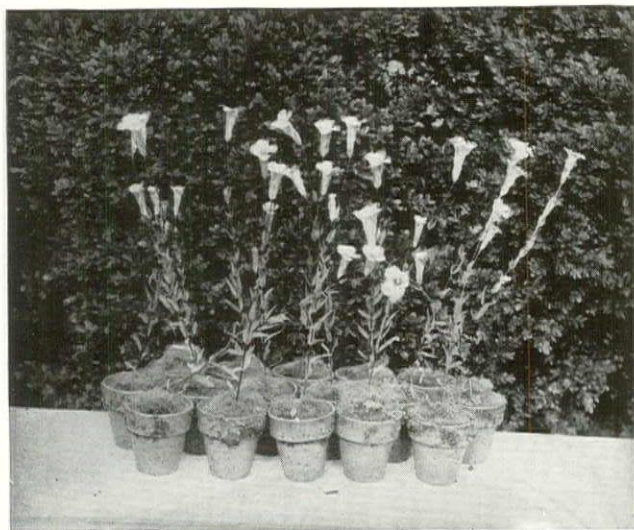
AS GROWN IN A COLDFRAME



POT PLANTS SUITABLY GROUPED



IN THE ROCK GARDEN



FLOWERING IN POTS

THE Fringed Gentian, long considered impossible of cultivation, has finally been tamed, as these photographs prove. Mr. Nearing, the author of the accompanying article, is one of the very few pioneers in this important horticultural achievement. Here he describes in detail his methods of cultivation and experiences

## Taming the Fringed Gentian

By G. G. Nearing

"OUR HEAVENLY Fringed Gentian which no man can tame," wrote Mrs. Wilder no longer ago than 1926.

Today we know that the wildflower of the poets not only can be but has been tamed. The cycle of life from seed through flower and seed to flower and seed again has been carried out in cultivation to the second generation.

Although the feat has been accomplished and repeated, and plants produced commercially, no discussion thus far published has given the details with enough thoroughness so that the average amateur can take up Fringed Gentian culture.

Hardly an American nature poet or prose-writing naturalist has failed to mention this famous autumn beauty, and none who named it has neglected to praise. The intense, clear azure petals flung open in defiance of October frost have for centuries challenged the pen to superlative statement.

The added mystery of its uncertain whereabouts, its appearances and disappearances, springing one year in prodigal profusion, gone the next, have piqued its lovers to something approaching worship.

Lately the advance of civilization, the plowing or burning of its haunts, ruthless destruction by flower gatherers who do not know that it wilts as soon as plucked, and that its folded petals never reopen—these new hazards to its existence have aroused a further interest. Interest led to attempts at cultivation, ending for the most part in failure.

But some few of us more fortunate than the rest have succeeded, succeeded so completely that the mystery would seem to be, not how success was achieved, but how failure persisted so long. And yet one wrong step may completely ruin the entire year's crop of plants.

Cultivation is easy only when all (Continued on page 96)

## Give your plumbing system a chance

IT IS an inherited trait of the present generation to be afraid of plumbers' bills. We suffer from the experiences of our forebears. Whenever anything happens that means a plumber must be called, we fearfully remember the old jokes as we look up his number in the phone book. But things are really different today. Standards and methods have changed very much for the better. More of the installations of plumbing are good, and instead of having breakdowns and leaks that damage whole parts of the house, we are usually confronted only with the effects of ordinary wear and tear due to usage, and the carelessness that expects too much of a plumbing system. While most modern plumbing fixtures are finished with acid-proof enamel, this is no reason why they should be cleaned with an abrasive or a strong acid; nor because practically all exposed metal parts are chromium-plated, should they be expected to remain bright without an occasional cleaning. Experience and common sense are sometimes a rare combination, but both are needed if one owns a house and wants to take the proper care of it.

**A** PLUMBING system is made up of pipes and valves, tanks and traps, pipes that are hidden in the ground or in walls and floors, and pipes that are exposed. Each length of pipe is attached to another with an appropriate kind of joint, which is meant to stay tight and usually does. There are water pipes, soil or sewer pipes and vent pipes. Water pipes are usually brass or copper, sewer pipes cast iron, and vent pipes galvanized wrought iron or cast iron. The water is brought in underground from the street and then distributed to all the fixtures and the domestic hot water heating system. Soil pipes carry away the waste to the sewer or septic system and are ventilated with fresh air by the vent pipes. On each fixture, and at the end of the soil line where it leaves the house, are traps or water-seals which, in connection with the vent pipes, prevent sewer odors or gas from penetrating into the house. Along the sewer lines in the cellar, or wherever the pipes are accessible, are screw-capped outlets called clean-outs, set there for cleaning purposes. All of the pipes are pitched so that water will flow away readily. Water pipes are valved in the basement for easy emptying. Everywhere on the water pipes are valves put there so that a washer may be removed or a repair made without disturbing the entire system, just as the clean-outs are

placed in the sewer pipe. Modern plumbing is planned for ease of maintenance, and intelligent maintenance is expected.

There are three evils to beware of in a plumbing system—waste of water, stoppage in sewer lines, and noise. Water is expensive, whether it comes from a city supply or is pumped from your own well. If one would realize that a small stream the size of the lead in an ordinary pencil, under average pressure dissipates more than 100 gallons of water in twenty-four hours, he would be impelled to look after faulty faucets, especially if the water he uses comes through a meter. A leak in a faucet is not only wasteful, but if allowed to continue will in time wear away the metal seat of the valve. Most leaks are from faucets or valves where the elastic packing has worn out. After a house has been in use for a while, one seldom finds leaks at a pipe joint, but faucets and valves do require constant watching.

Any sewer line is liable to stoppage, either through carelessness or lack of pitch in the horizontal pipes. One of the main causes of stopping of a pipe is grease from the kitchen sink, which gradually accumulates on the sides of the pipe until it is closed up. A prevention and a cure is the regular use of one of several materials on the market which are usually made up of crystals of strong lye. If once a week a can of this is put down the waste of the sink with hot water the pipes will be kept free. A major stoppage in the sewer means a hurry-call for the plumber. Usually the trouble is at the main trap, but anyway it is soon found and remedied by an experienced man, seldom, however, by the amateur plumber who does well if he keeps faucets and valves from leaking.

**N**OISE is sometimes a difficult problem. In the houses that are being built, every precaution possible is taken to keep plumbing system noises at a minimum. Pressure regulating valves to maintain a definite water pressure, air cushions at each faucet to prevent pounding, the insulation of water and soil pipes in partitions and floors, and silent fixtures are methods that are being used to reduce noise. No person owning an old house wants to tear out partitions and pipes just to make his plumbing quiet. Whatever he does must be done by a mechanic, and each problem is different from the other. The general rule, however, is to check on water pressure, look over valves and faucets and then do whatever insulation is possible. High pressure, obsolete fixtures and soil lines without insulation

By Julius Gregory

are generally the reasons for noise in the plumbing system of an old house.

In parts of the country where there is no sewer in the street, it is common practice to drain the sewage from the house into a septic system, which if properly designed and installed will operate without much attention on the part of the owner. No such system, however, should be allowed to go more than a year without a thorough inspection and cleaning out by a good man who knows what to do.

In the domestic hot water system, the temperature of the water should not be allowed to go much over 140 degrees, and whatever kind of heating one has, the heating unit should be cleaned out regularly at least once a year. Most troubles with hot water come from insufficient heating apparatus or too small a storage tank, if there is one. Lack of insulation on hot water pipes also means waste of fuel.

**A**LL waters attack iron and the other metals in varying degrees, but some are particularly aggressive in this respect and will so corrode an iron piping system that it fills with rust deposits and the pipes become useless and must be replaced. Rusty water from the taps and decreased flow are indications that this corrosion is taking place. The corrosiveness of a water depends largely on its content of dissolved alkaline mineral salts, and generally speaking the purest waters are the most corrosive. While brass pipe is much more resistant than iron, it also is attacked by some waters that dissolve the zinc from the alloy. A blue or green discoloration is an indication of this. It is possible to stop such action on either iron or brass, and save the cost of replacing the piping by the use of an apparatus that feeds a minute amount of a neutralizing solution into the water as it flows into the house. In case of any question whatever of water affecting the pipes, one should look into the matter thoroughly in order to try and save the cost of replacing the old pipe with new.

In the suburban district of New York, the usual minimum charge for a plumber to go to a house and make a small repair runs from two to three dollars. That is what it would cost for a faucet washer or a minor stoppage in the sewer. In half a day of the plumber's time, an average size house can be (Continued on page 84)

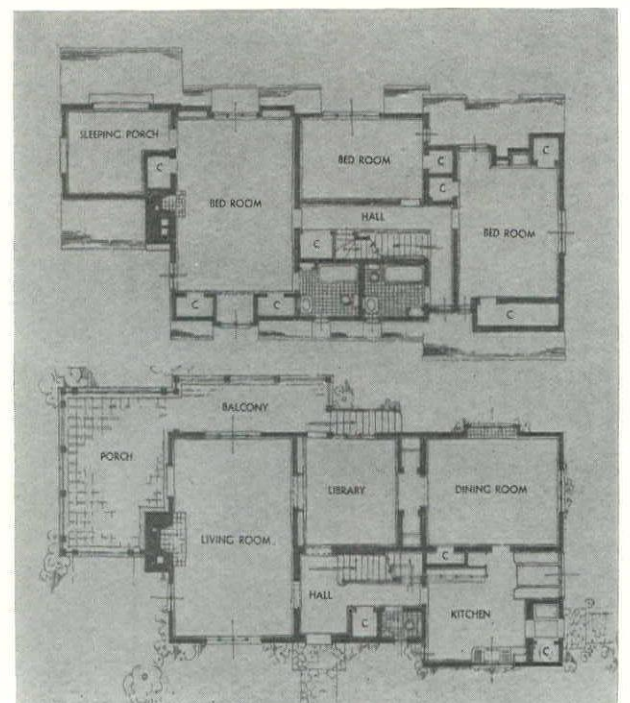


ADOLPH STUDLEY, JR.

## An English cottage that climbs a hillside

BUILT on the crest of a hillside, with the porch unit overhanging enough to allow a garage below, the home of Dr. George Reese Satterlee at Riverdale, N. Y. literally appears to climb the hill. Above are two views of the front face. Julius Gregory, architect

TO THE right above is the rear, showing the balcony that connects with the front porch. Inside the front entrance is a small stair hall, with a squarish library behind. A house-depth living room is at left; to the right are kitchen and dining room



## Pen portraits—a hobby for writers

IN A search for calligraphy portraits, which are harder to find than one would imagine, the author visited the Kunstgewerbe Museum in Berlin. She was put in charge of a polite and later slightly bored curator, who tried to understand for what she was asking him. Finally, after she had made a poor and hasty sketch, his expression lightened, and saying: "Ach! you mean the pictures made with pen strokes, with *Schnarkeln!*" he led her to the few the Museum possessed. So here is a record of some of the *Schnarkeln* discovered in Germany and the flourishes and curlicues from other countries.

Before looking at the pictures, however, let us look back and see what led to the production of this quaint style of portraiture and illustration.

All nations once had their adepts in the craft of artistic handwriting, which we call calligraphy, but it was especially in transcribing their precepts on religion that the most beautiful writing and the luxury of ornamentation were employed. The Arabs inscribed the first revelations of the Koran about 622 A.D. and the Persians and Turks have preserved many early manuscripts. In Europe, this work was generally done in the monasteries, the monks and scribes often dedicating a lifetime to perfecting themselves in this labor of love, as we can judge by the magnificent work done on vellum sheets, which when a number were completed and were tied or fastened together, became a volume.

The lettering was perfect and often embellished with initial letters illuminated with color and gold leaf, as well as by exquisitely painted miniatures.

In the 15th Century, the art of writing, as practiced after centuries of apprenticeship by the monastic writers, reached its apex, only to receive a deathblow by the invention of the printing press. Gutenberg of Mayence, to whom is ascribed the invention, printed his first dated pamphlet in 1451. Caxton, an Englishman, printed the first book in English at Westminster about 1477, and about a century and a half later, in 1638, the first printing press was brought from England to this country—to Harvard College.

When the Church adopted the new craft for its service books and religious treatises, there was less and less demand for artistic calligraphy. But more and more the custom of general correspondence grew and public scribes were employed to conduct it. A custom that has continued in many places even to this day, where in the picturesque market places of Italy, Spain, France, Morocco, Tunis and Egypt, public scribes can be seen taking down letters.

To further meet changing conditions, the scribes began to teach their profession to laymen, who found corresponding with distant friends or business connections without the intervention of a third person a useful and agreeable accomplishment.

With few opportunities of employment, using the printing that had hurt them,

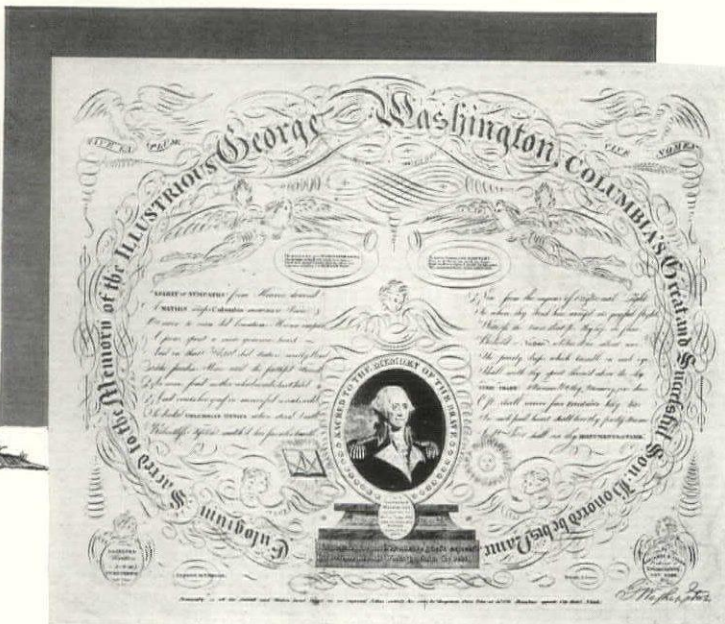


By Mary Martin

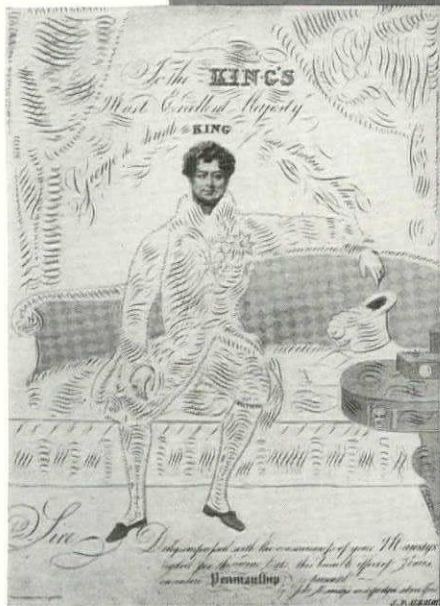
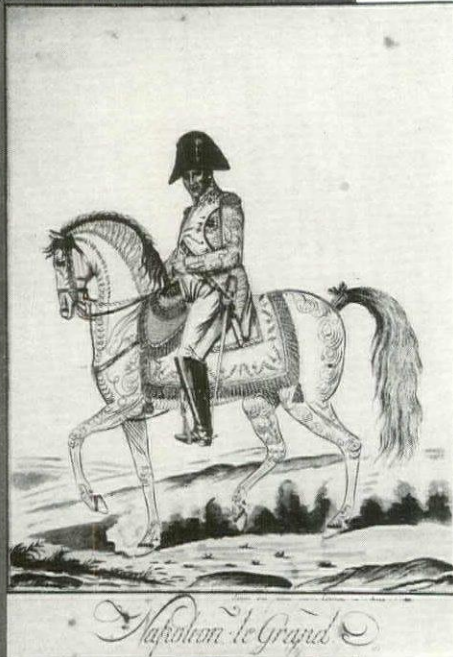
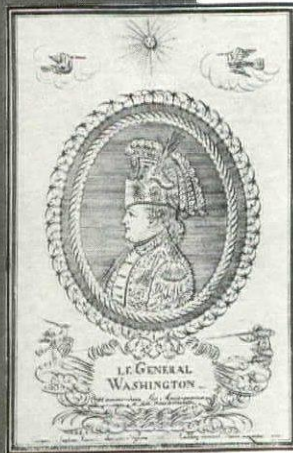
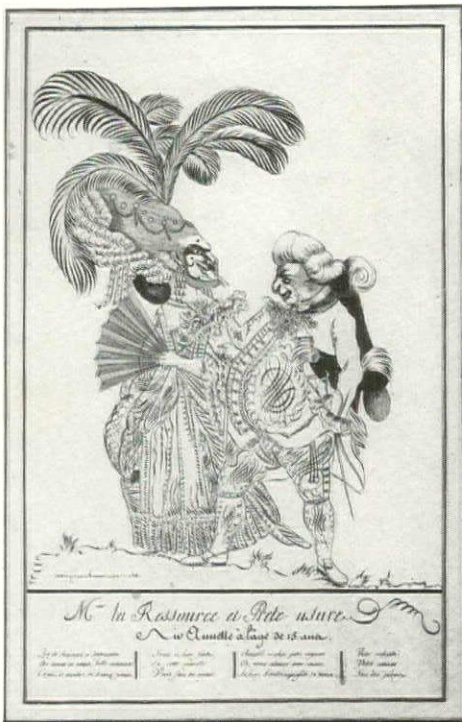
many of the scribes began to publish books on their art. These contain directions, beginning with the cutting of the quill pens and mixing the ink, to the forming of the letters of the alphabets and numerals. Pages of the different styles and sizes of letters follow. Many of the books also have sections devoted to decorative designs, human figures, cherubs, flowers, beasts, birds and fishes, in an amazing variety, all done in pen strokes and flourishes, showing the author's proficiency in lettering and also his "ingenuity in making up divers curious figures."

The writing books make a fascinating and interesting study. The author has seen the fine collections of them at the Metropolitan Museum of Art in New York, the Boston Museum of Fine Arts, the Bibliothèque Nationale in Paris and the Kunstgewerbe Museum in Berlin.

The earliest one examined was by a Spaniard, Ignacio Perez, printed in Madrid in 1599. The second was also by a Spaniard, who published his work in five parts from 1616 to 1630, and entitled it, *Arte de Escribir*. The author, Pedro Diaz Morante, was a real personality and his books contain many details of his life. He considered "that God has been pleased to make me the instrument for giving to the world the true art of writing with all its fundamentals, conciseness, dexterity, and grace, in order that from this day on there need be no bad writers." Continuing, he asserts "indeed Princes and Gentlemen will learn with rapidity and pleasure and from today will be good penmen." The illustration at the head of the page shows



AT THE top of page is shown an allegorical subject by Pedro Diaz Morante executed between 1616 and 1630. To the left is a portrait of Washington used in an advertisement by Benjamin O. Tyler of New York in 1817. Beyond this is a sketch of Voltaire made in 1770



his skill in line and lettering. Two fierce dogs spring at each other below the legend: "Nothing bites so much as anger."

The third is a Dutch book by Spreghel, called *Der Schryfkonst*, 1605, and a fourth in Italian, printed in Florence in 1797. There are also French, German and English ones of about the same period.

One by a Frenchman, the Sieur Verrier, published in 1724, is advertised as being useful not alone to scribes, but to engravers, painters, sculptors, gold-workers, embroiderers, locksmiths, and all and sundry who work with designs. It shows sheet after sheet of alphabets and designs which could be used today. There is an English album by Edward Cocker, called *Art's Glory or the Pen Man's Treasury*, London, 1674. His designs are used to ornament verses and axioms of an uplifting character.

The famous Samuel Pepys made a Collection of Calligraphical Books, now preserved in the Pepysian Library at Magdalene College, Cambridge. He considered John Ayers an outstanding craftsman and from his first copy-book, entitled *The à la Mode Secrétaire*, published in 1680, one can agree with him. It contains an attractive portrait of the author, who looks as if penmanship had proved a lucrative profession indeed.

In 1817 Benjamin O. Tyler at 126 Broadway, opposite City Hotel, New York, surrounded an engraved portrait of Washington with verses ornamented by cherubs blowing trumpets and other devices of fame embellished with marvelous scrolls. All this to advertise that he taught "Penmanship in all the Ancient and Modern hands in an improved Style (entirely his own)".

These lesson books continued to be written and printed well into the 20th Century. Antonio Sella published in Rome in 1862 an elaborate treatise on *Calligraphie*. Succeeding pages show the methods of Chaldean, Syrian, Arabian, Turkish and Persian work and one devoted to the *metodo Americano* describes the way to hold the pen and to form the letters.

As late as 1878 Professor G. A. Gaskill published in New York, *Gaskill's Complete Compendium of Elegant Writing*, a volume now owned by the Library of Cornell University, Ithaca. It offered a new series for self-instruction in the counting

**NAPOLÉON BONAPARTE**, Frederick the Great, George Washington, George IV of England and the figurative characters of Miss Wealth and Mr. Moneylender are shown at left, as they were delineated by some of the most talented calligraphers of the 18th and 19th Centuries

room, the office and at the home fireside. He considered writing of the utmost importance, as:

“One ink drop on a solitary thought  
Hath moved the mind of millions.”

In the course of many years, the teachers of writing, both by their labors in instructing and by their writing books have succeeded in their profession, for handwriting is now a universal and necessary accomplishment and generally little can be said of it, save that it is sometimes legible. Only in rare cases can it be considered an art.

The invention of the typewriter is the most recent menace to handwriting. But even in our progressive and mechanically-minded country, the custom of having legal documents, state papers and genealogical records, which do not require multiplication, hand written, is still customary, so that good writing is still in demand and skillful writers continue to practice the profession.

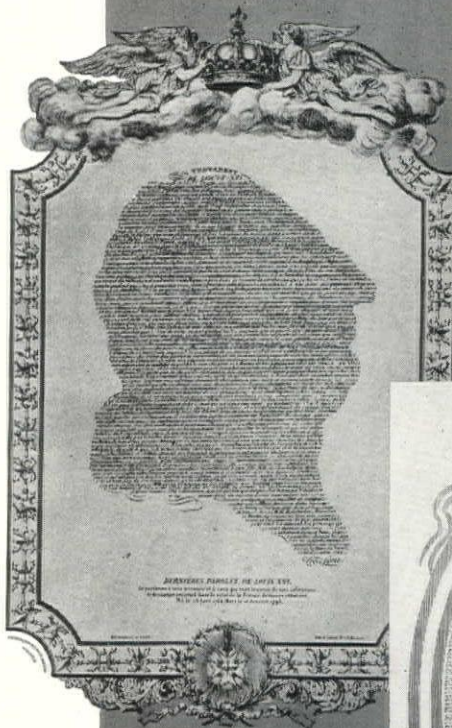
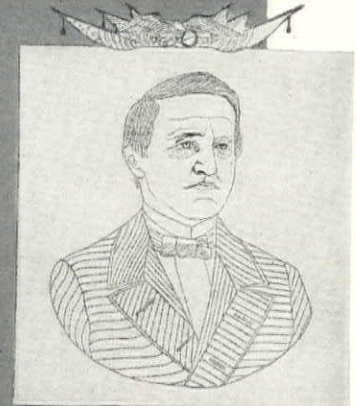
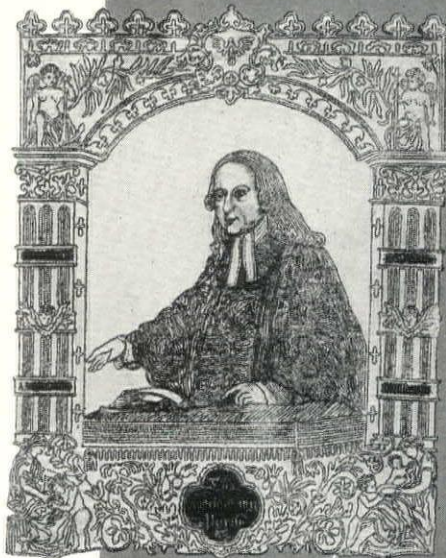
The author knows of two young students who earned the money for their college tuition by copying legal documents in clear round script. Wills were the last to succumb to the typewriter, as diplomas did to the printing press.

Always seeking for new methods of livelihood and artistic outlet, calligraphers, as well as others, began making portraits with pen lines and flourishes, scrolls, spirals and curlicues, all shaded and blended to form a realistic, if unconventional portrait.

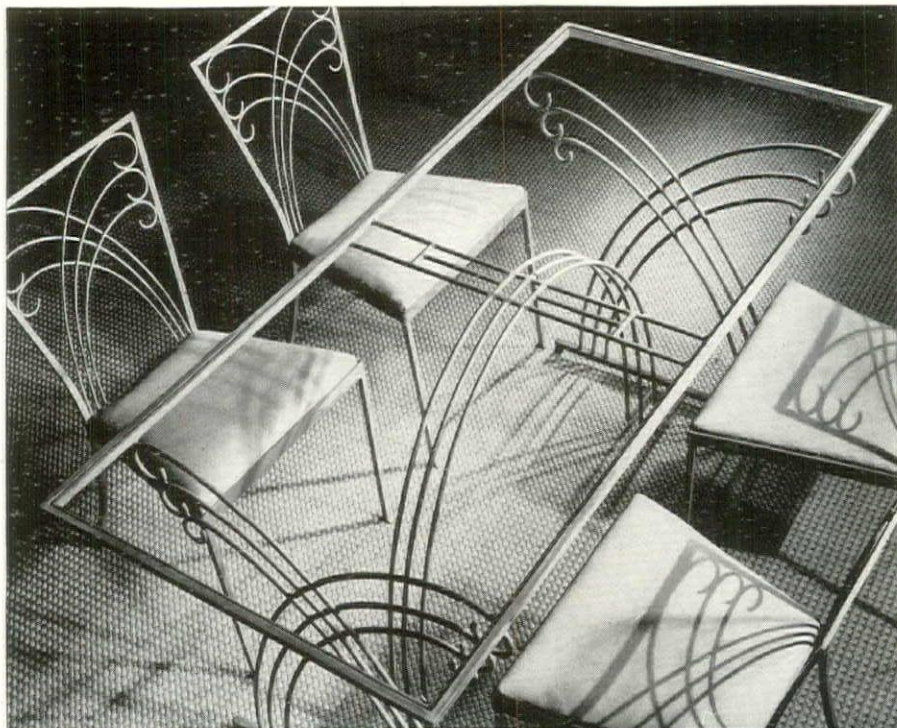
The earliest example of this fashion procured for the author's collection is the portrait of Voltaire which is shown on page 73, drawn about 1770. The artist, Pierre Laurent Auvrest, was born in Paris in 1736. He was not a writing master, but an engraver, and his pictures show skilled drawing in line and portraiture. He worked in Paris and Bâle, one example of his work, shown, is signed there in 1779. It is a caricature of Miss Wealth and Mr. Moneylender. The author owns the original pen and ink drawing, which of course is more interesting than the engraved copies made of these pictures. A later work, probably done in 1807, is the spirited portrait of Napoleon on horseback.

The heavily embroidered coats and gowns of this (Continued on page 89)

**PEN** sketches on this page are selections from Europe and America during 18th, 19th and 20th Centuries, beginning with Charles III of Spain and ending with Maréchal Foch. In between are Napoleon, John Wesley, Governor Samuel Tilden of New York and Louis XVI



## Latest news in iron and wire for one more spring

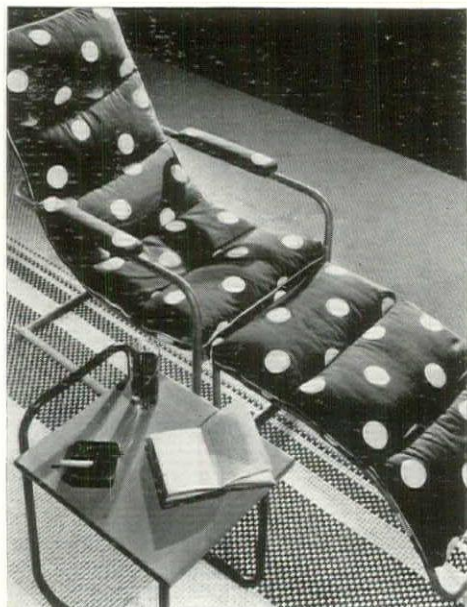


### Crocus yellow swirls

**B**RIGHT, strong color is the spring song in metal furniture. Vermillion, lemon, pink, sapphire, emerald, brown and gunmetal are among the new effects. The group at left, a symphony in swirls, is iron painted crocus yellow. Designed by Mary Ryan, Abercrombie & Fitch

### Gray and vermillion

**T**HE group at the left below shows the current vogue for dark, strong color in metal furniture. The comfortable chair in two sections is tubing painted gunmetal gray. Cushion is vermillion splashed with white polka dots. Designed by Gilbert Rohde for the Troy Sunshade Company



### Rope and polka dot

**R**ED and white, one of the smartest indoor combinations, now invades the garden. At right is a Ficks Reed group in this brilliant coloring. Under the white umbrella, ornamented with big red polka dots, is a metal garden table with vermillion top. The white metal chairs have seats and backs of red rope: Abercrombie & Fitch. On the table is modern white china from Rena Rosenthal, and Libbey glasses with a bubble pattern in vermillion from Altman's. The white and black and white striped sisal rugs are Hodges designs from Lord & Taylor

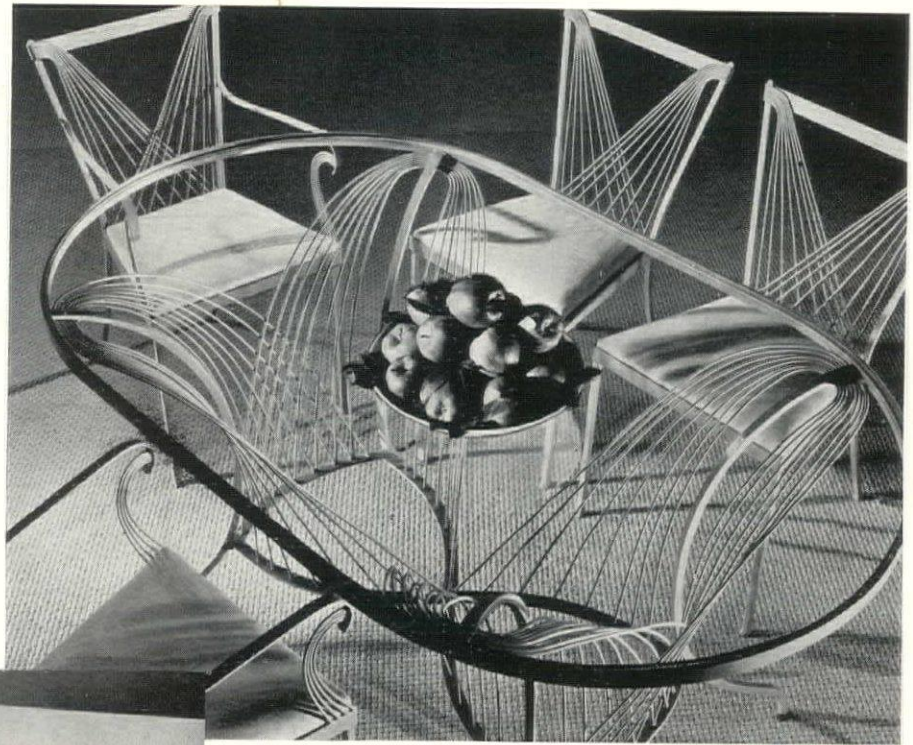


NYHOLM-PHILLIPS



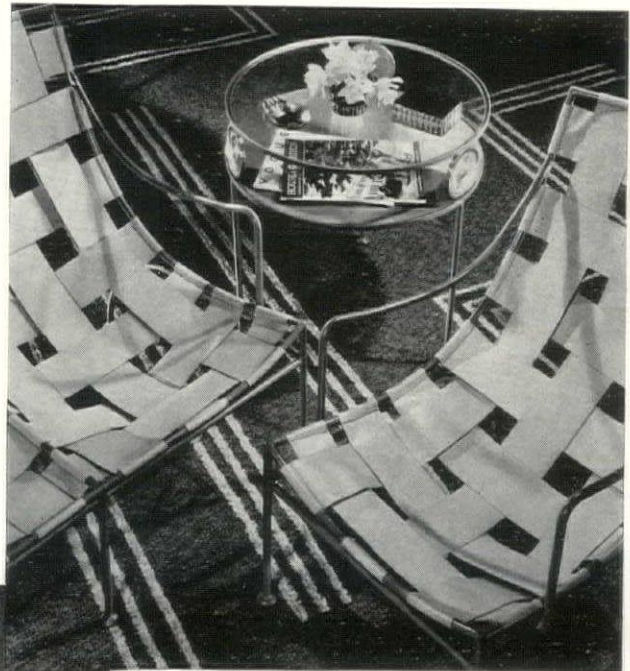
**Rhythm in pink**

SWIRLS of slim wire painted Grecian pink make the exciting terrace group at right, designed by Mary Ryan. The oval, glass-topped table measures 60 inches; chair seats are covered in white pigskin-grain fabricoid: Arden Studios. White sisal Hodges rug from Lord & Taylor



**In lemon yellow**

NOTHING is gayer for garden or terrace than the brilliant accent of yellow in furniture or awnings. Below are new iron pieces in a vivid lemon tone. The design of overlapping straps, and the crystal ball in the base of the graceful little table are delightful details. From Macy's



**Pigskin and brown**

VERY comfortable are the chair and settee above made of interlaced strips of natural pigskin on metal frames painted Havana brown. Brass discs decorate the glass and metal table. Brown linen rug with stripes of white fringe: Macy's

**Iron and cane**

NATURAL cane is cleverly combined with white iron in the group at left. Look at the smart chair backs with cane insets, and the graceful curves of the glass-topped table: Macy's. Accessories in these pictures: Rena Rosenthal

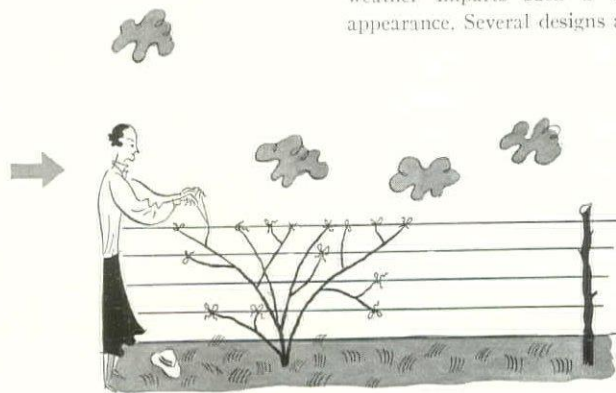
## A TIMELY MISCELLANY OF GARDEN IDEAS



**E**ARLY spring, before growth begins, is the time to prune bush Roses. The details of procedure with the various types cannot be adequately described in this brief space, so unless you are fully conversant with them, better look them up in a good Rose culture book. Let it be said here that a primary purpose in pruning is to induce productive wood



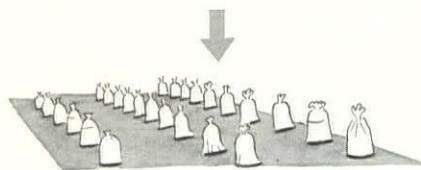
**J**USTLY to be listed as Darn Nuisances in the garden are berried cane fruits, such as Blackberries and Raspberries, which have been allowed to grow for a few years as the Good Lord wills. Not only do such plantings make a well-nigh impenetrable mess; they also quite frequently bear fewer and poorer berries than if they had been properly cared for. One of the best ways to keep them and yourself out of trouble is to set up a four-foot trellis of wire strands to which the canes can be tied to keep them from sagging this way and that under the weight of fruit. Such a plan greatly simplifies harvesting



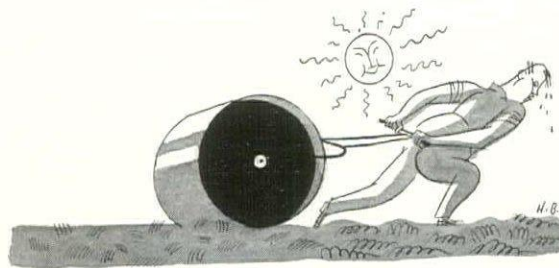
**P**LANT protectors may not improve the esthetic appearance of your Eggplants, Tomatoes, Melons and other tender vegetables, but they do add to your peace of mind when the weather turns unexpectedly cold, windy or unseasonably hot. Made of cloth on wooden frames



**A**NOTHER useful early-season garden gadget is the individual forcer made of heavy waxed board with a glass front to admit the sunlight. It's a collapsible affair made to last for several years, and it is excellent for giving a strong, safe start to plants weeks ahead of time



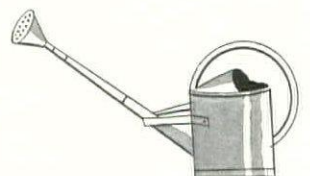
**R**ATHER more strenuous than Rose pruning is that other early spring activity, rolling the lawn. After the stress of alternate freezings and thawings the turf is sure to be more or less bumpy and uneven, a condition which only the passage of a good, heavy roller can overcome. To omit rolling is to have the uneven condition persist in some degree throughout the season, besides handicapping dense, lush turf



**A**MONG the newer bird baths special commendation is due those imported ones of hand-worked stone to which exposure to weather imparts such a delightfully aged appearance. Several designs are now available



**P**RECISELY as you can tell a carpenter by his chips, so can you spot the worthiness of a gardener by his watering-cans. If you see a gentleman with a cheap little ten-cent-store can, or a lady with one of those high-priced gifte shoppe things that look as if they were designed to sprinkle cologne, nobody can blame you for lifting an eyebrow. Conversely, real gardeners use big, long-nosed, galvanized cans holding two gallons



An early  
American  
contribution  
to the world's  
best soups...

*Philadelphia*



# PEPPER POT!

There's a touch of homespun genius about Philadelphia Pepper Pot that endears this famous old Colonial soup immediately and permanently to all who taste it. Rich, substantial, satisfying to the most robust appetites, yet of a delicate savor and zest that appeal at once to those who delight in the piquant and unusual.

Enjoy Campbell's Pepper Pot, made by our special Pepper Pot cook from a favorite old Colonial recipe. A hale and hearty stock,

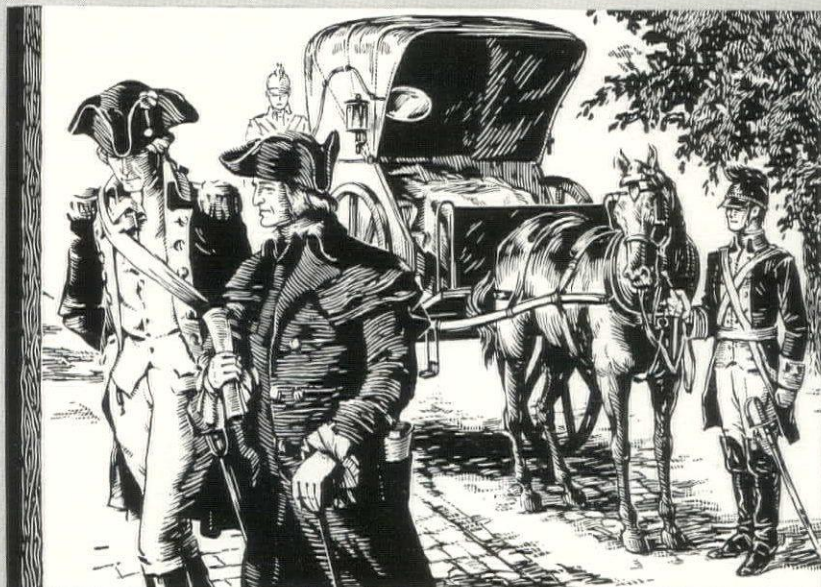
velvet-smooth in texture. Sumptuously enriched with good, solid eating—diced potatoes and carrots, tender morsels of delicious meat, and wholesome macaroni dumplings. And seasoned with the blended aid of ground whole black peppercorns, sweet marjoram, fresh parsley, savory thyme and sweet pimientos.

Such a soup as men delight in! Truly one your appetite remembers. Serve it, again and again. At your grocer's.

LOOK FOR THE  
RED-AND-WHITE LABEL



*A Man's Soup*



*General Washington and Robert Morris calling on Mistress Betsy Ross in regard to the New American Flag, Philadelphia, 1776*



## MARY Had A Little Lamb

Its Fleece Was White As Snow

The Only Place It STAYED THAT WAY

Was On The C and O

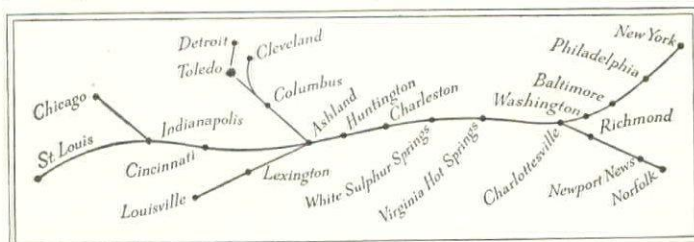
☆ ☆ ☆

## THE GEORGE WASHINGTON THE SPORTSMAN • THE F. F. V.

*The Finest Fleet of Air-Conditioned Trains in the World*

**Serving:** Washington • New York • Philadelphia • Detroit  
Columbus • Toledo • Chicago • Norfolk • Newport News  
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FREE TAIL SIGN FOR TOY TRAINS! Exact reproduction in full color of sign carried on observation platform of The George Washington. Send 3¢ stamp to cover the cost of mailing—508 Transportation Building, Washington, D. C.

# CHESAPEAKE and OHIO

For branch offices see Travelog on pages 12 and 13

## Soup of the evening

(CONTINUED FROM PAGE 51)

extract and which gives the soup a little color. If carefully made, this soup is delicious, light and very good for you.

### BEEF BROTH WITH CABBAGE TOASTS AND CHEESE (For Eight)

½ small cabbage  
1 cup grated Parmesan cheese  
2 quarts of beef broth  
2 tablespoonfuls butter  
Salt and pepper  
Pinch of soda  
Parsley, chopped fine

Shred tender part of a green cabbage very fine. Boil some water. Add the washed, shredded cabbage, the pinch of soda and the salt. Cook for five minutes. Drain thoroughly. The cabbage should be tender and green, not soft and mushy and brown.

Slice the rolls in thin slices and toast to a delicate brown. Butter them well, pile a little cabbage neatly on each and sprinkle liberally with cheese. Put a tiny piece of butter on top of each one and set under the grill in a hot oven until cheese and butter have melted together to a light brown. In the meantime, heat the beef bouillon to the boiling point. Pour into a hot tureen and sprinkle with a little parsley. Place tureen in front of hostess and bring the cabbage toasts piping hot on a separate platter. The hostess then places two or three of the cabbage toasts in each soup plate as she serves them and pours over them a ladleful of the hot bouillon.

### CONSOMMÉ WITH POACHED EGGS

½ pound grated Parmesan cheese  
2 quarts good consommé  
1 tablespoonful beef extract  
2 French rolls, sliced thin  
8 fresh eggs  
Butter

Boil the consommé with the beef extract. Butter the rounds of bread well and put them in the oven to brown. Place in a hot soup tureen. Break the eggs carefully one by one into the boiling consommé. As soon as they are cooked, empty carefully into the hot soup tureen and serve at table. Have the maid pass the Parmesan cheese. This could also be served in individual little soup casseroles and would be less difficult to serve, or it could be done at table, eggs and all in a chafing dish.

### CREAM OF SOY BEAN TAPIOCA SOUP (For Twelve)

2 pounds of soy beans  
1 cup cream  
½ pound sweet butter  
¾ cup of white wine  
½ cup of water  
3 tablespoonfuls Pearl Tapioca  
1½ quarts strong chicken broth  
3 egg yolks  
Salt and pepper

Wash beans thoroughly and throw out any black ones. Soak overnight. Put them to boil in the water in which they have soaked until they are perfectly tender (about four hours) adding more hot water if necessary. When cooked, allow them to boil almost dry and at this point add the butter, the water, white wine and salt and pepper. Let them simmer for twenty min-

utes and then mash through a sieve. When this is done, put the purée through a very fine sieve. In the meantime cook the tapioca in the consommé until transparent (this takes at least an hour). Then add the purée to the consommé. When ready to serve, put the yolks of the eggs in the bottom of a soup tureen and beat them well with a fork. Add the cream, then pour in very slowly, beating all the time, the very hot consommé purée. Mix well, complete the seasoning to taste. Serve at once.

### CREAM OF TAPIOCA VEAL BROTH (For Eight)

2 quarts strong veal broth  
3 yolks of eggs  
4 tablespoonfuls of Minute Tapioca  
1 cup of thick cream  
Chopped parsley

Heat the broth to boiling point and then slowly add the tapioca, stirring all the time. Continue boiling until tapioca is cooked and broth is thick. Put the yolks in bottom of soup tureen. Beat well with fork and add cream. Pour gradually onto this the boiling broth, stirring furiously the while. Continue to stir for a minute, then serve at once, garnished with a little parsley chopped fine.

### MINESTRONE

1 cup dried beans  
1 large white onion  
¼ pound lean salt pork  
3 large tomatoes  
3 carrots  
½ small cabbage  
1 white turnip  
1 summer squash  
Pinch of thyme  
1 laurel leaf  
Salt and pepper

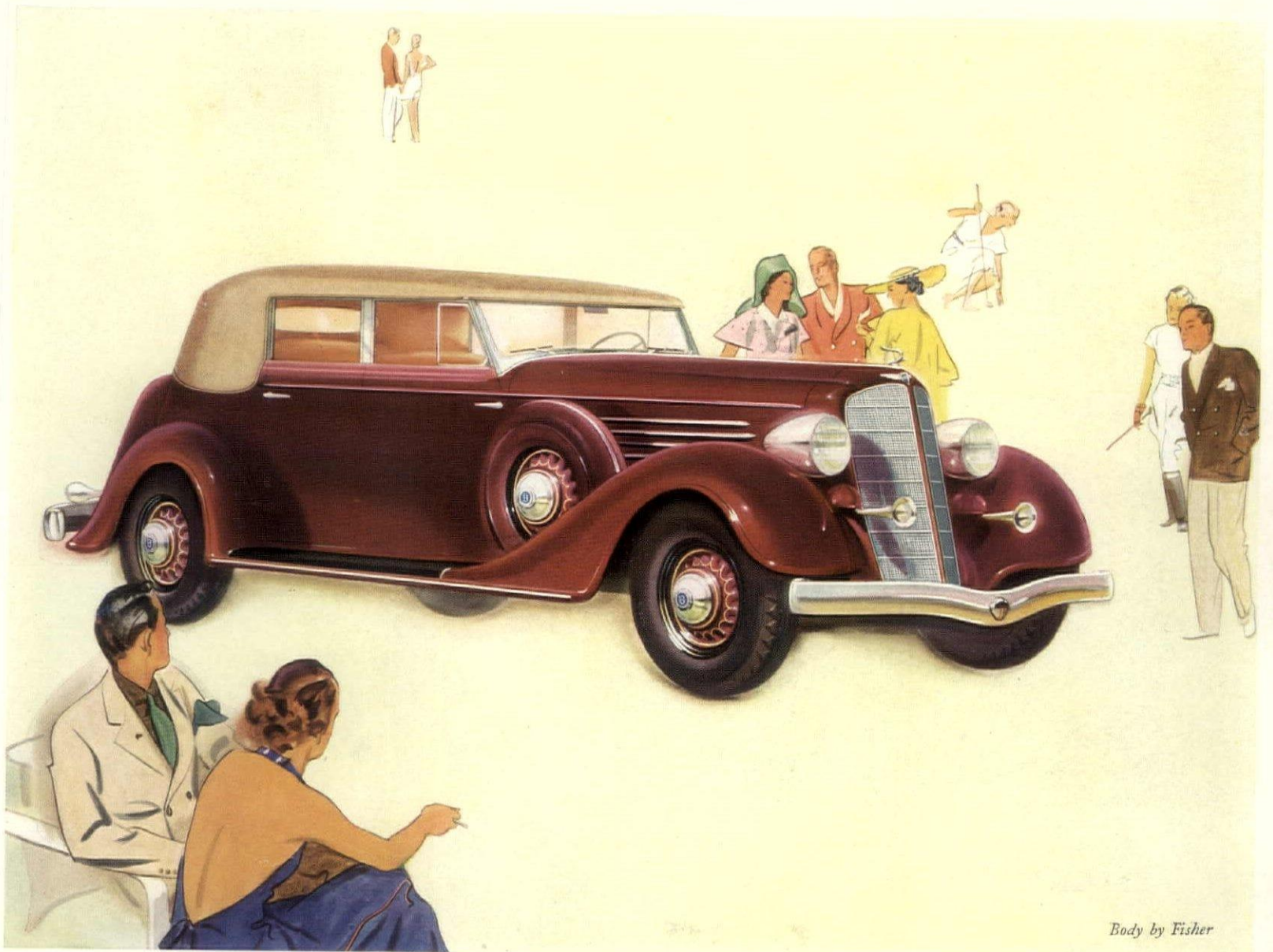
Soak the Minestrone beans overnight. Then cook in a quart of water. Peel the onion and slice it thin; brown it carefully in bacon fat. Add salt pork, cut into tiny squares. Put in the tomatoes, carrots, cut fine, cabbage, cut not too fine, the turnip, peeled and cut fine, squash, peeled and sliced fine (the seeds removed, of course) and then add to all this the beans and their water, thyme, laurel leaf, salt and pepper, and two cups of hot water. Cook for at least an hour, adding more hot water if necessary. Serve with Italian bread sticks and grated Parmesan cheese.

### WATERCRESS AND POTATO SOUP (For Eight)

3 pounds of white potatoes  
2 bunches of watercress  
2 egg yolks  
1 cup of cream  
¼ pound of butter  
Salt and pepper  
2 quarts of water

Peel and wash the potatoes, cut them up fine, boil the water, add the salt and potatoes and cook until soft. In the meantime wash the cress, carefully cutting off the thick stems. Chop and add to the potatoes, and add half of the butter. Cook for ten minutes and put through sieve. Put the yolks of two eggs in bottom of soup tureen, beat

(Continued on page 81)



Body by Fisher

## Speaking of the newest in motor cars



"Jack, this is just the car to take on our Northern trip! Imagine—rolling over the Alleghenies—climbing Mount Pocono—and surprising the Prestons in Montreal, with this beautiful new Buick."

"Wonderful—and I'm thinking of the smooth gliding ride that these Knee-Action Wheels will give us. Not a jounce or bounce all the way there. Why, you couldn't be more comfortable sitting at home."

"Mrs. Tomlinson let me drive their new Buick the other day—and I never handled a car that steered so easily!"

"That's design, my dear. Whether it's style or engineering—design must be left to Buick. They've re-designed their steering to fit their new Knee-Action Wheels. Altogether, I've never seen such engineering improvements since I first started driving a car."



"I simply adore its sleek smartness. Neither too extreme nor too conservative—but then you'd naturally expect that of Buick."

"Mary, you just cannot be practical. Look at those oversize Air-Cushion Tires—and did you know the Vacuum-Power Brakes will stop you on a dime, with the very least pedal effort?"

"Just the same, you can't blame her for wanting style. As for me, I simply adore the freedom of its spacious interiors—and if you ask me, I am sold right now on automatic starting. It certainly would help improve my disposition."



**BUICK**  
for 1934 with  
Knee-Action Wheels

WHEN • BETTER • AUTOMOBILES • ARE • BUILT • BUICK • WILL • BUILD • THEM



## "CANADIAN CLUB"

"CANADIAN CLUB" is the favorite whisky of people everywhere who appreciate the really fine things of life. This is only logical... for "Canadian Club" is distilled, aged in wood for years, and bottled by Hiram Walker, one of the world's largest and oldest distillers. Every step of its manufacture is

safeguarded to assure the high standards of quality and purity for which this famous house is noted the world over. Its age is attested by the government stamp which seals each bottle. You can look for the same degree of satisfaction and value in Hiram Walker's London Dry Gin, and in the several fine blends of rye and bourbon which bear the Hiram Walker name.

# Hiram Walker & Sons

WALKERVILLE, ONTARIO    PEORIA, ILLINOIS

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.

## Soup of the evening

(CONTINUED FROM PAGE 80)

with fork well, add cream and pour slowly into this the hot potato and cress soup. Season to taste, add rest of butter, stir and send to table at once.

### VICHISOISE MEADOWBROOK

- 1 dozen hearts of leeks (white part only)
- 4 white onions
- 1 pound sweet butter
- 1 gallon chicken consommé
- 2 pounds white potatoes
- 1 quart of cream
- Salt and pepper

Cut all the green part off the leeks and split them down the center. Wash thoroughly to remove all sand. Peel onions. Chop the leeks and onions very fine. Melt half a pound of butter in an enamel pan and cook the leeks and onions very very slowly in the butter, adding a few spoonfuls of water, if necessary to keep them from browning. Add the chicken consommé and potatoes, which have been peeled and cut up very fine. Add salt and pepper and cook until potatoes are thoroughly done. Put through a very fine sieve. Add the other half pound of butter and stir until melted. When ready to serve, add the quart of cream and heat in a double boiler. Never let it boil, once the cream has been added. This soup is equally good served cold, but in this case use a few less potatoes.

### BLACK BEAN SOUP (For Twelve)

- 4 quarts of beef stock
- 1 pint of black beans
- 1 tablespoonful of catsup
- 1 glass of port wine
- 1/2 teaspoonful of cloves
- 1 teaspoonful of nutmeg
- 2 hard boiled eggs
- 1 lemon
- 2 tablespoonfuls of butter
- 2 tablespoonfuls of flour
- Salt and pepper to taste

Wash beans. Soak overnight in cold water. Cook until tender in water and drain through a colander. Add the beef stock, spices and catsup and boil for half an hour. Then add the wine. Put through a fine sieve. Make a brown roux of the flour and butter and pour the soup into it. Boil for ten minutes more. In the meantime, hard boil the eggs and slice them. Slice the lemon very fine. Season the soup to taste with salt and pepper, put eggs and lemon in soup tureen and pour hot soup onto them. Serve at once.

### PUMPKIN SOUP (For Six)

- 3 pounds yellow pumpkin
- 2 ounces of butter
- Pinch of salt
- 1 ounce granulated sugar
- 3 glasses rich milk
- Croutons
- 2 eggs
- Parsley

Peel the pumpkin, remove seeds, cut up fine and put in a saucepan with the butter. Add salt, granulated sugar and a tumbler of water. Boil until soft and put through a fine sieve. Add three glasses of rich boiled milk. Prepare some tiny fried croutons. Put the yolks of the eggs into the bottom of a tureen, beat well and pour onto them, gradually, the hot pumpkin soup. Season to taste, sprinkle with parsley, add the croutons and place in front of hostess to be served at once.

### OYSTER STEW (For Four)

- 1 dozen oysters and their juice
- 1/2 pint cream
- 2 cups of milk
- 1 heaping tablespoonful of flour
- 3 heaping tablespoonfuls of butter
- 2 small carrots
- 2 small white onions
- 1 small white turnip
- Parsley
- 2 hearts of celery
- Paprika
- Salt and pepper

Make a cream sauce by melting one tablespoonful of butter, add the flour, stir well and gradually pour in the scalded milk. Keep warm in double boiler. Peel the carrots, turnip and onion and scrape the celery. Wash them carefully and then cut up very very fine. Chop the parsley. Take the second tablespoonful of butter and put it into a frying pan, then add the chopped vegetables and fry to a golden brown, being very careful not to burn them. Next put the oysters and their juice in an enamel saucepan with the rest of the butter, salt lightly and add freshly ground pepper. Heat the cream.

When ready to serve, put the oysters on the fire and heat them until they curl at the edges. Now add the chopped vegetables to the cream sauce, then the hot cream to the sauce, and last of all the oysters and a little of their juice. Put at once into a soup tureen, sprinkle with a little parsley chopped fine and a dash of paprika.

## Ingenuity furnishes a New York apartment

(CONTINUED FROM PAGE 60)

of the skyscrapers outside. The curtains are brilliant vermilion matching the bright coats of the hunting scenes in the water colors, and the Venetian blinds, chartreuse yellow. A zebra skin adorns the floor and zebra cloth was used on the seats of the gray and black hawwood chairs. A narrow sideboard of gray hawwood was designed for the long wall opposite the windows, its supporting columns holding lights that shine up through glass tops. In place of the conventional dining table,

two square pedestal tables stand at either end of the room. A couch in chartreuse colored corduroy and three chairs are arranged about one; a vermilion couch and three chairs, about the other. Thus dinner at either assumes the cozy aspects of a small party, while on more formal occasions the two tables are placed together in the center of the room, as shown on page 60. Besides the indirect lighting in the sideboard, the room is illuminated by two columns holding indirect lights.

# Fostoria



## "AMERICAN"

revives a splendid tradition in lovely glassware



In its "American" pieces, Fostoria brings back glassware sparkling with the stately charm of Colonial days. This fine, dignified design has met with an enthusiastic reception worthy of its quality. For Fostoria "American"...absolutely authentic in design...fits perfectly into today's immensely popular Colonial interiors...adds an interesting note of contrast when combined with "modern" decorations.

Your dealer will be glad to show you the pieces illustrated, as well as a complete selection of table pieces, all equally attractive.

Write for our booklet on Correct Wine and Table Service. Fostoria Glass Company, Moundsville, W. Va.



# Fostoria



THE GLASS OF FASHION

## STRAHAN WALLPAPERS



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## The game of house and garden

(CONTINUED FROM PAGE 40)

could object to such a ghost as that?

Yet such playing at house may very likely seem too fantastic and sentimental to some of my readers. At the same time, anyone to whom the idea of living in an old house appeals at all will understand that no little of the fun of it comes through the imagination. Unless it brings you certain romantic thrills which must seem childish to those who prefer modern apartments, with "functional" furniture and "futurist" decorations, and absolutely no "associations" with the foolish old effete past, there is no use in living in an old house at all. So I shall assume that such words as "wainscot" and "tapestry", or, better still, "arras", have the same foolish charm for my readers as for myself, and that they evoke the same sort of imaginative satisfactions. It is no use our "playing", as the children say, unless one has dreamed of a house, where one presses a hidden spring in the wainscot, or the arras, and reveals a secret chamber, "a priest's hole", in which a fascinating Jesuit abbé once hid, or in which a fugitive Cavalier once took refuge. If one was ever young, one can never be too old to thrill at the thought of a secret passage, which perhaps you enter through the back of the vast fireplace, or through some great oaken cabinet in the library, and which burrows along through the thickness of the old walls till one finds oneself deep down under the massive foundations of the old manor, passing through mysterious cellars, through nail-studded doors, and emerging, at last, through a long underground tunnel damp and dripping and smelling of mould, beneath the cavernous roots of some gigantic old Oak in the ancestral park!

IN CONAN DOYLE

Or, better still, if you are near the coast, as in one of Conan Doyle's best stories, you come out among bushes at the bottom of a chalk cliff facing the channel, with lanterns and rough voices and a lugger impatient to throw up sail. Of course, old European houses with secret passages and hidden rooms are a part of the stock-in-trade of romance, but these are to be found in old American houses, too, and I believe I am right in saying that the old Tilden House in Gramercy Park, since the home of the Arts Club, is one of them, and is, or was, well provided with wonder-working springs in the wood-work, and sliding panels. And recently, in a clever novel of American politics called *A Man's Game*, I read of a fascinating house in Fifth Avenue, with an extensive high-walled garden, whose owner, an ambitious and unscrupulous congressman, had constructed a tunnel which ran from a well in his garden beneath two blocks, and ended in a trap-door in the cellar of a Seventh Avenue saloon frequented by dangerous characters in his pay!

One of the most fascinating houses I know has been designed by a romantic American in an old hill-town in the South of France, facing the Mediterranean. The little town consists of narrow tortuous streets precipitously clinging to the side of the rocky hill,

terraced with olive orchards, and the plan of the American fantasist was to buy up several old houses on different levels, and join them together with covered bridges and underground passages. He partially reconstructed their interiors according to his whim, so that one could wander up and down crooked staircases, and in and out a score or two of queer picturesque rooms of every shape and size, furnished like a mediaeval castle with carved chests and armoires and tapestried four-posters, massive chairs and tables, old weapons, dim paintings, antique musical instruments, vellum-bound folios and all such toys of a mind that amuses itself by dreaming back into the Provençal past. I don't know whether or not he has an "oubliette" in his queer rambling châteaueau, but he probably has—for unexpected callers; for he is very much of a recluse, and he has a portcullis over one of the narrow passageways, by drawing up which he can isolate himself at pleasure. Also, in addition to doors opening into his three streets, he has concealed entrances here and there by which he can come and go unseen, and, unsuspected among the old russet-tiled roofs of his medley of buildings, are tiny exquisite gardens in which, as you wander from room to room, you suddenly find yourself. It is a veritable maze of architectural imagery without rhyme or reason, as dreamily inconsequent as a canto of Spenser's *Faerie Queene*.

LAND OF MAKE BELIEVE

In a charming essay on *Palaces, beautiful houses, and pleasure gardens*, Petrarch says that "in a single palace one can enjoy a thousand beautiful solitudes", and such a palace my American friend, who is an amateur of exquisite seclusions, has thus built himself in this fanciful fashion out of old peasant houses in his tottering old hill-town of Provence. And I hope it is not prosaic to add that there is not a convenience known to American heating, lighting and plumbing in which his queer hornet's nest of a "palace" is lacking. Sometimes in England or in America, we come upon an odd-looking house which is known in the neighborhood as So-and-So's "Folly". That is the name given to eccentric buildings in which some original person has embodied his own ideas of a dwelling-place. Such an individual, like most people who think for themselves, is regarded by his neighbours as a little "crazy", and I am afraid that the house of the American just described will seem very much of a "folly". But, after all, many of us, though unconsciously, like to picture ourselves in some imaginary character other than what we are. Walter Scott dreamed of himself as a feudal baron, and his mediaeval "Abbotsford" was the lordly pleasure-dome he created for his imagined self to live in. Similarly, my American friend liked to think of himself as a Provençal troubadour, one of those lordly troubadours with castles on a rock over a roaring torrent such as Pierre Vidal, or Bertrand de Born, and he came as

(Continued on page 97)





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14 WORLD RECORDS

Real ENOUGH  
TO fool A BEE



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CALIFORNIA ART. FLOWER CO. PROVIDENCE R. I.

## How the Japanese preserve cut flowers

(CONTINUED FROM PAGE 39)

water as large as possible. The stems, therefore, may be cut on a slant or sometimes divided or crushed to increase the drawing area. When the stems are left in water for a considerable time bacteria grow on them, forming a slimy film which, of course, prevents the drawing up of water. Consequently, it is important to change water often, particularly in summer, and if it is found that the end of the stem is decomposed, to cut off under water that part. Burning the stem is another good method of increasing the ability to draw up water, as carbon is porous and furthermore does not decay.

When burning, care should be taken to protect the flowers from injury by wrapping a piece of cloth or paper around them leaving exposed only a couple of inches of the stems that are to be burned. Care should be taken to hold the branches horizontally so that the heat will not reach those parts that are not to be burnt. The ends of the stems should be burned until they become red-hot and then dipped into deep water and kept there for at least half an hour before being used for arrangements.

Sometimes it is better to boil the end of the stems instead of burning, as boiling causes the pores to open up and allow water to be drawn up easily. To boil, prepare the stems in the same way as for burning and protect the flowers from heat. The stems should be boiled for five to ten minutes, although, if they are very small, two minutes will be enough.

In the case of plants having a milky sap the sticky juice hardens and closes the cut surface, preventing the drawing of water. With plants of this kind some alkali such as salt or ashes may be used to melt the sap.

Next in importance to making it easy for plants to draw up water through their stems is the wetting of the leaves directly. Particularly when the branches have flowers they should be watered by holding them upside down and the water poured down on them. After the flowers or plants are arranged they should be watered directly from time to time by means of a very fine needle spray.

Sometimes medicines or chemicals such as nitric acid, hydrochloric acid, salt, alcohol, peppermint oil, red pepper, etc. are used. As their use is more for particular cases it is not possible to generalize except to say that when chemicals are used it is best to avoid metal containers, as often poisons are formed by them. It is better to use porcelain or bamboo containers.

To cover the specific methods used on the different kinds of flowers is beyond the scope of this article, but a few samples will illustrate what they are like:

### APPLE BLOSSOMS

1. Mix in the container Japanese *daikon* (a kind of turnip) juice.
2. Split the stems and dip them in dilute hydrochloric acid.

### GENTIANAS

Burn the stems or crush the ends and boil with lye or good Japanese tea; then dip into cold water.

### HYDRANGEA

This flower wilts very quickly, so as soon as it is cut, crush the end of the stem and boil it in *sake* (Japanese wine) or vinegar until it changes color; then put in cold water.

### WILD WATERLILY

Pump strong Japanese tea into the stems. Wilted leaves are immediately revived, becoming dark green, very shiny and stiff.

### WILLOW

Boil about  $\frac{1}{2}$ " of the stems until the leaves start to wilt, then put them in cold water for a while before arranging.

### WISTARIA

Crush the stems and soak them in *sake* about an hour. Then burn the stems and keep them in cold water for a while before using. When the arrangement is completed put *sake* in the container instead of water.

Alcohol may be used instead of *sake* but it must be greatly diluted, because if it is too strong the flowers will begin to drop off.

## Give your plumbing system a chance

(CONTINUED FROM PAGE 71)

equipped with new washers throughout and the whole plumbing system checked, which means that it is more economical and better to have everything done at one time rather than pay for a number of hurry-calls. Periodic inspection is good maintenance—waiting for trouble is haphazard care. If one would have a plumber go over his house each spring and fall, the annoy-

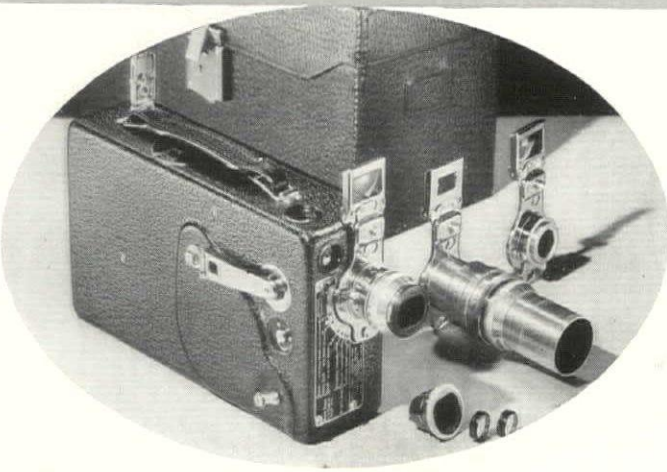
ance of leaks, stoppages and noises would be practically eliminated, and in the long run considerable expense would be saved. Hotels, office buildings, even steamships, make a business of systematic maintenance and they do it because it pays. We should profit by this example and likewise protect and save our property by the exercise of proper care in maintenance.





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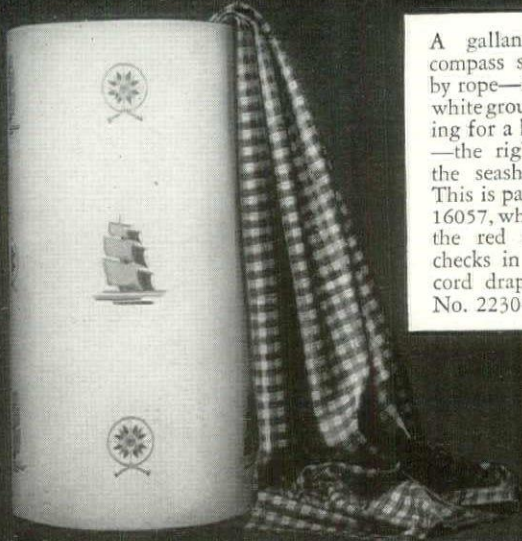
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# RED and WHITE!

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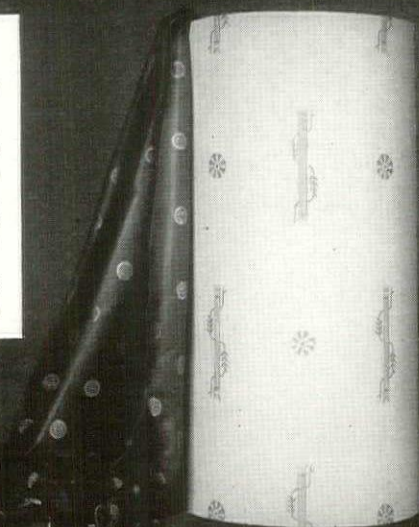


A gallant brig—a compass surrounded by rope—in red on a white ground. Thrilling for a boy's room—the right note in the seashore home. This is paper No. T-16057, which sets off the red and white checks in the whipcord drape. (Fabric No. 22304.)

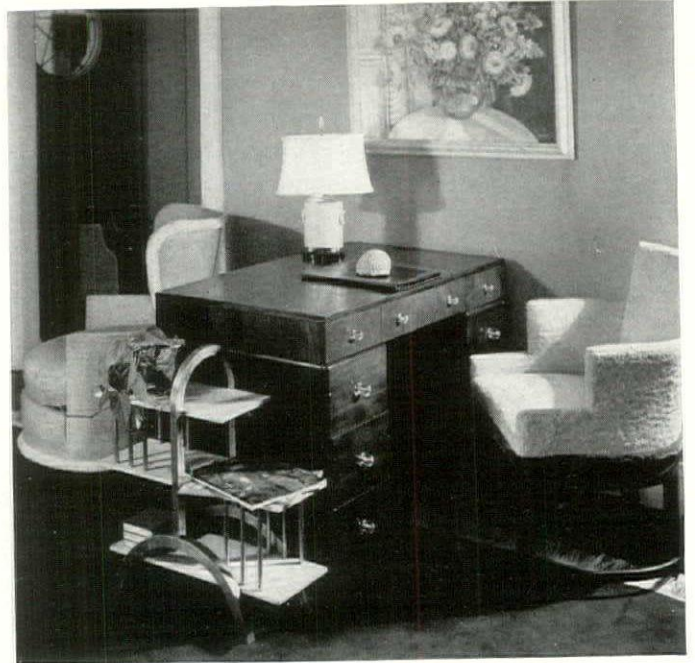
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An imported Swedish wallpaper. Formal in effect, hence correct for the living room. The background is off-white with a gold figure pricked out in thin red outline. The fabric is red with gold circles. Paper No. T-13524D  
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DESK group in Chinese-modern living room decorated by Marshall Field in coral, turquoise and eggshell. Walls, coral; woodwork, eggshell enamel; carpet, rosewood; curtains, embroidered eggshell Celanese. The desk is teakwood, the stand white and gold

## Chinese Modern

(CONTINUED FROM PAGE 36)

better setting for these treasures than the modern background of simple paneling of Virginia white oak. Cabinets to hold the collection line the four walls of the room. On either side of the door and window are glass vitrines for the smaller pieces; other cabinets are concealed behind sliding panels. All recesses are lined with Chinese brocade in green-gold color and each is indirectly illuminated from above. The only furniture in the room is as modern as the background—a table of exotic wood covered in black horsehide, and four black leather chairs. The four wooden columns support gilt bronze Chinese Buddhas. Samuel A. Marx was the interior architect. Another photograph of this room, showing concealed closets open to display their treasures, can be seen on page 46.

If you hanker to do your own rooms in this delightful style, there is a lot of attractive new furniture to choose from. In addition to the Chinese-modern dressing table group (part of a bedroom set) by Donald Deskey, shown on the frontispiece, you will also find good Chinese-modern designs in living room and dining room pieces. The newest dining room furniture in this style was shown in the February issue of *House & Garden* and on pages 36 and 37 of this issue are the latest living room pieces, new designs by Baker, who also makes an appealing bedroom set combining eggshell lacquer and mahogany.

In the card table group shown on page 37 you will see good examples of the new modernized Chinese design. The chairs, lacquered white with gold trim, have turquoise leather seats; these are combined with a teakwood table with a brown leather top. The curio cabinet back of this group is also finished in an off-white shade touched with gold. This interesting collection is in a living room

decorated by Marshall Field in a color scheme of coral, turquoise and eggshell. Walls are light coral color, woodwork eggshell enamel and curtains of Celanese voile in an off-white shade decorated with horizontal stripes of embroidery.

Other chairs in this room are upholstered in white leather and heavy white ribbed fabrics. The floor is covered in plain broadloom carpeting in rosewood color with black linoleum border. A desk group in the same room, illustrated above, shows a simple teakwood desk in Chinese-modern style combined with a small barrel chair covered in antique turquoise silk with welting of wool and silk moss fringe. White velvet covers the other modern chair and the magazine stand by the desk is painted white and gold. The little coffee table at the bottom of page 36 is also part of the Baker group for a living room. Note the flaring corners, like a Chinese roof.

The Chinese-modern furniture illustrated on the frontispiece is part of a bedroom group designed by Donald Deskey for Valentine Seaver. The dressing table, night table and stool are in eggshell lacquer banded in turquoise blue, beds and chests are blue with eggshell trim. This attractive, new furniture is used in a room papered with a new Thibaut lattice design in red and white. The high-pile modern rug is an Aird & Watson design from Gimbels; curtains and furniture coverings are of a new cherry-colored Schumacher satin. Other modern notes in this room are the crystal lamps on the dressing table with stretched white taffeta shades flaring at the corners like a Chinese roof, and the mirror from Macy's. The delicate little white-and-turquoise porcelains on the dressing table, the lamp on the night table reflected in the mirror and the beautiful antique Chinese paintings on glass come from Yamanaka.

# Tradition returns to the table



GEORGIAN, an aristocrat of stemware. One of many distinctive Libbey designs that range in price from \$6.00 to \$25.00 a dozen.

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THE RETURN OF WINE has kindled that already eager interest in the refinements and delights of gracious dining. It has placed a new value on crystal of beauty and eloquent correctness.

Libbey has welcomed the opportunity to make again the clear brilliant glass that graced the table of your Mother and your Great-Grandmother. In designs keyed to the spirit and decorative backgrounds of to-day, as well as of yesterday, this crystal is as fine as any the hand of man has ever fashioned. It is hand-blown and hand-cut by that fast-disappearing artist, the master glass craftsman.

Small wonder that its flashing beauty lends such elegance to proud tables.

It is in the shops now. You will want to see it. And once you see it you will want to own it, to cherish always for your own. Beginning as it does at \$6.00 a dozen this is no vain desire, but one well within the realization of the most modest income.

TO ENHANCE YOUR PLEASURE in the new era of good and graceful living we've collected the traditions of wine and its service in a booklet, "Notes for an Epicure." It is on the counters in the glass departments of better stores all over the country, and is yours for the asking. Or you may write to us for your copy, enclosing ten cents. Write to LIBBEY STUDIOS, a division of THE LIBBEY GLASS MANUFACTURING CO., Toledo, Ohio. The label at the left, in blue and white, identifies all Libbey Crystal.





House in Hempstead, L. I. Architects, Godwin, Thompson & Patterson, New York. Painted with Cabot's DOUBLE-WHITE and trimmed with Green Gloss Collopakes.

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In 1931, when this house won the House Beautiful 3rd prize, the brick walls were painted with one coat of Cabot's DOUBLE-WHITE and the iron work and trim with Cabot's Green Gloss Collopakes. When this picture was taken in 1933, all the painted surfaces were still fresh and bright.

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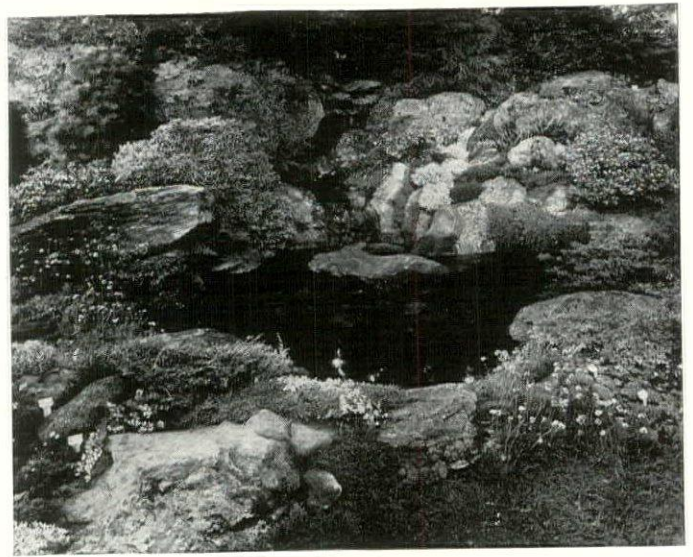
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THE 1st Prize rock garden at the Westchester Flower Show last September was this example of the genius of Marcel Le Piniec, its designer. The garden was constructed indoors

### A winning flower show garden

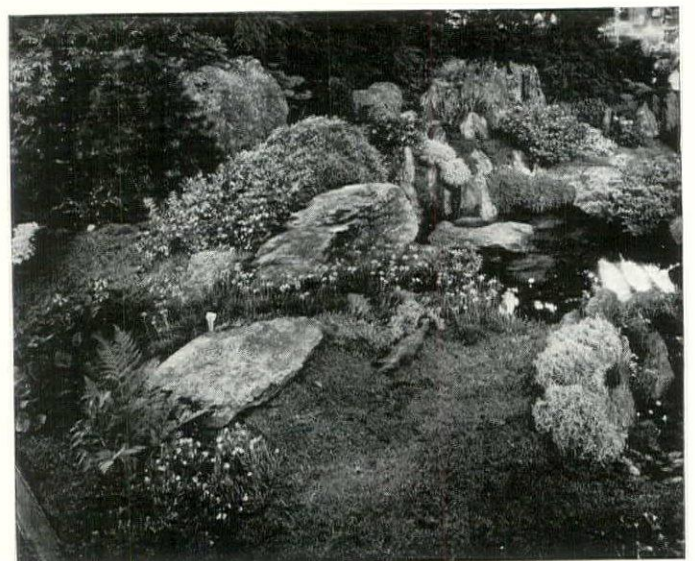
ONE of the most impressive evidences of the advancement of horticultural interest and knowledge in this country is the change which has occurred in the exhibits staged at flower shows during the past decade or so. It doesn't seem so long ago that the average exhibit was just a mass of bloom jammed together as though the objective was to see how many hundreds of flowers could be packed into a given area. It was a rare thing to see in any of the spaces more than a crude effort to display plants as they might appear in a garden.

Today, however, quite the reverse is true—and becoming truer every year. Many and many a 1933 flower show contained exhibits which, from the standpoint of design and the furtherance of real garden knowledge in the observer, were remarkably good.

A case in point is the rock garden of which two views are presented here.

This was the entry of Marcel Le Piniec at the Westchester Flower Show in Rye, N. Y., early last September and illustrates remarkably the high level to which rock garden design has attained in this country. Close inspection of the photographs fails to disclose any indication that they were taken within the four walls of a building; rather do they seem to show a perfect bit of design executed under actual outdoor garden conditions. Anyone who can thus simulate Nature in either indoor or outdoor surroundings, so choosing and placing each of the many plants that it fills a definite rôle in the upbuilding of the whole, is a true artist.

Nor does the story end there. Clearly this garden is more than just a pleasing composition; the choice of rocks, their placement and the liberal use of native plant material stamp it as an idealized little piece of America.

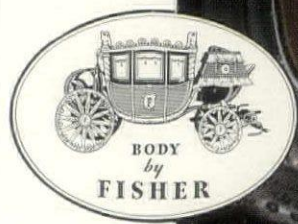


HAROLD H. COSTAIN

MR. LE PINIEC is noted for the skill with which he uses native evergreens in his designs, especially Hemlock, Rhododendrons and Junipers. His gardens are rich in American atmosphere

# *Smiling in the rain*

EVEN when rain pelts against the windows of your car, you'll be dry and comfortable inside if your car has Fisher No Draft Ventilation. You can open one of those smart Ventipanes just a little, and out goes the stuffy air, in comes the pure fresh air, without drafts or any splatter of raindrops. This helps to keep the inside of the windshield clear for folks in the front seat, which certainly makes driving safer. And it keeps little folks in back seats from being chilled by drafts, or getting all hot and squirmy and restless. In fact, it would be hard for anyone to get tired of riding in the smart, strong, safe new Body by Fisher. The seats are wider, deeper—the cushions more luxuriously restful—the whole interior noticeably more spacious. That's one of the first things which will impress you, when you see and examine any of the new General Motors cars.



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# Out of the Rug... Beauty grew

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THIS MODERN CLASSIC DINING ROOM WAS DESIGNED EXCLUSIVELY FOR THE CHARLES P. COCHRANE COMPANY BY LURELLE GUILD



*More luxurious underfoot because of its greater depth and pile . . . this rug reveals new skill in color and design in setting the keynote for modern classic decoration.*

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Beverlee Wiltons by Cochrane offer an unusual opportunity to those who wish to recapture the regal simplicity of the 19th Century.

For Cochrane's master craftsmen, skillfully catching the spirit of 124 years ago, have woven designs that enable you to create rooms of modern classic beauty . . . as this motif should be created for pure form . . . from the rug up.

Authentic in design, deep pile in construction, their softness and resiliency underfoot set Beverlee Wiltons by Cochrane apart as quality rugs.

Great care should be taken when buying any Wilton weave. The Wilton is known as the "hidden value" rug, because much of the quality and therefore the wearing ability is woven into the back and cannot be seen. Unless you are expert, you must depend upon the name of a rug weaver of integrity when selecting a Wilton. The name Charles P. Cochrane offers such security.

There's a store near you displaying Beverlee

Wiltons by Cochrane. Note their luxurious softness . . . study the patterns . . . and plan for your own home the new beauty they can create for you.

Charles P. Cochrane Company, Philadelphia.

### THREE STEPS IN DECORATING EVERY WOMAN SHOULD KNOW

[1] When you decide the effect you want to achieve—select your rug. [2] Then select a contrasting color for walls and curtains. [3] In selecting furniture and accessories you can give full vent to spectacular colors or subdued tones that complement your rugs.

# COCHRANE Carpets and Rugs



## Pen portraits—a hobby for writers

(CONTINUED FROM PAGE 75)

period, the feathered head-dresses and elaborate uniforms lent themselves admirably to this type of portraiture.

Frederick the Great, the patron of Voltaire, was portrayed in flourishes or *Schnarkeln* by Christoph Albrecht Norimb in 1766.

Our own hero did not escape the curl-ics. In 1779 the Chevalier De Berny sketched him. One cannot but wonder if Washington ever saw this portrait of himself so elaborately dressed up. And the American eagle would hardly recognize itself in the astonishing birds, one of which is being potted by a kneeling figure, possibly a British enemy.

In the Bibliothèque Nationale is a wonderful album of the Chevalier's work. On parchment sheets he made portraits of beautiful ladies in the gorgeous gowns of the period. Feathered caps, flowers, curls and laces. On the opposite page were verses about these charmers. Sometimes the verses are set to music. One page has a cavalier playing on a long necked guitar and the words of his Serenade are opposite. The French axiom: *La belle écriture demande un esprit gai pour son exécution*, seems to fit this artist.

Of course Napoleon was the most popular subject of this time and his portraits are still the most sought after by the collectors. The author owns the original pen and ink bust portrait of Napoleon penned by Rolin, said to have been a writing master of Nîmes. It is 36 by 24 inches, so the size shows to advantage the shading on the lines, curves and spirals and makes the picture more imposing.

A much more intricate composition is Bonaparte, as First Consul, by Jarrin, of whose work many examples are extant. He was a "Professor of Writing" and lived at No. 118 Avenue du Coq in Paris.

### FOREMOST ARTIST

Bernard, considered one of the best artists of this type of picture, was a Frenchman who drew both during the monarchy and the empire. In Paris the author was offered life-size heads, beautifully framed, of Louis XVI and Marie Antoinette, which left her speechless with admiration. Later in Dijon, a full length portrait of a Bishop by Huot was hard to resist, but much space is required if one collects large framed pictures.

Made at a later period, was the portrait of George IV by J. P. Hemm, who does not give credit for his picture to the two artists from whose works he copied his subject. The head, hands, pose, etc. are an exact reproduction of the engraving by W. Finden, of the painted portrait of the King by Sir Thomas Lawrence. It is surmised the artist reaped no reward from his Royal patron, as George IV when he ascended the throne after the dissolute and extravagant years he spent as Prince of Wales and Prince Regent, was neither a patron of art nor a gracious sovereign.

Within the last years two well known shops in New York have embellished their advertisements with pen designs. The first to adopt it used the scrolls and spirals in border designs to frame the printing, announcing men's furnishings. The other used small individ-

ual motifs interspersed with flowers, birds and figures, quite in the old-fashioned manner, to attractively advertise their departments of women's wear.

A different variety of pen picture, evolved about the beginning of the 18th Century, shows the general idea of preceding pictures, but the ornamentation is made of lines of fine writing, instead of the pen strokes and flourishes. It is a more mechanical treatment and undoubtedly developed from the printed words. They are neither as interesting nor as graceful as the calligraphy pictures, but they show great patience and determination on the part of the artists, if the delineators can be so called, to make a novelty out of inappropriate material.

### A SPANISH KING

The portrait of Charles III, King of Spain and of India is dated 1703. The dedication in six lines below the bust is in Latin, while 125 words of the portrait and frame are in English. The circular frame is composed of the words of a very flowery and laudatory effusion ending:

"Go on Brave Prince led by a rightfull cause;  
Justice in vain her keen sword never draws,  
The scourge of the tyrants justly be thy name,  
Second to none in Virtue, Blood or Fame,  
Live reign and Prosper while this Globe shall last,  
Ev'n then your life will seem too much in hast  
Yet when your sacred person breathless lies,  
Blest you shall live and Reign above the skies.  
A meritorious soul sure never dies."

The crown, shoulders and sceptre are prayers to God for the soul of the writer. One wonders who he was, as the signature "Amsterdam by I Temmeny I November 1703" is probably the artist and not the writer, though it is possible the same man did both.

The author found no other picture of this type until shown the *Life Story of John Wesley* dated 1850, which was found in England by Mrs. Anna Onstott, the Historian of the John Street Methodist Episcopal Church in New York. The 25,000 words are penned in microscopic fine script in ink on a sheet of parchment paper 19 by 22 inches. The famous preacher is shown in his pulpit set in an elaborate arch ornamented with religious symbols in intricate and graceful designs. At the base of the picture are two youthful portraits of him, and portraits of his mother, Susanna Wesley, and his brother, Charles. His well known sayings "The Best of All, God is With us" and "The World is my Parish" may be easily read, but a magnifying glass is required to read the script. The account of the founding of the Methodist Societies in England, Ireland and America is included in the story.

It is a surprise to find a pen picture made for an election campaign in this country. Among the illustrations is a portrait of Governor Samuel J. Tilden

(Continued on page 90)



*\*Cold Zone can spoil even the warmest of Hospitality*

**\*Cold Zones... those drafty, chilly spots that caused so much discomfort in your home this winter**

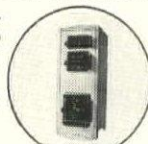
IT always seems to happen just when the game gets most exciting...guests lose interest...there is an unmistakable shiver...then, the inevitable request for a wrap. Somehow, apologies never cover your embarrassment when the cold zones in your home make your guests uncomfortable.

Your home has its individual charm, you want your guests to be comfortable, and yet, certain spots in your home never seem comfortable. It's not only embarrassing, but decidedly unpleasant for your family on those cold, biting days when the temperature drops to or below zero, and the wind whistles a challenge to your cozy comfort.

Right now—before another winter sends its bitter, chilly blasts, like it has this winter, to threaten your comfort, even endanger your health—find out how little it will cost to enjoy the cozy, healthful warmth of American Radiator Heating. Convenient time payments make it so easy to be prepared against even the coldest weather. Just use the coupon!

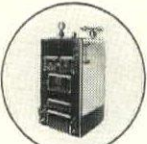
### ARCOLA RADIATOR HEATING

Hot water radiator heating for 2 to 6 rooms. No cellar required. Priced, including radiators—as **\$99.50** as low as . . .  
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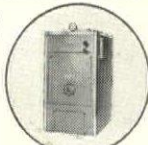
### "IDEAL" REDFLASH BOILER

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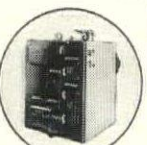
### "IDEAL" OIL BURNING BOILER

Designed especially for use with gun or rotary type oil burner. Priced as low as **\$228.00** as low as . . .  
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Fuel placed in magazines is automatically fed to fire by gravity. Priced as low as **\$195.00** as low as . . .  
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AMERICAN RADIATOR & STANDARD  
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40 West 40th Street, New York, N. Y. . . . . rooms.

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## Pen portraits—a hobby for writers

(CONTINUED FROM PAGE 89)

of New York, National Democratic Candidate for President of the United States in 1876.

This campaign picture, composed of eighty Chapters of the Psalms of David, they say was designed to catch the Jewish vote. The words compose the portrait of Tilden, the emblem of eagle and flags and a single line to form a frame. It was drawn by W. L. Ormsby, the engraver and authority on Bank Note engraving. The straight lines of the Governor's hair and rigid suit are an amusing contrast to the graceful curves of the 18th Century costumes and curled wigs, and the picture is not an addition to art, but as a puzzle and a curiosity of political advertising it is very interesting.

In France, written words were often arranged in lines of varying length to form the outline of profile portraits. Marmignat used the words of the Will of Louis XVI to make the profile of this Monarch. Below it are his last words as he mounted the scaffold for his execution.

*"Je pardonne à mes ennemis et à ceux qui sont la cause de mes infortunes."*

*"Je désire que ma mort fasse le salut de la France. Je meurs innocent."*

A companion portrait of Marie Antoinette was made a few months later.

Marmignat lived to use the same idea for Napoleon, when his popularity was at its height on the return of his remains to France in 1840. With the words of his will, dated April 15, 1821, at Longwood, he designed the Emperor's profile. As the writing is fine, the

will was not long enough and it had to be augmented by a description of his burial at the Invalides in Paris. It is framed in a most elaborate composition with early portraits of the Emperor, scenes of his victories and his funeral, and beautifully grouped trophies.

To come to still more modern times, Georges Tcherukine, a young Russian, has made some pen pictures, which deserve to be recorded on this list. He is a student in Paris, continuing his studies in mathematics and drawing. While very young he enlisted in the ranks of Wrangel's Army and was twice wounded. Later during the Revolution he escaped to Serbia and finally succeeded in reaching Paris.

After the death of Maréchal Foch, of whom he was a great admirer, he had the inspiration to design and execute a "Biographical Portrait" of this great soldier. It was more difficult to carry out than the French types, as he had to write and condense the story, and then shade the written words to form the portrait.

The original life-sized picture has been autographed with some words of approval by leading statesmen and military men of France.

Similar portraits of Clémenceau and Lyautey have been drawn.

As with calligraphy and pen pictures, so with many other things, *plus ça change, plus c'est la même chose*. Quill pens, steel pens, monks, scribes, writing masters, professors and laymen drew in turn with flourishes, curves, spirals, curlicues and strokes and the art of the penman continues to be practiced. Long may it flourish!

## A dream house in shades of sunshine

(CONTINUED FROM PAGE 47)

nishings of this mellow toned room.

In the dining room the walls have a yellow marbled paper, with woodwork the same shade. Two corner cupboards painted a deeper yellow than the walls have insides painted a warm apricot. The floor is covered with walnut color carpet. For draperies, use apricot color linen trimmed with a deep cotton fringe dyed walnut brown. The table should be a round or oval walnut one. Chairs are painted yellow, antiqued, and with any decoration upon them picked out in antique gilt; seats are upholstered in a flowered linen with a walnut brown ground. A pair of walnut consoles with cream marbled tops would be effective here and over them use walnut hanging shelves to hold a collection of antique crystal decanters or old white china.

Before the windows place a long narrow bench upholstered in apricot color rep. A suggestion for this room appears in the center sketch on page 47.

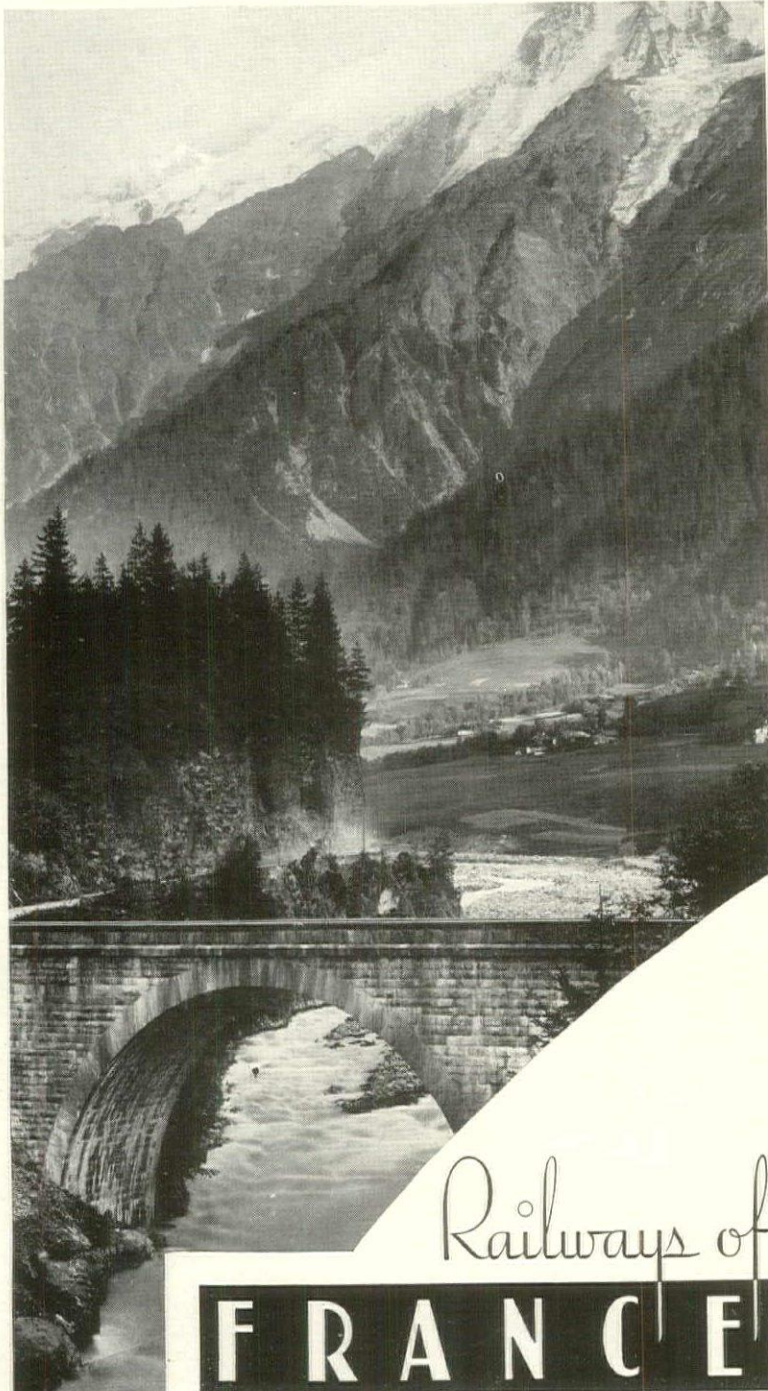
The master's room has its walls papered above a dado with a small classical design on a lemon yellow ground. The woodwork and floors are painted soft gray, the ceiling and dado yellow. On the floor use plain gray Wilton carpeting. The draperies are gray linen trimmed with yellow and blue ball fringe.

The furniture might consist of beds painted gray with spreads of yellow

quilted linen, a commode and two side chairs painted soft blue with a design in grays and yellows, a lounging chair, or chaise longue, upholstered in yellow chintz, and a walnut table desk.

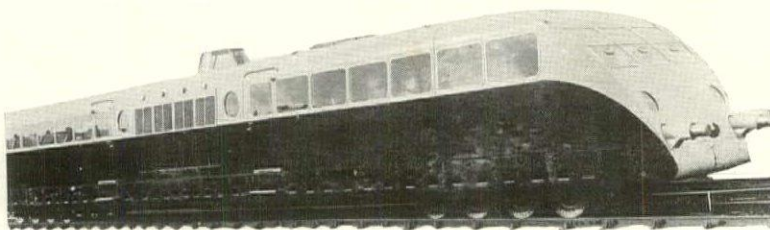
For one guest room, paint walls and woodwork butter color. Let the draperies be raspberry color organdy or Celanese ruffled and hung to the floor. On the floor use small mohair rugs dyed to match draperies. The furniture comprises spool beds painted butter color, with spreads of flowered chintz in harmonizing colors, a chaise longue upholstered in a butter color moire with pillows covered in raspberry color, butter color and brown moire, a walnut commode and table desk, as well as a hanging shelf for a collection of porcelain figurines.

The second guest room can have walls papered in an old-fashioned yellow moire stripe, with woodwork painted to match. The rugs are old-fashioned hooked ones in floral designs. For draperies, flowered chintz in a design of field flowers on a yellow ground, looped back by red cotton tie-backs. The furniture here consists of mahogany poster beds, draped in yellow and white dotted Swiss, mahogany chest, a dressing table draped in yellow mull and trimmed with swags of the same cotton cording as is used for the tie-backs at windows, a wing chair and footstool upholstered in red linen.



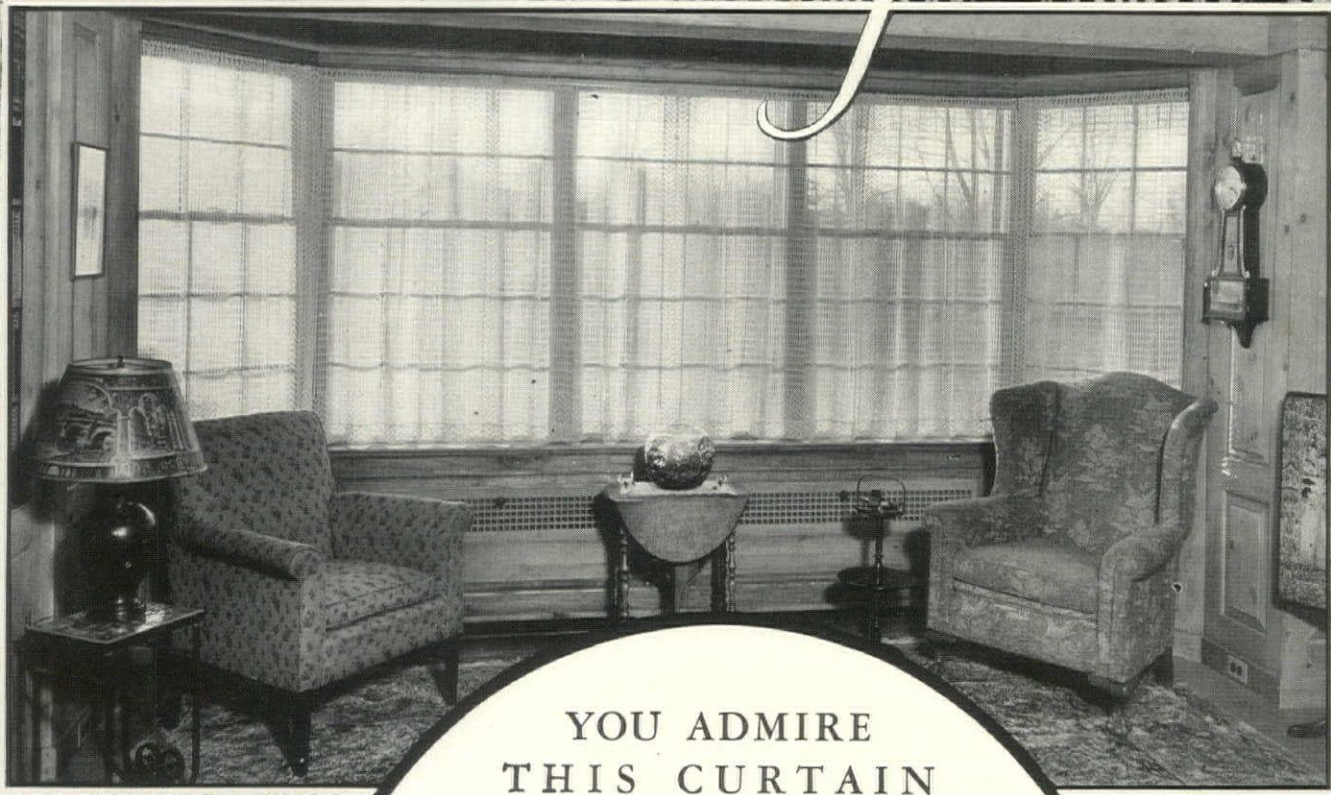
## Railways of FRANCE

Somewhere in France something is calling you... *the Riviera*, "playground of the world, where the sea calls, and the stars call, and oh! the call of the sky!"... *Normandy*, with its North Atlantic coast studded with fashionable seaside resorts... *Brittany*, land of granite, covered with oak, wild scenery and spacious, sandy beaches... *Picardy*, where roses are blooming... *Alsace-Lorraine* with its picturesque architecture and chimney-nested storks... *Champagne*, and the vine-clad hills... *Touraine*, the Chateau country, with its centuries-old castles... *Savoy*, the lofty peaks of the French Alps surrounding the world's most famous health-restoring Spas... *Provence*, with its treasures of antiquity, and sunny hills immortalized by Keats... *Bearn*, at the foot of the majestic Pyrenees, dotted with pilgrim villages dating from the Crusades... *Gascony*, whence came the gallant D'Artagnan of impudent mien and ready blade... *Ile-de-France*, with Paris, just Paris... the world's garden spots are calling... your local travel agency will plan an itinerary.



610 FIFTH AVENUE, NEW YORK

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### Have You a Window Problem? Send for This Book

The only book published that shows photographs of curtain problems found in typical American homes, and their solution. Sent postpaid upon receipt of 10c, stamps or coin. Quaker Lace Co.,  
330 5th Ave., N.Y. Dept. 2A.



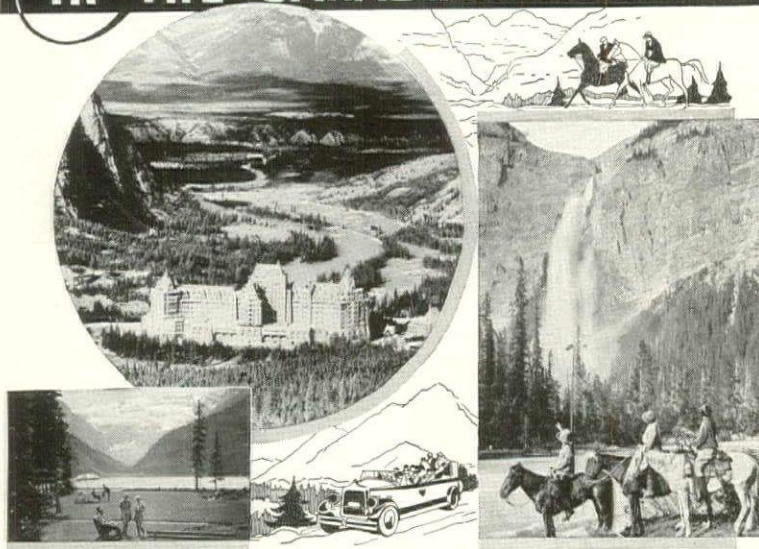
## The Canadian Rockies

(CONTINUED FROM PAGE 57)

SEE

# Banff

## IN THE CANADIAN ROCKIES



For the big Thrills at Low Cost

LIVE among the snow-mantled peaks—amid magnificent mountain flora! . . . Mile-high at Banff—with golf, 3 sets of tees for players of every handicap—tennis on cool courts—2 swimming pools, warm sulphur and fresh water—trout fishing, riding, motoring, dancing—and *chefs* who have catered to Royalty . . . *Chateau Lake Louise*, 40 smooth motor-miles away, is alternate choice for exploring an earth, half sky . . . Swiss guides for the peaks, cowboy guides for the trails, canoes on a lake like a million melted tiaras . . . Or *Emerald Lake Chalet*, slightly less formal—when you feel like rustivating it de luxe . . . Come up for a month . . . Rates are still *way down!*

**GOLF WEEK—AUGUST 20 to 25**

Tournament for Prince of Wales Cup and Willingdon Trophy  
Banff Springs Hotel—Banff Springs Golf Club

Rates—at *Banff Springs Hotel*—European Plan. Single—\$5.50 up; Double—\$8.50 up.  
At *Chateau Lake Louise*—European Plan. Single—\$5.00 up; Double—\$8.00 up.  
At *Emerald Lake Chalet*—American Plan. Single—\$7.00 per day; Double—\$6.50 each per day. Reduced family rates. Low green fees. Season: June 22—Sept. 10.  
*Low Summer Round Trip Fares* to Banff, North Pacific Coast, California, Alaska.

## Canadian Pacific Hotels

See Local Travel Agents—or Canadian Pacific Offices in all Large Cities

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C. & S. Nat. Bk. Bldg. ATLANTA	1010 Chester Ave. CLEVELAND	Dixie Term'l Bldg. CINCINNATI	71 E. Jackson Blvd. CHICAGO	412 Locust St. ST. LOUIS	1231 Washington Blvd. DETROIT
Merchants Bk. Bldg. INDIANAPOLIS	108 E. Wisconsin Ave. MILWAUKEE	611 2nd Ave. So. MINNEAPOLIS	709 Walnut St. KANSAS CITY	Fourth & Cedar ST. PAUL	809 W. O. W. Bldg. OMAHA
1212 Kirby Bldg. DALLAS	621 So. Grand Ave. LOS ANGELES	152 Geary St. SAN FRANCISCO	626 S. W. Broadway PORTLAND, Ore.	1320 Fourth Ave. SEATTLE	1113 Pacific Ave. TACOMA

Reservations, rates, information also, from Manager, Banff Springs Hotel, BANFF, Alberta.

All-Expense Tours, including 126 miles of motoring and accommodation at famous *Banff Springs Hotel*, *Chateau Lake Louise*, also *Emerald Lake Chalet*:  
6 Days—\$70; 5 Days—\$60; 4 Days—\$50. All-Expense Tours begin Banff or Field

point. Banff, lying at the very foot of the sheer face of Cascade mountain: Takakaw Falls, plunging over a 1,300' precipice; Emerald Lake, prominently green among a score of emerald lakes; Marble Canyon, enclosing in sheer walls a tumbling mountain stream; Moraine Lake, lying as a reflecting pool to reproduce in its crystal waters the magnificent panorama of the ten peaks; or lovely Lake Louise itself, nestled between two mountains with the great Victoria Glacier as a background; these and many other vistas, almost equally as beautiful, are easily accessible by good motor roads or short hikes.

### AS TO THE PLANTS

The plant life is equally interesting. To one familiar with the flora of the Cascades or other ranges to the south, there are startling differences. Those half-hardy more southern races which thrive at or near timberline in more southern latitudes, have utterly failed to effect a foothold on these grim icy heights. The Monkey Flowers (*Mimulus*) which form such a noticeable part of the alpine flora farther south, are conspicuously lacking. The Lupines are absent, their places taken to a degree by numerous other legumes, particularly of the genus *Hedysarum* whose showy Sweet-pea-like flowers, varying from white or yellow to purple and rose, are little known in more southern climes. On the other hand the Rattleweeds (*Astragalus*) are well represented, particularly in the lower slopes and in the valleys.

Pentstemon, another group abundant in the mountains to the south, is restricted to comparatively few species. Yellow flowered *P. confertus* is found in some of the lower meadows where its pale yellow looks paler still against the vivid blossoms of ever present *Dasiphora fruticosa*. *P. scouleri* is present not only on some of the lower cliffs, but even up to the edge of the melting snows and glaciers of the heights. It is a big flowered, compact growing shrub of some eight to twelve inches. Like others of the group, the color varies widely, but if there be muddy toned specimens there are also good color forms of clear rose purple. It is classed by some botanists as a variant of *P. fruticosa* which in some form or other is to be found in most western ranges.

These groups, as well as other individual plants, have given way to others that are more truly arctic alpine in their preference. For example Kinnikinnick (*Arctostaphylos uva-ursi*), widely known and widely loved, is everywhere forming solid matted festoons in the most favorable situations. In the Cascades it must share first rank as a prostrate evergreen, with the dainty Mahala Mat (*Ceanothus prostratus*), but here it has everything its own way until it climbs high enough to compete with the Mountain Avens (*Dryas*), for the coveted position. Through the lodgepole slopes near Banff and Lake Louise it is an abundant ground cover even to the extent of nestling beneath the spreading branches of the semi-prostrate *Juniperus horizontalis*, which is also common on rocky places in the forest.

The little Twinflower (*Linnaea*

*borealis*) runs happily about the forest floor and in proper season scents the woodland with its delicate perfume. It looks thrifty and happy as it traces dainty patterns in the pine needles, but fails to make the overwhelming sheets that it does in the Olympics. Scattered through the timber zone much more frequently than in many other ranges, a dwarfed form of the Clematis or Virgin's Bower (*Clematis columbiana*) attracts attention with its showy big blue flowers which appear in midsummer. Earlier in the season the orchid-tinted slippers of Calypso and the big showy butter-yellow blossoms of *Erythronium grandiflorum* intrigue the plant lover. Pyrolas of several species are abundant while *Anemone parviflora* shows its white blossoms in competition with the rose-tinted ones of *A. multifida*. It was also in this lodgepole zone that I was privileged to find my first plants of *Androsace chamaejasme* (or *A. carinata*), the only perennial American member of this aristocratic family. White flowered *Rhododendron albi-florum* is equally abundant, usually intermingled with several species of Willows growing here as small mountain shrubs.

Through the pines, flat masses of scalloped leaves on protruding rocks introduce one to the Mountain Avens (*Dryas*) which becomes more abundant upward until finally it becomes great rock-covering carpets. It is particularly luxuriant on soil or rocks with a lime base and both white flowered *D. octopetala* and yellow *D. drummondii* are present.

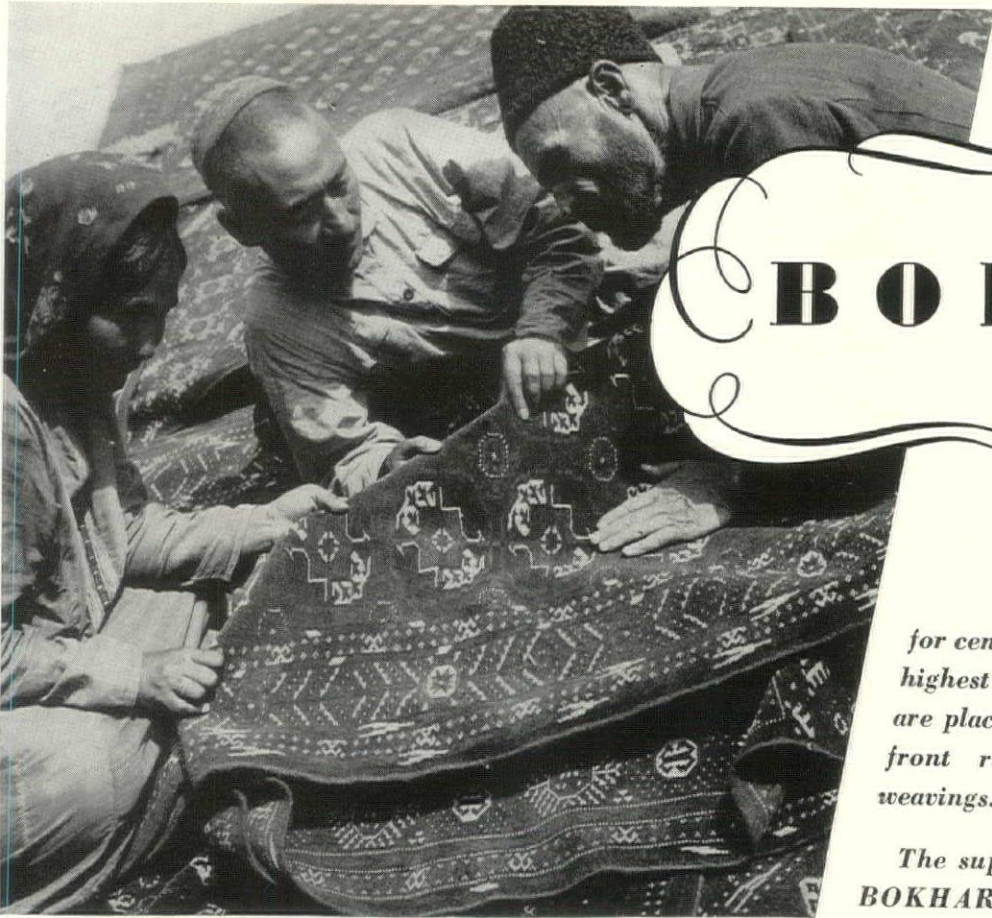
*Cornus canadensis*, the dainty little creeping Dogwood, is a conspicuous element of the flora, and two Columbines will be found. *Aquilegia brevistyla* is a blue one, and *A. flavescens* a pale yellow one, which is perhaps only a form of red-and-yellow *A. formosa*. The latter is very similar in appearance to the familiar Eastern Columbine. In addition the composite flowers, represented by several species each of Senecios, Arnicas, Erigerons and Asters, add greatly to the floral picture.

### IN THE FIR REGIONS

In the zone of the alpine Fir entire meadows nod in the wind as the white-and-gold faces of *Trollius laxus* bend to its urging. Grass-of-Parnassus (*Parnassia fimbriata*) is abundant not only in the swampy places where one would expect it, but blooming freely in the woodlands below the melting snow-banks. It, in common with other plants, seems confused by the combination of warm sunshine and perpetual snow and ice into opening stray blossoms far into the fall, although the big floral display comes much earlier.

Both the Kinnikinnick and the Mountain Avens must yield to new shrubby competitors as the heaths put in an appearance near timberline. While occasional patches or clumps may be met far below, this is the real home not only of *Cassiope mertensiana*, the white Heather, and the red and yellow Heathers (*Phyllodoce empetrifloris*) and *P. glanduliflora*, but also the Crowberry (*Empetrum nigrum*). This latter shrub becomes abundant on the high screes. Its foliage and general appear-

(Continued on page 97)



## BOKHARA

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for centuries as creations of the highest worth, BOKHARA rugs are placed by authorities in the front rank among Oriental weavings.

The superlative merit of the BOKHARA family of rugs comes from the best of reasons. Only the purest vegetable dyes (and no painting) goes into their making. The symmetrical designs (with no flowers) blend perfectly with any type of interior decorating. Rich-toned basic colors harmonize in enchanting themes that often equal the varieties in other weavings of ten colors. The weave density (that is, knots per square foot) is greater than in any other rug.

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Write for illustrated color booklet AT 2 on the Rugs of Turkestan and Caucasus.

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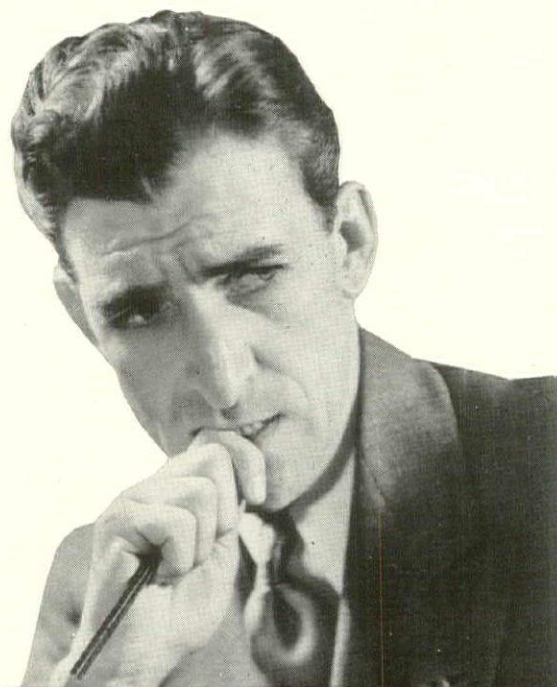
You may see these rugs at leading Department Stores, Furniture Stores and Oriental Rug Dealers throughout the United States, Canada and Mexico.

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NEW YORK



**TO HOME OWNERS WHOSE HEATING COSTS WERE EXCESSIVE LAST WINTER**

ADMITTEDLY the past winter was an unusually cold one. But it is at just such times that a Special H. B. Smith Mills Boiler—thanks to its larger heating surface—saves most money.

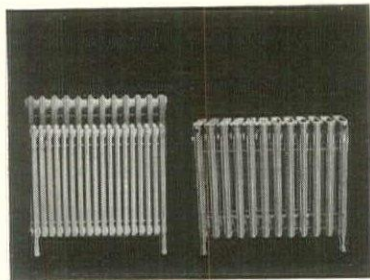
The reason for this is quite apparent. The ordinary boiler cannot absorb and utilize heat units as rapidly as an oil or gas burner gives them off. Thus fuel is wasted up the chimney and the burner stays on for a longer time. In the Special H. B. Smith Mills Boiler, on the other hand, the larger heating surface readily absorbs all the heat units. Every bit of fuel is used to heat the house—and with minimum operation of the burner.

Visitors to New York are cordially invited to inspect this distinctive Smith Boiler at the Sloane's "House of Years". Installed in this boiler is a Janitrol Automatic Gas Burner, manufactured by the Surface Combustion Corp., Toledo, Ohio, a subsidiary of Cities Service Corporation. Janitrol

burners are backed by experience gained from almost 50,000 installations and are made in a large range of types and sizes.

• NEW IDEAS IN RADIATORS

• LEFT—Smith Midget Radiators—25% smaller than ordinary radiators of equal rated capacity. Ideally suited for use in the open or as concealed radiation.



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Special Boilers for Oil and Gas Burning

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Ask your architect, engineer or heating contractor about these special H. B. Smith Mills Oil and Gas Burning Boilers. Or write for free booklet.

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Gentlemen: Please send me a copy of your booklet describing the Special H. B. Smith Mills Oil and Gas Burning Boilers.

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**Try Thymes for pleasant garden greenery**

(CONTINUED FROM PAGE 53)

innocent, but it is valuable in the right place, as is another woolly form, *Th. villosus*, which I have not yet found in this country.

There are numerous other forms of the Creeping Thyme that you may chance upon in your search. There is *Th. s. aureus*, the foliage of which turns "golden" in winter; *Th. s. mummularius*, that I have not found in the flesh but which I have in the frames for spring germination (I hope); *Th. s. marshalli*, and others, all having a general resemblance one to the other, save the woolly forms that are quite distinct. *Thymus azoricus*, from the Azores, is also a creeper, absolutely prostrate as I have it, with dark foliage that covers itself with a purple scarf in midsummer and has to my nose something of the fragrance of Tangerines. This may be just another form of the Creeping Thyme.

LEMON THYME

By some authorities the Lemon Thyme, *Th. citriodorus*, is given as a form of *serpyllum* but it is so distinct in appearance as to seem to deserve a separate identity. It makes a woody, spreading, low, wiry-stemmed bush, not a creeper, though it makes broad masses. The leaves of the type are green and somewhat shining and smell deliciously of lemons and some sort of spice. I find the Lemon Thyme is occasionally injured not by winter weather but by the searing spring winds after the covering has been removed in early spring. I have had to learn to leave a light covering of salt hay on these plants rather longer than on the rest of the garden. The Lemon Thyme has two very decorative forms, one a very old garden favorite known to Parkinson as the Embroidered or Gilded Thyme "that smelleth of Pomocitron". This is *Th. citriodorus aureus* to us, and has leaves edged with yellow. Then there is the Silver-leaved Thyme, *Th. c. argenteus*, with leaves distinctly marked with "silver". Both these are very valuable in the rock garden and grace with distinction a little promontory or cliff where the matted branches can spill over the sides. Silver Queen is a greatly improved form of *argenteus* that I have not yet found in this country but which I saw in England used effectively in many rock gardens.

A few years ago I was much pleased to find in this country a Thyme that was wholly new to me and one that had very definite and different charms of fragrance. This is *Th. herba-barona* and it comes from the sunny hills of the island of Corsica. I have been surprised to see it described in some English catalogs as erect-growing. The form I have is quite prostrate and the odor it gives forth when brushed is strongly that of Caraway. How different and misleading, however, is the testimony of noses. Jason Hill, that

exact observer and delightful writer, most surprisingly describes the fragrance of *herba-barona* as resembling that of Sassafras! I was, so to speak, brought up on Sassafras—one of youth's most favored nibbling leaves—and I do not think this Thyme has any resemblance to it. However, it was a most gratifying find and my grief was poignant when during a wet and muggy spell my one plant melted away and died. When replaced it was given a sunnier exposure on a steep and well-drained slope where it has since thriven through an abnormally wet and humid summer and an abnormally cold winter, so I take it that it has settled down in comfort. But I have not yet seen the little purple rondels of bloom to which it is said to give birth.

Last year *Thymus zygis* arrived in my garden through the generosity of Helen Fox who had raised it from seed. It is the neatest possible little procumbent shrublet, no more than three inches high and a good deal broader, very stiff and twiggy, with oblong linear leaves of a nice scent. The Kew Hand-List reports it as native of Spain and Portugal. In Mrs. Fox's garden it grew in a sunny wall face. The flowers are said to be pink.

Illustrated on page 53 is a plant of an especially desirable and scarce Thyme, *Th. membranaceus*. It was introduced recently from the Sierra Nevadas in Spain. I lost the tiny shoot of it I received from a Central Western nurseryman through not giving this baby royalty sufficient care and shall mourn it until it is replaced. It is described as "a dense grayish green, sweetly scented cushion with large, upstanding, cone-shaped heads of tightly packed whitish pink flushed bracts with the delicate tubular flowers coming out between." Any lover of alpine flowers must be enchanted at its appearance and covet it at once. To have lost it is a real tragedy; to find it again is my constant hope.

RESEMBLING IRISH YEW

Among the erect-growing kinds should be mentioned *Th. nitidus*, sometimes described as resembling a miniature Irish Yew, silvery gray and covering itself in early summer with rosy lilac flowers. It grows nine inches high and as much through and the whole plant is very sweetly scented. Seed of it is to be had and also of *Th. erectus* (illustrated) growing a foot tall and looking like a little tree. *Th. carnosus*, an upright-growing sort I have not yet been able to find—either seeds or plants—nor have I discovered *Th. doerfleri*, introduced by Mr. Ingwersen from the Balkans, said to be one inch high, "neatly gray leaved and mat forming and covered with rich red, sweet scented flowers." All these sound desirable and I am on the watch for them.





Sports outfit from Tripler

Dress from Bonwit Teller

*The wild flowers that bloom in the spring*

## BLOSSOM EASTER WEEK AT THE GREENBRIER

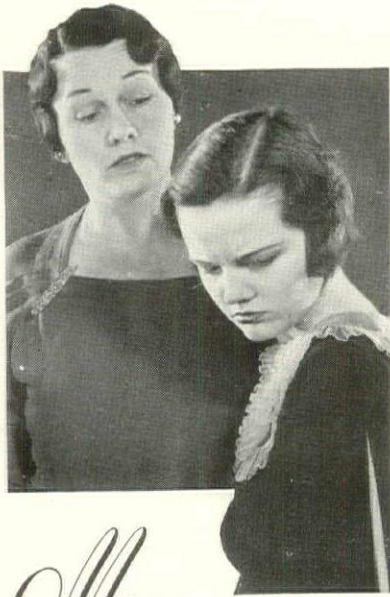
WILD flowers that celebrate Spring on hidden hillsides of the Alleghenies have been lured down to The Greenbrier. They'll participate in the Old White Garden Show . . . in company more civilized, but no less responsive to Spring-as-it-was-meant-to-be. Garden shows incidental? To be sure. So are many other details which make life a graceful whole. Sports enthusiasts come to The Greenbrier for its justly famous golf and tennis, for its superb riding. Your own idea of vigorous outdoor sport may be sniffing the morning breeze for remembered fragrances . . . or sunning yourself on a spacious verandah

. . . or listening to faint dance music filtering through the trees. No matter. Spring holiday at The Greenbrier can be as diversified, as active or serenely restful as you choose to make it.

☆ ☆ ☆  
*Tariffs at The Greenbrier are remarkably reasonable. American Plan—room and bath, including meals, each person per day, \$10, \$11, \$12; European Plan—room and bath only, each person per day, \$5, \$6, \$7. Unusual parlor suites are also available at reasonable rates. Illustrated literature describing all the facilities of The Greenbrier will be sent to you upon request.*

*White Sulphur Springs*  
 WEST VIRGINIA





# My daughter ASHAMED OF HER HOME!

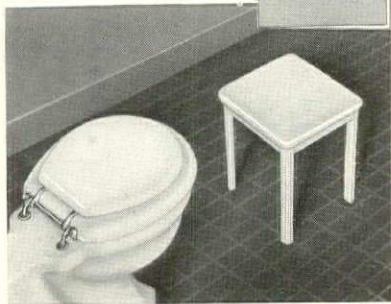
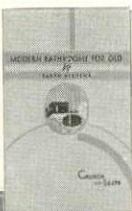
What a shock! Yet frankly how could she be proud? School taught her modern standards. Play hours at other girls' homes showed her how clean and inviting bathrooms could really be.

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## How to tame the Fringed Gentian

(CONTINUED FROM PAGE 70)

the rules are known. It is now time that those who wish should know.

No cultivator has yet carried experience to the point where he can be dogmatic. I will not say of any manner of treatment that it must necessarily fail, but only that it has thus far failed for me.

To begin with the seed, ripening takes place within a month or so after the flowers fade. The plant, being a biennial, completes its life work in maturing them, and promptly dies. When leaves and stem have turned to yellow straw, it is time to harvest.

Do not suppose that any effort or difficulty is involved here. One plant will frequently ripen half a dozen or more capsules, each of which contains scores or hundreds of the smallest imaginable seeds, at least half of them likely to germinate.

Each seed is equipped with invisible hooks, which entangle with its neighbors. The result: a queer, soft, clinging mass resembling nothing so much as a mass of swarming miniature bees.

How long the seeds will retain vitality after gathering, remains for some experimenter to discover. One commercial gatherer has shipped them in lead foil a distance of several hundred miles, requiring days, perhaps weeks, between gathering and sowing. Possibly they might still be good if kept that way over the winter. Until tests have been made, it is better to sow at once.

### GERMINATION

Germination is the easiest part of Fringed Gentian culture. Sowing should be in pots or pans of very sandy soil. I use about three parts of river sand to one of loam and one of peat. The mixture is moderately acid. No drainage is needed in the bottom of the seed-pot, but a small amount of peat to keep the sand from sliding through.

The pots are filled, leveled and soaked, then seed scattered thinly over the surface, and covered with an eighth-inch of clean, fine sand. By soaking before sowing, the soil holds the seed where it falls, while a dry soil might shift it or allow it to blow away.

The damp pots are plunged in moist peat in a coldframe so shaded that sunlight can never reach any part of it to heat it, yet it always gets light from the sky. It is never allowed to dry out.

As soon as spring thaws set in, the pots are sprinkled every two or three days with a fine spray, and germination occurs by April. The seedlings come up smaller than moss. They need plenty of light, but want no direct sunlight, preferring to be at all times cool and moist.

When the seed-leaves have a total spread of an eighth-inch, and before the true leaves begin to appear, it is time to transplant. This is exceedingly important, and is probably the point on which early would-be cultivators erred the most.

At this age the root is already an inch long, and in a few days will lengthen beyond the bounds of safe handling. Rule A in growing Fringed Gentians is: Do not injure the roots. Under certain conditions plants may

survive root injury, but do not put them to the test if you want flowers.

I find 2" pots best for handling the young plants. These are filled about one-fifth with peat and the balance with a soil like that in which the seeds were sown. The peat is most helpful, because Fringed Gentian roots penetrate it only with great difficulty, and for the most part not at all. If roots were allowed to grow through the hole in the bottom of the pot, they would be broken when the pot was moved. The peat stops them. (Commercial granulated peatmoss is good.)

Fingers are too clumsy for this work of transplanting. It is best done with fine wooden tweezers cut out of a plant-label or thin piece of shingle. As pressure must be gentle, there should be little spring in the jaws. The seedlings should be pricked out with great care, lifting from deep down, never pulling from the top.

These pots should not stand around to dry, even for a few minutes, but each one, as soon as the seedling is in place, should be stood in water to soak. Later they can be moved to a frame like the one in which the seed-pots wintered, and should be sprinkled regularly with a fine spray.

### IN FALL

By September, the rosettes of the strongest plants should be three to four inches across, ranging from that size all the way down to nothing. For there is much variation in seedling Fringed Gentians, and although most of the seeds germinate, not over half develop large, thrifty crowns.

When the leaves of the rosette enlarge so that their tips reach the edge of the pot, it is time to repot. They should be taken while moderately damp, so that the soil will hold together for the shifting.

Roots of great length will be found to have wound round and round inside the pot, but in such a way that they do not bind the soil together, rather falling away loosely when moved. Only care in handling will carry them uninjured into the larger pot.

I find 3" pots large enough, filling with the same kind of soil, and peat beneath. It may be better to put the largest plants immediately into 4", for room to make their best growth.

The first-year rosettes die down after hard frost, and should be carried through the winter under glass in the shaded frame, as the seed-pots were. In more northerly regions, where the Fringed Gentian has all climatic conditions to its liking, plants may be set out in the open ground in fall, but I have had little success handling them that way. Frost-heaving, moles, cutworms and accidents ruin them before spring.

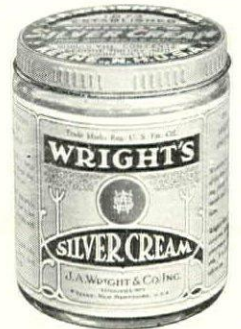
April swells the central bud, which unfolds a few basal leaves before the flower stalk begins growth. As soon as the stalk shows, it is necessary to give the plants open-air conditions, and if they are to be set out in the sunlight, this must be done in May, before the heat of summer sets in. Otherwise soft, slender forced growth will form, which can neither support the flowers nor resist weather.

(Continued on page 105)

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## Platinum Gray

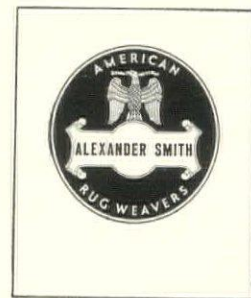
Smart women love unusual off-shades in their furnishings as in their costumes. Hydrangea-tinted walls; hangings richly, darkly blue; curtains sheer and silvery; accessories of pale pink and sharp emerald; set off by a quiet but characterful carpet . . . Platinum Gray.

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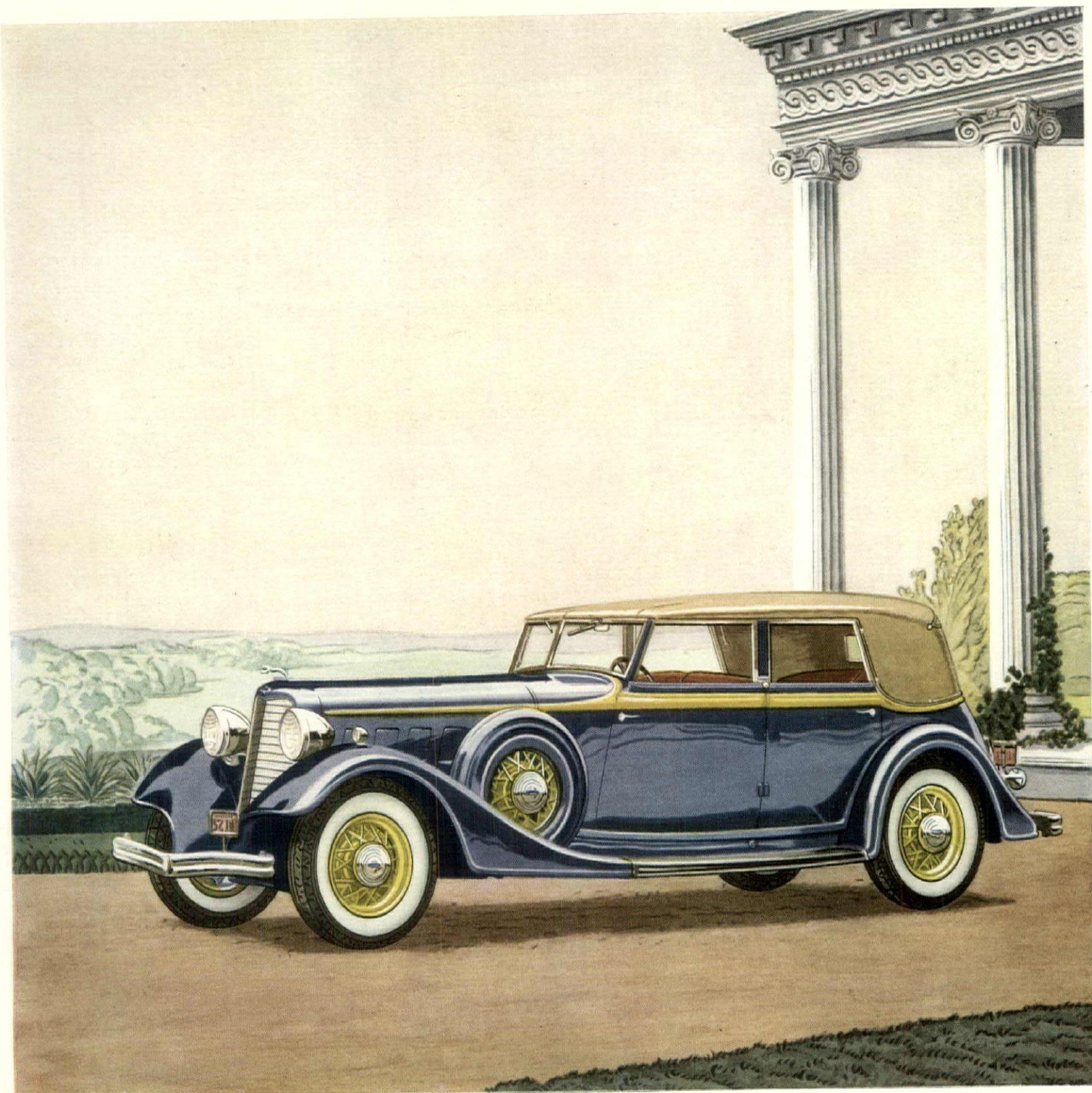
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## The Canadian Rockies

(CONTINUED FROM PAGE 92)

ance is much like *Phyllocladus* but its little purplish flowers produced in the axils of the leaves are entirely different from the showy heads of the pink or yellow heather which grow in terminal clusters. In addition the Crowberry produces an abundance of large blue-black fruits which, however, quickly disappear through the persistent harvesting of the birds.

The little Laurel (*Kalmia microphylla*) grows in about the same fashion and the same type of places as it does hundreds of miles to the southward, and small Willows of several species are abundant. These vary from ground-hugging mats of *Salix saximontana* to two- or three-foot shrubs.

One of the attractive sights of the summer or early fall is the pure white heads of the Cotton-grass (*Eriophorum*) which decorate the stream banks in place of the missing Monkey Flowers. These silky tufts are the improbable looking flower heads of a widely distributed member of the Sedge family which grows here in profusion.

*Saxifraga bronchialis* is the one all-pervading, dominating alpine in the timberline areas which I have seen. To one who has been accustomed to finding this prickly leaved mat of rosettes only in sheltered cracks and crevices in the rocks, its abundance comes as a delightful surprise. It is everywhere sheeting the screes for miles in a green carpet often almost to the exclusion of all other alpine or outlining the great boulders in frescoes of dainty white sprays. It not only dominates great areas at timberline but drops far below to decorate every cliff and rocky promontory with living green.

In the protection of the alpine Fir thickets other plants grow, particularly Erigerons and Arnicas, but the prize of all is an abundance of dainty *Moneses uniflora*, the One-flowered Pyrola whose fragrant blossoms peer elf-like from the mossy nooks.

I looked long for *Silene acaulis* and then to my surprise first found it growing as a carpet on big slabs of granite along the creek bed where *Parnassia* and *Trollius* grew up all about its rocky home, but where it could still get the conditions which it needs. Later I found it in more conventional situations on the cliffs and screes above.

## The game of house and garden

(CONTINUED FROM PAGE 82)

near to it as he could in the "folly" I have described. Moreover, he never spoke in French when he could find anyone to talk to in Provençal, a language in which I verily believe he thought as well as dreamed. We all have our "follies". That was his. The "folly" of others is to imagine themselves Greek, and they build houses for themselves as nearly as possible like Greek temples. So long as they don't go about in Greek costumes, we may regard their "folly" as harmless. Then again others, who have either lived in Persia, or have become a little "unbalanced" over Omar Khayyam, build houses after the Oriental fashion, with domes, minarets and crescents, and furnish them mainly with scimi-

The great Alpine Anemones (*A. occidentalis*) are present on the gravelly slopes but not quite in the abundance to be found in ranges to the south, and on the screes the silvered rosettes and pink heads of the little everlasting *Antennaria rosea* seem much at home.

Asters of many kinds are plentiful in late summer, furnishing a blue and gold edging for the trails and providing a touch of color in a picture composed otherwise of dark conifers.

Many other plants enter the picture as the season advances, for here as elsewhere in the great ranges the changing flora from week to week is one of the fascinating elements that bring one back again and again to learn the moods of the high country. Nowhere is it more interesting than in this ice carved landscape.

This park area has an added attraction in an abundant and fascinating animal life which increases the interest for any lover of the out-of-doors. Mountain birds of the usual kinds are present. Clark's Crows and Canada Jays are ever-present, while about the snow-draped peaks there is always a chance of seeing the beautiful Rosy Finches foraging for refrigerated insects on the snow fields. Chickadees, Kinglets, Grosbeaks and a host of others furnish animate and colorful interest against the background of the dark coniferous foliage.

Chipmunks and squirrels dash madly back and forth across the highway for all to see, and occasionally one can glimpse some of the larger animals which abound. Bear, deer, moose, mountain sheep and elk are frequently noticed from the highways and trails. In fact, a mental picture which I still have of this wonderland is of the maneuvers of a lordly bull elk herding his harem to safety at my approach, and the startled activity of a rival bull, too engrossed in his own affairs to notice a mere man until he had approached within a few feet.

My own experiences have been all too short and some day I am going back with plenty of time, not only to enjoy more fully the changing floral picture and to absorb at leisure the scenic splendors, but also to become more intimately acquainted with the region's abundant animal and bird life.

tars. One of the quaintest of these architectural "follies" I have come across is that of an old sea-captain who has built his house as nearly as possible in the form of a ship. He calls it "The Three-Decker", and it has a bow and a high-pooped stern, with carved windows after the manner of an old battleship, portholes, flag-staffs for masts and so on. He speaks of the floors as "decks", the stairs as "gangways", the rooms as "cabins", and the time of day is, of course, so many "bells". He calls his little car "the captain's gig". . . . It may sound tiresome, but it isn't, for he is a genuine dreamer—and it is a relief, in our solemn-owlsh day, to find anyone so whole-heartedly foolish.

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## Garden week in Virginia

ONCE again Garden Week in Virginia is close at hand. This year it will run from April 23rd to 28th, inclusive—which means, of course, the time when spring in the South is at its loveliest.

Offering as it does an opportunity to visit personally many of the outstanding gardens of this historic part of the South under the sponsorship of the Garden Club of Virginia, Garden Week is annually the objective of increasing hundreds of flower lovers who come by rail and motor from far and near. Tour information, maps and all manner of information pertaining to the plans for the week can be secured from the Garden Club of Virginia's office in the Jefferson Hotel, Richmond, Va.

At present writing the final complete list of gardens which may be visited is not available, but arrangements have already been completed for the following places, to which more will doubtless be added. The admission charge is usually 50 cents for each house and 50 cents for each garden. Both houses and gardens will be open from 9:30 A. M. to 6 P. M. during the prescribed period.

### Alexandria District

Gadsby's Tavern Courtyard Garden; Wellington, garden; Woodlawn, garden and house; Gunston Hall, garden; Rippon Lodge, garden and house. Modern Gardens: Ordleigh, Hollin Hall.

### Fredericksburg District

Kenmore, garden and house; Mary Washington House; Rising Sun Tavern.

### Tidewater Trail

Gaymont, garden and house; Wakefield; Stratford; Sabine Hall, garden and house.

### Richmond District

Hickory Hill, garden; Reveille, garden; Virginia House, house and garden; The Oaks, garden and house; Amphill House (Thursday, Friday and Saturday); Bel Pre, house; The John Marshall House; The Valentine Museum; St. John's Church (no charge); Edgar Allen Poe's Shrine; Hampstead.

### James River Plantations

Shirley, garden and house; Westover, garden (house, Thursday and Friday); Eastover, garden and house; Chippokes, plantation and house; Williamsburg, the City Under Restoration; Jamestown; Yorktown; York Hall, garden and house.

### Smithfield District

Old Fort Boykin; Shoal Bay (no charge).

### Norfolk District

Old Colonial House; St. Paul's Church; Poplar Hall, garden and house; Lawson Hall, garden (Friday and Saturday); Old Lynnhaven Farm (Adam Thoroughgood House); Old Donation Church; Old Cape Henry Lighthouse; Modern Gardens: Holly

Lodge; Sea Breeze Farms (Old Glebe Lynnhaven Parish).

### Danville District

Berry Hill; Dan's Hill.

### Chatham District

Cole's Hill; Mountain View.

### Lynchburg District

Poplar Forest; Sweet Briar. Modern Gardens: Mrs. Floyd Knight, Mrs. S. M. Loyd, Mrs. S. S. Johnson, Mrs. Monroe Morton, Mrs. J. O. Watts, Mrs. R. T. Watts, Mrs. John James, Mrs. E. F. Haley, Mr. Rinsland.

### Scottsville District

Bremo, garden and house; Tallwood, garden and house.

### Charlottesville District

University of Virginia; Monticello; Ash Lawn; Morven, garden; Farmington (no charge); Mirador, garden; Castle Hill, garden. Modern Gardens: Boxwood; Rose Hill; Blue Ridge Farm; Castalia; Tiverton.

### Staunton District

Woodrow Wilson's Birthplace; Folly.

### Lexington District

Washington and Lee University; Memorial Garden at Virginia Military Institute.

### Orange District

Montpelier, garden; Montebello, garden and house; Barbourville, ruins and wild garden; Frascati, garden and house. Modern Gardens: Lochiel; Piedmont; Waverley.

### Leesburg District

Belmont, house; Oatlands, garden; Oak Hill (Monroe), house.

### Winchester District

Fairfield, garden and house; Carter Hall, garden and house; Tuleyries, garden; Thornhill, house. Places of Historic Interest (no charge): Daniel Morgan's House; Washington's Headquarters; Tomb of Lord Fairfax; Greenway Court; Old Chapel. Modern Gardens: Scaleby; Rose Test Garden of Mr. and Mrs. E. B. Butler.

### Warrenton District

Gordonsdale; Oak Hill (Marshall); Benton; Foxcroft. Modern Gardens: Airlie; Clovelly; Canterbury.

### INFORMATION BUREAUS

Besides the central headquarters in Richmond, information about reaching the above places can be secured from the following places: Washington, D. C.: Mayflower Hotel; Am. Automobile Ass'n, 17th St. and Penn. Ave. Alexandria, Va.: George Mason Hotel. Fredericksburg, Va.: Princess Anne Hotel. Norfolk, Va.: Tidewater Auto. Ass'n, 120 W. Plume St.; Norfolk Tourist Bureau, 107 W. Main St. Portsmouth, Va.: Peninsula Bus Corp. Orange, Va.: James Madison Hotel. Leesburg, Va.: Thomas Balch Library. Winchester, Va.: George Washington Hotel. Warrenton, Virginia: Warren Green Hotel. Charlottesville, Virginia: Monticello Hotel.



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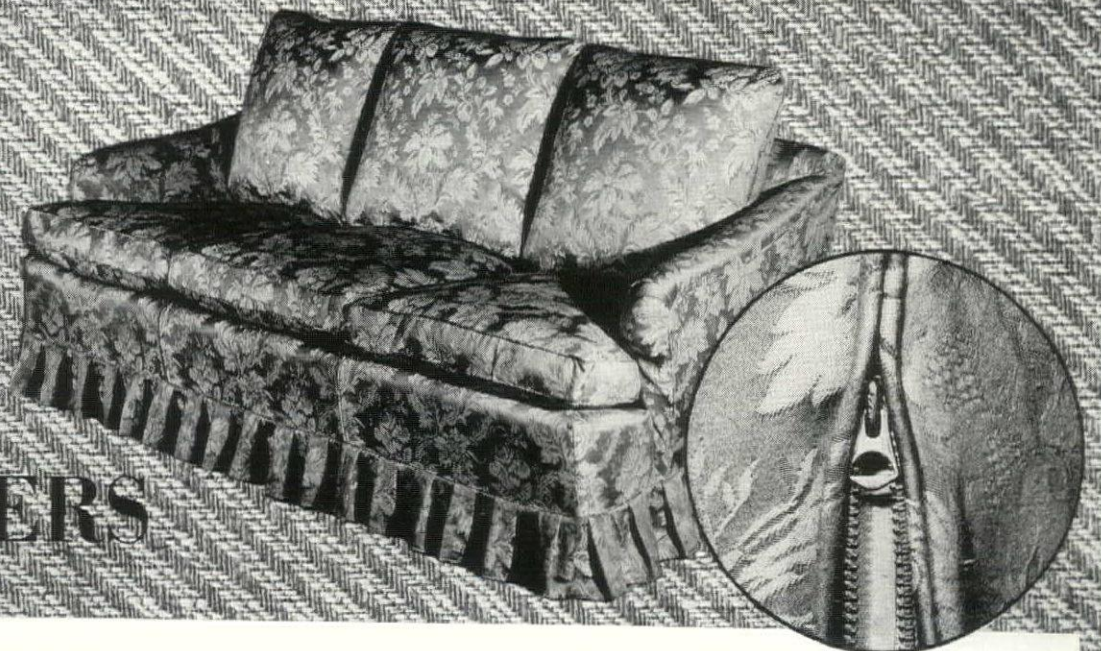
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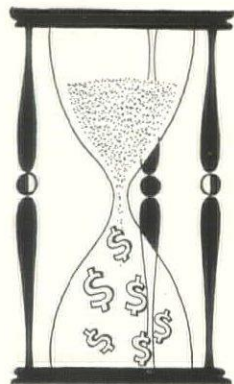
from 50¢ a yard up. If, for example, you use a fabric at \$1.95 a yard, the "Zipper-off" Slipcover prices would be:

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- Two-cushion sofa, or love seat . . . 43.75
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*These prices apply in New York City only. There is a slight additional charge on out-of-town orders.*

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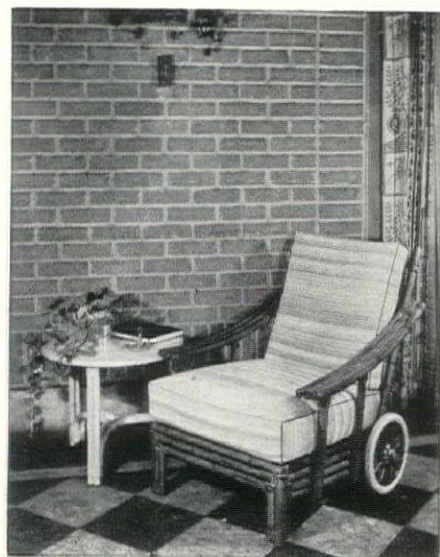


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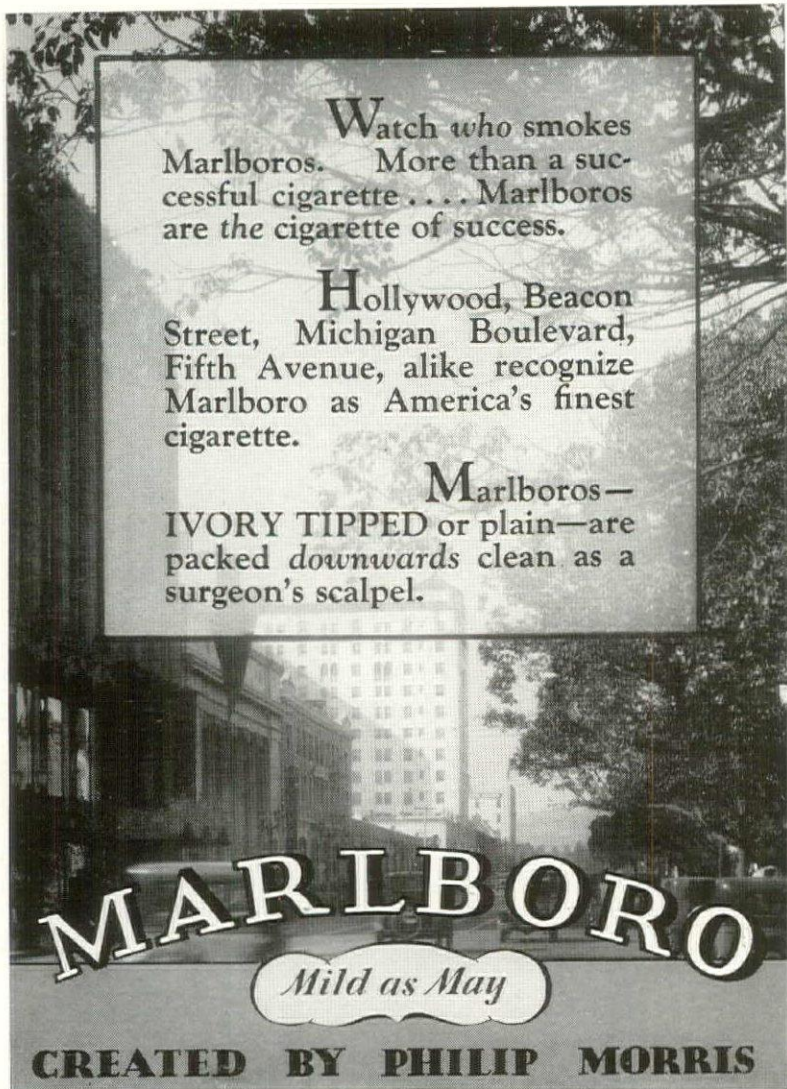
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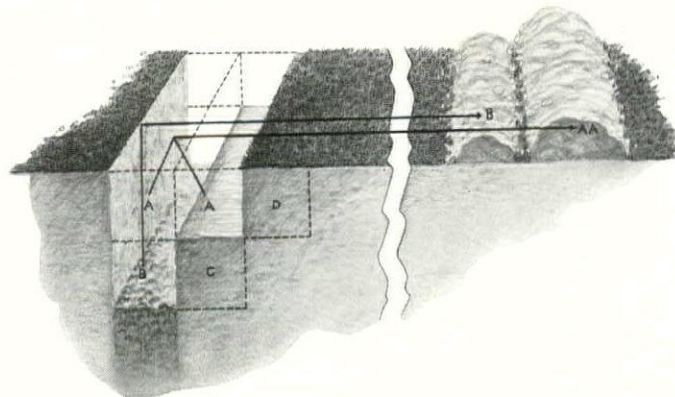
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### Solving the problems of the soil

By M. G. Kains

WHEN one of our friends wins the prize in a tennis or a wrestling match, a golf or a chess tournament, an oratorical or a cake baking contest or, in fact, any competition we are naturally glad for the winner's sake and as naturally wish we were in his shoes. We have much the same feelings and probably exclaim, "How lucky!" when another friend's flowers, fruits or vegetables win blue ribbons.

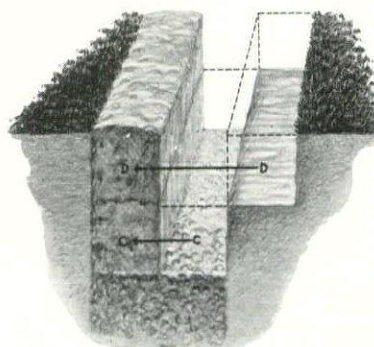
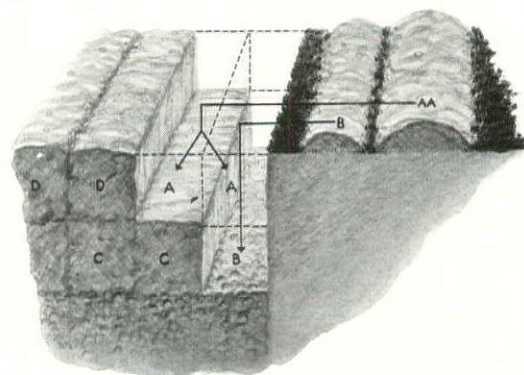
In the former cases we are prone to forget the long period of training that preceded the contest; in the latter we fail to consider the preliminary details that preceded the production of the prize-winning specimens—the preparation, enrichment and cultivation of the soil, to say nothing of the pedigree of the seeds and the care of the individual plants from babyhood to maturity.

Most of us are likely to over-emphasize garden planning, color schemes,

border arrangements, spring and bulb displays, succession of bloom and the like, but to slur over soil preparation, fertilization and cultivation. We are prone to forget that without these fundamentals we have no more reason to expect success than if we attempt to make bread without the addition of yeast, soda, baking powder—something to make the dough rise.

This simile of "dough" is more apt than may at first appear. Soil is by no means the inert material it is popularly supposed to be. Instead of flour of grain we have rock which Nature has ground or otherwise reduced to flour-like powder and which she may or may not have changed in composition with her chemicals.

Nature's soils also contain more or less humus (decayed and decaying vegetable and animal remains). Humus  
*(Continued on page 101)*



IN THE final stage of bastard trenching the soil first removed is replaced as shown here, thus completing the preparation of the area to be planted

FOLLOWING the steps taken at the top of this page, the full depth of the area dug out at extreme left is refilled. This process is repeated along the bed

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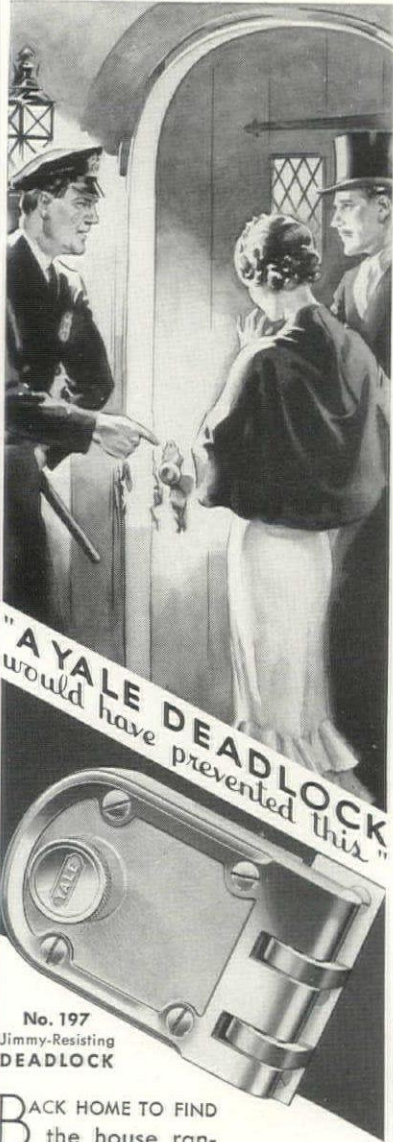
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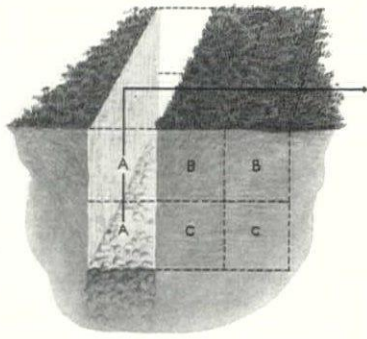
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**Solving the problems of the soil**

(CONTINUED FROM PAGE 100)



**T**RUE trenching follows a somewhat different principle, though the essential result is the same as in bastard trenching. The drawings on this page illustrate the various steps

is somewhat akin to the yeast or other dough "lightener," for though its effects are not so striking as to make the soil "rise" visibly, yet its power to absorb water and swell does have that effect. Soils in which humus is in good supply are therefore easier to work than those in which it is deficient.

This swelling effect is, however, less important than some other characteristics. For instance, humus can absorb several times its dry weight of water which it can hold far longer than can rock particles alone. In a sense it acts as a sponge-like reservoir upon which the roots of plants can draw much longer than would be possible where it is deficient in soils.

Still more interesting and important is the fact that so long as it is moist and the temperature is favorable, the soil is the theater on whose stage myriad microscopic forms of life make their entrances, play their parts and take their exits. These lowly creatures work over raw material directly or indirectly into forms which higher plants can convert into roots, stems, leaves, flowers, fruits and seeds.

Nature manufactures her chemicals partly from the oxygen, nitrogen, carbonic acid gas, ammonia, sulphur fumes and other gases of the air combined with water. Others of her chemicals she gets through the activities of her workers in the soil. With these chemicals she acts upon otherwise insoluble soil materials, especially the rock particles, and makes their elements available to plants. So long as she is left to herself, all goes well and what we call higher plants grow and thrive. But when we abuse or mismanage the soil, we not only prevent her from doing her work properly but reduce the quantity and quality of her

returns. On the other hand, when we enter into intelligent partnership with her and are faithful to the terms of her agreement, she eagerly responds to our loyalty and lavishes her useful and beautiful products upon us.

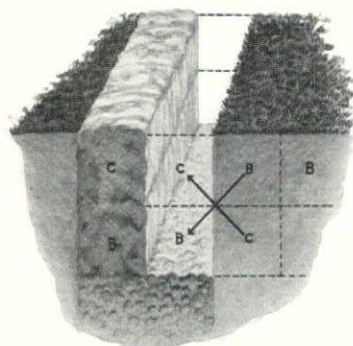
As gardeners, therefore, our first partnership duties to Nature, as well as to gain our own selfish ends, are to make the soil comfortable for the higher plants and to fill it with food for the microscopic creatures that live and play their parts in it. Unless we are willing to do our part we must not expect Nature to do hers, much less to work out our color schemes, successional blooming arrangements or special displays, or to grow specimens of flowers, fruits or vegetables that shall win prizes and the envy of less fortunate gardeners.

Nature requires centuries to make a soil of her pulverized rock and humus; we need only a few years either to destroy her work or to produce a deeper, richer, more fertile one. Let's discuss only the constructive side of the matter.

First, we can improve the soil by ensuring good drainage, if it does not already exist. Drainage removes excess water, thus making the soil drier, warmer and, therefore, easier to dig or plow and plant in spring. It encourages roots to forage deeply rather than close to the surface, thus enabling them to withstand dry weather better than in a shallow soil. A well-drained soil is also moister and cooler during summer than one poorly drained because the level of the standing water is lower and the ascent of moisture is more gradual and longer continued.

Second, we can improve the soil by deep digging or plowing. But as it is not advisable to replace large depths of surface soil with equal quantities of

(Continued on page 102)



**T**HE basic principle of true trenching involves the transposition of upper and lower layers of soil with the least possible amount of shifting about. Here it is demonstrated in operation

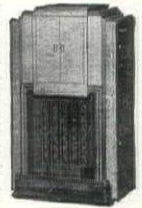


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## Solving the problems of the soil

(CONTINUED FROM PAGE 101)

almost inert subsoil this digging or plowing should be only an inch deeper each year than in the year previous. Thus only small amounts of subsoil will be mixed with the surface by raking or harrowing.

Trenching, a special way both to deepen and enrich the soil, is so little understood and practiced in America that our garden book writers either fail to mention it, or its two forms, or the correct application of either. Yet no practices are so sure to deepen the reservoir and the foraging area of cultivated plants or to produce such superior vegetables and flowers. Both methods involve considerable work but this is amply justified by results. When the soil is shallow, bastard trenching should be practiced at least twice before adopting true trenching so as to enrich the lower stratum before bringing it to the surface.

### THE FIRST STEPS

In bastard trenching the upper spit of trenches one and two (AA, first illustration) is dug, wheeled to the opposite end of the area to be dug and laid in a long pile. Then the lower spit (B) is dug, wheeled and laid parallel with the first. The bottom of the trench is then forked and enriched with manure, litter or other decomposable material, forked into the loosened earth. Next the lower spit of the second trench is dug, broken up and thrown into the first trench, thus filling the lower space. This layer of soil may be enriched if desired. Next the upper spit of the third trench is dug, broken up and thrown in the first (third drawing). The sequence continues until the last trenches are to be filled with the piles of earth wheeled from the starting end, as in the middle drawing on page 100.

In true trenching a trench is dug two spits deep (page 101) and the earth wheeled to the opposite end and laid as already described. The bottom of the trench is loosened with the digging fork and enriched with manure, etc. Next the upper spit (B) of the second trench is dug and thrown in the bottom of the first and dressed with manure, if desired. Then the lower spit of the second trench is dug and thrown on the first spit, and the bottom of the second trench loosened with the fork and enriched with manure, litter, etc. This sequence is repeated until the last trench is dug, when the soil from the first trench is thrown in. The best time to practice either method is the fall.

With this deepening we should combine the third means of improving the soil; namely, adding humus. Fortunately we may do this in several ways. Doubtless the best, when feasible, is an annual application of stable manure to the surface, either dug or plowed under in spring. But in these days of motor cars manure is often more difficult to get locally and more costly than in former years, though we may use it in dried, pulverized (more expensive) form.

In addition to its loosening effect through the development of humus, manure is also valuable for its content of plant food. This varies more or less, depending largely upon the amount of bedding mixed with it, the character of the feed given the animals and the

care taken in its storage and handling. Because the food has been partly digested by the animals the manure is in condition to be quickly utilized so it is unquestionably the best form in which to apply, both to make humus and for its content of plant food. The amount to apply at any one time may be more or less than a two-horse load to a fifty by fifty foot area before plowing or digging.

Artificial manure may be made from a proprietary bacterial product known as Adco and sold through the garden supply stores. This is a powder which, mixed layer by layer with non-woody vegetable matter and kept moist, will convert such raw material into manure. Fifty pounds are said to make about a ton of well-rotted manure from about twenty-five wheel-barrow loads of leaves, stalks, lawn clippings, weeds, etc. As the material and the final product are odorless, weed free, do not attract flies, and are not injurious to human or animal health, amateur gardeners are using it in preference to ordinary manure.

When we have access to a local supply of leaf mold, peat or muck that costs us little more than the digging and hauling, these are excellent materials to improve the physical condition and the water-holding capacity of the soil. They may also be obtained in dried form direct from companies that advertise them or from the garden supply stores.

The fourth way to increase the water-holding capacity and physical condition of the soil is to grow green manures, or as they are often called, cover crops or catch crops. Seeds of plants used for this purpose are sown thickly on newly prepared bare areas at any time during the growing season or from midsummer forward among plants of other crops already growing but approaching maturity. At some later time while the plants so grown are still succulent they are dug or plowed under so as to decay and become mixed with the soil.

This plan is particularly useful in fields and vegetable gardens where the ground may be made bare once or oftener each year or the cover crop sown in July, August or September among the ripening vegetable plants. In flower gardens and among shrubbery it is rarely useful or practicable because the plants occupy the ground more or less continuously from year to year. In such cases one or other of the previous methods is generally preferable though, in usually a more limited way, compost may be used as a substitute.

### TO INCREASE NITROGEN

When Clovers, Vetches, Peas or other leguminous plants are used as green manures they not only add their plant tissues to the soil but also introduce more or less nitrogen which, through the partnership of bacteria on their roots, they are able to gather from the air. Thus they enable us to get the most costly of plant foods and the one most likely to be washed out of the soil—the nitrogen. The soil gains almost nothing but plant tissue when non-leguminous plants are used as green manures,

(Continued on page 103)



"But darling, we should build here.  
They have Duckham's Delphiniums".

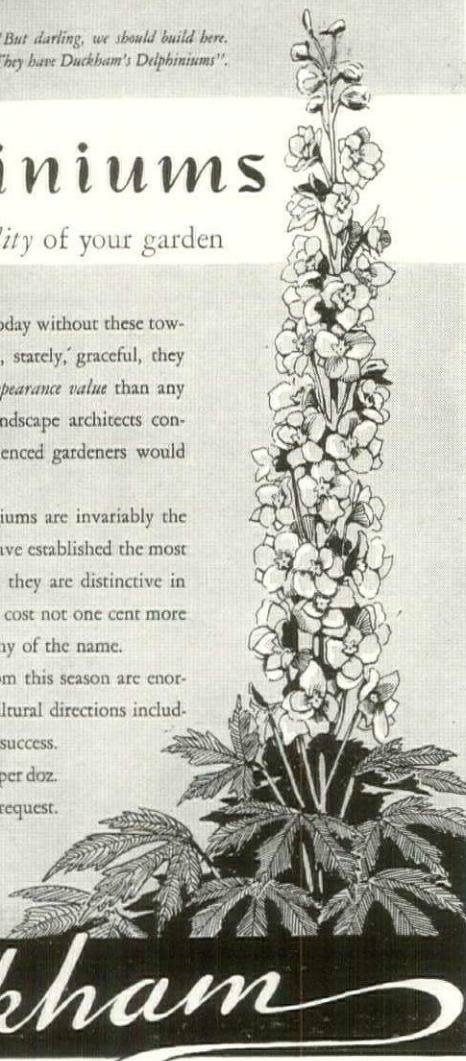
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# Duckham

TWO NOE AVENUE

MADISON, N. J.



## Solving the problems of the soil

(CONTINUED FROM PAGE 102)

though more or less mineral matter may have become available through their growth.

Compost is made from any available vegetable waste—fallen leaves, cut weeds, lawn clippings, vegetable refuse from the kitchen—laid in alternate layers with stable or other manures (when obtainable), inverted sod and rich garden soil, each layer being dusted liberally with ground phosphate rock ("floats") or superphosphate to increase the supply of phosphorus; wood ashes, muriate or sulphate of potash to augment the potash; and lime (or wood ashes) to add to the supply of calcium and to break down the vegetable matter.

### THE COMPOST HEAP

Compost piles should be four or five feet high, six or eight feet wide and as long as desired. They should always be fully exposed to the weather. It is a good plan to make their tops dish-like so they will catch and hold rain and so they may be filled with water each week during dry weather. Decay will thus be more rapid than if they are allowed to become dry.

When made in the spring and kept moist during the summer the compost will usually be ready for use in the fall, though such coarse materials as corn stalks will probably not be rotted fully. It is better to use such woody stalks in piles that can be left to decay for two years or longer. When made in the fall the material will rarely be usable until the following autumn because decay is practically at a standstill during winter. When ready to use, the pile should be sliced vertically downward with a flat-bladed spade so as to cut through the various layers and thus mix them.

Now that we have considered the more important physical improvements we can and should make in our soils we are ready to take up the features that deal with plant nutrition.

Plants obtain their food from two sources, the soil and the air. The soil contains (or should contain) the mineral elements in various combinations. But until these are dissolved plants cannot get them. Ample water in the soil is, therefore, essential to plant feeding. It is the vehicle for transporting these mineral elements combined with various others. Important as this rôle is, water plays a still more important one: it enters into the formation of plant tissue and plant products. Hence the prime necessity of an adequate supply in the soil. When water comes in contact with carbon dioxide (carbonic acid gas) of the air that surrounds the green coloring matter in leaves and other green parts of plants the sunlight combines the carbon of this gas with the water to form the first of a long series of compounds of which sugar, starch and various kinds of cell tissue are conspicuous examples. Incidentally the oxygen is returned to the air.

The process of photosynthesis (light-building), as this function is called, is by no means a simple one; neither is the utilization of the mineral elements. Countless experiments have proved that every one of the fourteen elements found in plants is essential to growth and that each must be in sufficient sup-

ply to meet the need for it. Virgin soils usually get enough air and water to act up on their component parts and thus prepare solutions for plant growth. But when we interfere and try to compel Nature to do our bidding instead of working with her we upset her nicely balanced methods and use up some of her plant foods faster than she can manufacture them. Unless we supply these deficiencies we must sooner or later meet failure of our plants to grow. Fortunately for us, however, we need consider only a few of these elements because the others are usually abundant enough in all soils to supply plant needs.

When we want to find out which of these elements our soil lacks we can do so by testing. No, not by soil analysis but by direct appeal to the soil itself. We may divide the vegetable garden into strips, say ten feet wide across it, enrich each alternate strip with a fertilizer, leaving the intervening strips without any and sowing our various crops at right angles to the direction of the strips. Thus the crops will indicate by their differences of growth and yield what one or ones of the fertilizers produce best results.

We should have at least three of these strips with separating unfertilized strips; namely, potash (either muriate or sulphate), phosphorus (preferably as superphosphate), and nitrogen (preferably as nitrate of soda, though sulphate of ammonia might be sown on another strip for comparison). When our area is large enough to allow more than these three strips (and intervening blanks) we may make paired combinations of these; namely, potash and nitrogen; potash and phosphorus; and phosphorus and nitrogen. Finally we may combine all three!

As nitrogen is a leaf builder its application to a soil strip should produce plants with large dark green leaves and (perhaps) weak stems; as potash is a stem builder our plants may have strong stems but (perhaps) poorly colored leaves; and as phosphorus is the "ripeners" our plants, though perhaps undersized, should bear good crops of well-ripened seeds. Hence, we see the importance of scattering the fertilizers separately and of sowing our crops at right angles across the plots, for thus may we detect results with comparative accuracy, especially if we sow several different types of plants.

### ORGANIC FERTILIZERS

Besides the manures and chemicals mentioned several "organic" fertilizers (those of animal or vegetable origin) are on the market. Nitrogen can be bought in dried blood, tankage, dried fish and cotton seed meal, all of which also contain more or less potash and phosphorus. As they decay rapidly when in the soil they are excellent, especially in light soils. Bone meal also contains some nitrogen but is more noted for its phosphorus. These organic fertilizers may be applied liberally without risk of damaging either soils or plants.

As a general formula the following will meet average soil conditions and the needs of the great majority of plants. The amounts are percents. Each

(Continued on page 104)



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## Solving the problems of the soil

(CONTINUED FROM PAGE 103)

may be applied separately if so desired. Nitrate of soda, five; sulphate of ammonia, ten; dried blood, fifteen; sulphate (or muriate) of potash, fifteen; superphosphate, fifty-five. The amounts of fertilizer to apply to a given area will naturally vary with the specific kinds of plants as well as with the character of the soil. When this formula is used the amount to scatter over a 50'x50' area would be about fifty pounds applied (or one pound to 50 square feet) in spring on newly dug or plowed ground and worked into the surface with a rake or a harrow. In addition it will be usually advisable to give one, two or perhaps three surface dressings of nitrate of soda of say ten pounds each time to the area specified. It is not advisable to make these applications to shrubbery or trees later than June because nitrogen tends to stimulate growth which if it occurs late in the season is likely to be followed by winter-killing.

Besides the direct fertilizers discussed our soil may need an "amendment", or "indirect fertilizer". All our vegetables and most of our ornamental plants require neutral or slightly alkaline soil because certain kinds of bacteria cannot thrive in acid soils. Lime corrects this condition, tends to bind sandy soils, loosen clayey ones, hold potash salts and hasten decomposition of vegetable matter in the soil. Aluminum sulphate acts in the reverse way, making

alkaline and neutral soils acid and thus favorable to Blueberries, Rhododendrons, Azaleas and various other plants which fail or die in ordinary "garden soil."

To test the condition of a soil we need only shake a sample with water in a bottle, let it settle, and with the solution moisten some druggists' blue and red litmus paper. If the soil is acid the blue paper will turn red; if alkaline the red paper will turn blue; if neutral neither paper will change color much if at all. Other more accurate scientific methods have recently been devised but anyone may apply this test.

The amount of lime to apply will vary with the soil. Light, sandy loams will not usually need more than twenty-five or thirty pounds for a 50'x50' area; heavy clay loams, perhaps six to ten times as much. In neither case need the application be made oftener than once in five to seven years. As wood ashes contain thirty to thirty-five percent of lime they may be used as a substitute. Always lime should be applied after digging or plowing and then mixed with the surface soil by thorough raking or harrowing.

Commercial aluminum sulphate may be scattered on the surface of alkaline soils at the rate of a pound to the square yard and washed into the ground by slowly sprinkling with a hose until it has soaked at least a foot deep and turned the soil reaction acid.



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General Offices: Waukegan, Illinois  
 SUBSIDIARY OF UNITED STATES STEEL CORPORATION

BRANCHES IN PRINCIPAL CITIES

Pacific Coast Division:  
 Standard Fence Company  
 Oakland, Cal.



Cyclone—not a "type" of fence, but fence made exclusively by Cyclone Fence Company and identified by this trade-mark.



## ROSES

Color, fragrance, and many flowers are essential to a successful garden of Roses. In our collection of modern and old-fashioned Roses are varieties that meet all these requirements, with the added quality of strong, vigorous growth. Your attention is invited to the new Golden Climber (Mrs. Arthur Curtiss James), Max Krause (1930), Amelia Earhart (1929), E. J. Ludding (1930), Mrs. J. D. Eisele (1933), Catherine Kordes (1930), and scores of other new and old favorites. All are fully described and modestly priced in our new catalogue.

### New Hardy Plants

More than a thousand varieties are available from our great fields. These include plants for old-fashioned gardens, rock-gardens, woodland groups, and masses of color. Here are new Hardy Asters, Phlox, Trollius, Heuchera, Erodium, and others of equal value and beauty. Full information is given in our catalogue.

## BOBBINK & ATKINS

Rutherford, New Jersey



*Our New Catalogue is a comprehensive book about Roses, Shrubs, Evergreens, Shade Trees, and Hardy Plants*

Completely rewritten, new illustrations in color, and a new size. Many pages of helpful information are joined to a great list of new Roses you will desire to add, and older ones you should have in your garden. Modern shrubs, evergreens, shade trees and hardy plants are included. Catalog mailed free east of Rocky Mts.; send 50 cts. if west of Mountains. (Please mention House & Garden).



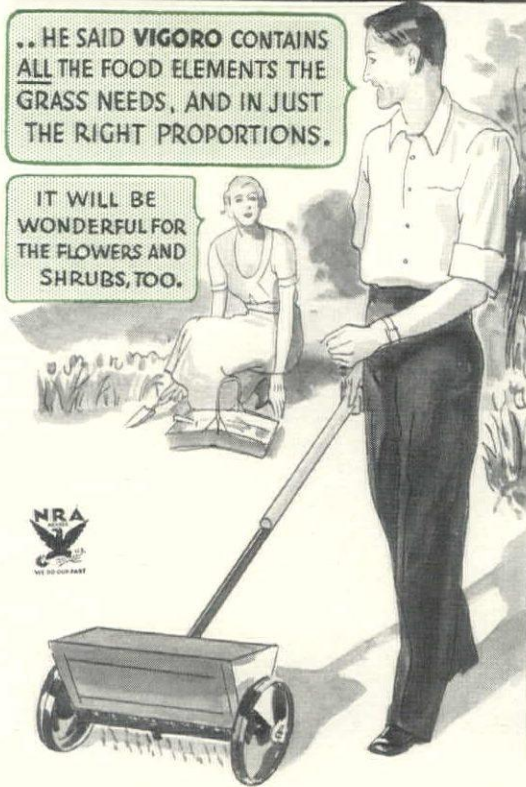
# Joe, dear, we must do something about this lawn -



IT LOOKS POSITIVELY MOTH-EATEN!

THERE MUST BE SOME WAY TO SAVE IT. WE COULDN'T AFFORD TO MAKE IT OVER.

YOUR LAWN IS PROBABLY HALF-STARVED. YOU'D BETTER GIVE IT A SQUARE MEAL RIGHT AWAY - FOUR POUNDS OF **VIGORO** PER 100 SQUARE FEET..



.. HE SAID **VIGORO** CONTAINS ALL THE FOOD ELEMENTS THE GRASS NEEDS, AND IN JUST THE RIGHT PROPORTIONS.

IT WILL BE WONDERFUL FOR THE FLOWERS AND SHRUBS, TOO.



THE GARDEN LOOKS SIMPLY GRAND, JOE. IT'S SUCH A COMFORT TO ME - AND SO NICE A PLACE FOR THE CHILDREN TO PLAY!

YES, THAT **VIGORO** WAS A GREAT INVESTMENT - ALL THIS BEAUTY AT SO LITTLE COST.

WHAT'S SURE TO HAPPEN ..

## The Master Gardener\* says:

"Starved lawns die! I urge you to feed yours before it's too late to save its beauty and your investment in it. Give it a square meal, not an incomplete ration like bone meal or manures. Out of my experience, I recommend Vigoro. It is not a by-product but a safe, scientifically balanced plant

food. It supplies all the food elements your growing plants need from the soil."

Vigoro is clean, odorless, easy to apply. And it's economical; only 4 lbs. per 100 square feet will produce quick and lasting results that will amaze you.

See your dealer today! Get enough Vigoro to supply a square meal to everything you grow. And be sure it's genuine Vigoro; look

for the name on the box or bag. Six convenient sizes, from 12 ounces to 100 pounds.

*Tune in Sundays on the Garden Hour*

\* Hear the Master Gardener's radio talks on successful gardening! Hear Mario Chamlee and Coe Glade sing the songs you love, supported by a distinguished musical ensemble! The GARDEN HOUR, Sunday afternoons, 3:30 Eastern Standard Time, NBC Red Network.



# VIGORO

**SQUARE MEAL**

*The* that assures rich beauty in lawns and flowers

# THE GARDEN MART

## ACCESSORIES

**DOG-O-WAY.** Non-poisonous powder repellent. Aids in keeping dogs away from evergreens. 3 large sifted-top cans \$1. Postp'd. P. W. Rhoades, S. Sudbury, Mass.

## AQUATICS

**WATERLILIES:** Aquatic Plants; Tropical and Goldfish; Send for our illustrated folder-catalogue. Newton Capron Inc., 90 Midland Ave., Montclair, N. J.

## AZALEAS

**HARDY ORIENTAL AZALEAS**—Azalea Kaempferi, salmon 1½-2', \$2. Azalea Schlippenbachii, large shell pink and Panchanense dwarf lavender 15-18", \$2.50, Hicks' Yew 3', \$4.50. Specimen Mugo Pines up to 3' spread and only 8-10" high for hedges and Rockeries, slow growing evergreens and old Yews. Choice Nursery stock, Brimfield Gardens Nursery, 245 Brimfield Rd., Wethersfield, Conn.

## BULBS

**NARCISSUS BULBS:** mixed, naturalized, vigorous. Government inspected. Special price if ordered before June first for Fall delivery. \$20 per bu. and express. Rose Lawn Nursery, 138 River Road, Willoughby, O.

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**CACTUS PLANTS**—6 beautiful blooming varieties \$1. With Mexican handmade decorated bowl \$1.50. Garden and Rockery assortment of 15 plants \$3, postpaid. Folder free. Guadalupe Cactus Nursery, Box 1445, El Paso, Texas.

## CANNAS

**CANNAS**—Eureka, finest white; Mrs. Conrad, finest pink; Wintzer's Colossal, brilliant scarlet; Richard Wallace, canary yellow; Yellow King Humbert, yellow, spotted red; Panama, red, yellow border; Louisiana, orchid flowered scarlet. 1 of each \$1.00, 1 each of 16 varieties, all different \$2.00. Descriptive list sent, Robert Wayman, Box 32, Bayside, Long Island, N. Y.

## CREEPING BENT

**A BEAUTIFUL WEED-FREE LAWN**—Wouldn't you like to own one? Just sow Scott's Creeping Bent—produces luxurious turf in six weeks! Plant Scott's Creeping Bent now for a beautiful lawn this summer. Write for free copy of "Bent Lawns". O. M. Scott & Sons Company, 3452 Main St., Marysville, Ohio.

## EVERGREENS

**25 VARIETIES**, hardy transplanted evergreens, up to 18 inches tall. For foundation planting, wind-breaks, hedges, screens, roadside plantings. Also nut trees, shade trees, 25¢ each. Flowering shrubs, 25 varieties, 10 for \$3, your choice. Everything guaranteed to live. Ask for price list. Western Maine Forest Nursery, Dept. HG44, Fryeburg, Maine.

**YEWS—THE ARISTOCRAT OF EVERGREENS**—Taxus cuspidata capitata for hedges; also Hemlocks and Arborvitae, and other interesting plants specially priced in new price list mailed free east of the Rockies. Bobbink & Atkins, Rutherford, N. J.

**BABY EVERGREENS & SEEDS:** rare plant material. Rare flower & bulb seeds, dwarf cacti. Interesting catalogue free. Ransom Nursery, Geneva, Ohio.

## FERTILIZER

**LEAFMOLD** for Wildflower gardening, Rock Gardens, Broad-leaf evergreens, and all fibrous-rooted plants. Mellow, odorless. Send for circular, \$2.25 per 100 lbs. F.O.B. East Kingston, N. H. Maple-Valley Leafmold Co., East Kingston, N. H.

**ROTTED COW MANURE** shredded 100 lb. bag \$9c, ton \$12.00. Fertilizers, Humus, etc. List Free. Allen Company, Pittsford, New Jersey.

## FLOWERING SHRUBS

**FLOWERING SHRUBS** make brilliant background for Garden Flowers; select unusual kinds which are still reasonably priced. Also hardy shrubs for winter bloom. Free Bklt. A. M. Leonard & Son, Piqua, O.

**CAMELLIAS**—Extra Fine Stock of Camellia Japonicas in named varieties. Write for illustrated catalog. Fruitland Nurseries, Augusta, Ga.

**NEW AND RARE** Shrubs, Trees, Plants. Catalog. Hill Top Orchards & Nurseries, Mt. Hartford, Mich.

**VIBURNUM CARLESI**, 4 & 4 ft. 8 yr. plants, \$2.50. Rolandhurst Nurseries, Hebron, Md.

## FLOWERING TREES

**JAPANESE FLOWERING CHERRIES** in many beautiful varieties as low as \$2.00 a tree. Write for free copy of "Flowering Trees of the Orient", and make your garden a show place this Spring. A. E. Wohlert, 921 Montg. Ave., Narberth, Pa.

**FLOWING GOLD OF THE LABURNUM.** Such beguiling words are uttered about golden Wisteria-like blooms of the Laburnum or Goldenchain. Plant the hardy Vossii type. Free Bklt. A. M. Leonard & Son, Piqua, O.

**CHINESE MAGNOLIAS.** All varieties. 2 to 10 ft. .75 per ft. except Stellata, \$1. per ft. Two 4 ft. Lennel, \$5. Rolandhurst Nurseries, Hebron, Md.

## BUY BEST

It is an axiom among good gardeners that the best results from seeds or plants of any kind come, other things being equal, only from material which in itself is of the highest quality. To expect otherwise, once you consider the situation calmly, would be quite contrary to common-sense.

So we say again, as we have said on other occasions: don't buy poor plant material just because it's cheap, lest you regret it nine times out of ten. A fair price paid to a reliable source of supply stacks the cards in your favor, so far as they can be stacked. It's the only sensible policy, unless you happen to be a glutton for punishment and disappointment.

## BUGS BEWARE!

Bugs, it seems, are a major risk in just about every garden. They just dote on fine, fat plants, and their dotting is often sudden and downright devilish.

There is just one way to treat these pestiferous hordes which, some scientists cheerfully predict, will one day inherit the earth and all that is on it: be ready to go after 'em like a terrier after a rat just as soon as the first one roars his challenge. Lay in your supply of insecticides right away, and then

attack with artillery, planes, gas, tanks, infantry and anything else you can think of just as soon as the first enemy's feelers begin to wiggle on the horizon.

## SPRING PLANTING

Few indeed are the outdoor trees and shrubs which cannot be successfully planted in the early spring. Deciduous kinds can go in any time before their leaf buds begin to unroll; with evergreens, setting out can be continued even until the new growth has started.

## OBEY THAT IMPULSE

The well-known depression has had so many harsh words hurled at it, poor thing, that it's really an act of charity to say something pleasant. Yes, and something true, too, believe it or not.

Let it be announced, therefore, that the past four or five years have seen many long steps taken in the development of new and finer plants. The horticultural experimenters and hybridists haven't been asleep at the switch. Today they have improved products ready and waiting for you, as many of the announcements on these pages prove. Look them over and then, as a certain well-known magazine has urged for years and years, "obey that impulse."

## PERENNIALS

**HOODACRES DELPHINIUMS.** Chas. F. Barber, Sandy Road, Troutdale, Oregon, Originator the New Rare, Double White Delphiniums, also marvelous new colored kinds, great vigor and some fragrant. Seeds from originator's true stock. Small Seedlings to bloom July. Good arrival condition guaranteed. Four classes: 12-\$1.50, 25-\$2.50 prepaid. Price list.

**DORONICUM-LEOPARDBANE.** Charming with Tulips, Golden daisy-like flowers 2-4 ins. across, May. Easily grown. Plant early. Special, 5 for \$1.00. Other specials. Westcroft Gardens, Grosse Ile, Michigan.

**NEW & OLD VARIETIES** of Perennials, Native Plants and Alpines at popular prices. List free. W. A. Toole of Garry-nee-Dule, Baraboo, Wisconsin.

**PUMILA IRIS**—12 labeled var. \$1.00; 100 mixed \$7.25. Postpaid. Descriptive catalog on request. Kenwood Iris Gardens, R.R. 10, Cincinnati, Ohio.

**RARE DWARF IRIS & TERRESTRIAL ORCHIDS;** Catalog. Paramount Gardens, Plainfield, New Jersey.

**NARCISSUS—BOXWOOD—CHOICE SPECIALTIES.** Iris Cristata—Iris Textorum alba, Helleborus. Berkeley Nurseries, Aldie, Virginia.

## ROCK GARDEN PLANTS

**NEW, RARE AND SCARCE VARIETIES.** also the choicest Herbaceous plants can be found in our new price list mailed free east of the Rockies. Bobbink & Atkins, Rutherford, N. J.

**RARE & UNUSUAL** colors of Sutton's Giant Polyanthus, 6 large plants to bloom in spring, each different—\$1.50 postp'd. Hill Gardens, Kalamazoo, Mich.

**ALPINE GARDEN SEEDS & rare native seeds.** List gladly mailed. John Abernombie, 821 West Pender St., Vancouver, Canada.

**PRIMULAS.** Hardy dependable rare varieties. Catalog. Roberta F. Dixon, F.R.H.S., Scotch Plains, N.J.

**CHOICE ROCK PLANTS and Iris.** Catalogue on request. Carl Storker, Jennings Lodge, Oregon.

## ROSES

**PETERSON ROSES** insure your Rose-Garden success. Send for "A Little Book About Roses" with new price list and special offers of the "cream" of old and new varieties. Free east of the Mississippi. Specializing in the better garden roses for 31 years. George H. Peterson, Inc., Box 30, Fair Lawn, N.J.

**"STAR" ROSES—GUARANTEED TO BLOOM!** The quality product of Rose Specialists with 37 yrs. experience. When you plant "Star" Roses success is assured. Every "Star" Rose is trademarked. Send for Catalog. The Conard-Pyle Co., West Grove 223, Pa.

**LARGEST AND FINEST COLLECTION.** also Novelties and Old-Fashioned (French) Roses. Special offer 12 for \$6.00. New price list mailed free east of the Rockies. Bobbink & Atkins, Rutherford, N. J.

**GOLDEN CLIMBER ROSE.** The new marvel of the year. See advertisement with photograph in natural color facing page 89 in the March issue. \$2.00 each. \$2.15 postpaid east of Mississippi River. Bay State Nurseries, Inc., North Abington, Mass.

## SEEDS

**SEEDS OF RARE ALPINES.** Gathered from the four corners of the earth. Many kinds never before offered. Write Dept. H for our most interesting catalogue of A Thousand Unusual Flowers. Rex. D. Pearce, Merchantville, New Jersey.

**COLUMBINES:** Long-spurred, Colorado blue, seeds and plants. Upton Gardens, Colorado Springs, Colo.

## SHRUBS

**COTONEASTER HORIZONTALIS.** Rockspray. Beautiful foliage & berries, 18 in. or larger, roots balled 6 for \$3. Express only. Westcroft Gardens, Grosse Ile, Mich.

## TOOLS

**FLOWER HOLDING SCISSORS** cut and hold a flower at the same time, guaranteed not to rust. \$1.35 postpaid. Garden Club Scissor Co., 3387 Ingleisle Road, Shaker Heights, Ohio.

**GARDEN TOOLS** of exceptional merit. 80-page catalog free. A. M. Leonard & Son, Piqua, Ohio.

## TROPICAL FISH

**TROPICAL FISH, AQUARIA, OXYGENATING** plants, waterlilies, pool & bog plants and supplies. Send for our illustrated folders and prices. Virginia Aquarium, Wheeling, W. Va.

## VINES

**RARE WISTARIA.** Naga Noda, purple flower clusters 4 ft. long, \$9.00; 1 yr. \$2.00; Violaacea plena, double violet flowers and Rosea, clear pink flowers 18 inches long, 2 yr. \$3.00, 1 yr. \$1.50. A. E. Wohlert, 921 Montg. Ave., Narberth, Pa.

**CLEMATIS—WE OFFER OVER FIFTEEN** varieties of the most beautiful Hybrid Clematis. List free upon request. Bobbink & Atkins, Rutherford, N. J.

You will find it of advantage to mention House & Garden, in writing to these advertisers

### How to tame the Fringed Gentian

(CONTINUED FROM PAGE 96)

Fringed Gentians develop their deepest blue in full sun, but do not like heat and cannot endure drought. If carefully and faithfully watered, they can be grown in an ordinary shady flower bed or rock-garden pocket, provided a suitable sandy soil is prepared, but much shade gives them a rather paler and less desirable color.

For best results they should be set in a permanently damp or springy spot, open to the sky, and getting plenty of sunshine too, but not all day.

My best success has been with plants left in 4" pots, the pots plunged in permanently springy ground at the bottom of the rock garden. A majority of those so handled made vigorous growth and bloomed splendidly.

Almost equally good results—better from a numerical standpoint—were obtained by leaving the plants in their pots plunged in moist peat in the shaded frame, glass removed, until the flowers opened. They were then shifted to partly shaded spots and plunged

there to make their display.

It is easier to bring Fringed Gentians through their first year than through their second, yet of these plants which were brought to flower before setting in the garden, more than ninety out of a hundred bloomed, and the few which failed were mostly victims of a cutworm. Their hue was only a little short of perfect.

As the plants are biennial, like Foxgloves or Canterbury Bells, two races must be carried, one to flower the even years, another for the odd years.

Extreme variations in size and quality, the height ranging from 2" to 2', and other things in proportion, suggest that by selection of the finest plants for seed, great improvements may follow cultivation. A better tolerance of garden conditions may develop. Also a uniformly dwarf race for the rock garden should help.

But these are matters for time and experiment. A challenge, progressive gardeners, to you!

### From tulips to trowels—

Study the Garden Mart! It's a treasure chest of unusual offers on everything for gardens. Bargains in healthy plants, where to buy that elusive type of peony, reasonably priced garden furniture and tools—these are just a few of the items found in House & Garden's Garden Mart.

# SINCE 1867 GOLDWELL POWER



Above: Goldwell "Train-Thirty" motor lawn mower and roller. Mows and rolls simultaneously 6 to 8 acres a day.

### COLDWELL DEPENDABLE POWER LAWN MOWERS AND ROLLERS

CONSIDER this DEPENDABLE equipment NOW for a more beautiful lawn this summer.

The 1934 COLDWELL models present many striking improvements. Smooth running twin-cylinder motors provide increased power, less vibration and less noise. Improved governed speed control affords greater flexibility and ease of operation.

Details of other improved features in these 1934 DEPENDABLE COLDWELLS together with name of Authorized Coldwell Sales and Service Station nearest you, sent on request.

COLDWELL LAWN MOWER COMPANY, NEWBURGH, NEW YORK, U. S. A.  
In Canada—Taylor-Forbes Co., Ltd., Guelph  
Manufacturers of DEPENDABLE Lawn Mowers—HAND, HORSE, GASOLINE, ELECTRIC

## For A Brilliant Autumn Garden 12 GIANT SINGLE "MUMS"

Flower lovers are more enthusiastic than ever over the 1934 edition of Dreer's Garden Book, the one complete guide to successful gardening. 216 pages. Send for your free copy.

from

## DREER'S 1934 GARDEN BOOK

Make your autumn garden a blaze of riotous color with these 12 Giant Single Chrysanthemums, exclusive Dreer creations. They bloom continuously from early fall until frost and are ideal for cutting.



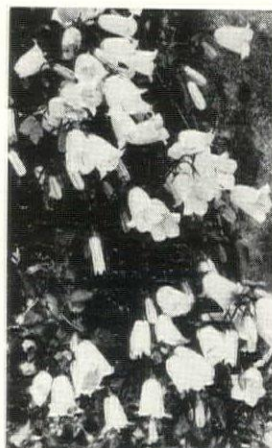
- Amber Star**, buff with scarlet veining.
- Enchantress**, rosy pink.
- Halo**, deep rose with white halo.
- Indian Maid**, orange terra cotta.
- Moonlight**, pale blush.
- Persia**, rosy carmine.
- Princess**, pure white.
- Redskin**, coppery scarlet.
- Sunbright**, rich yellow.
- Torch**, orange-scarlet and gold.
- Unique**, deep carmine rose.
- Warrior**, crimson maroon.

Write today for FREE copy of Dreer's 1934 Garden Book. It contains many other special offers equally interesting.

Any of the twelve varieties, 35c each—or all twelve (1 of each), \$3.50, prepaid anywhere in the U. S. A., if you mention this magazine.

HENRY A. DREER  
225 Dreer Building 1306 Spring Garden Street  
PHILADELPHIA, PA.

## This Particular Canterbury Bell Is Just the Thing for Walls and Rock Gardens Guaranteed to Bloom First Year



YOU may know its Latin name Campanula Muralis. In English we call it Wall Campanula. Call it what you like, but one thing sure, it hasn't an equal in all the small flowering varieties for rock garden and wall planting. Blooms profusely. Grows quickly. Is perfectly hardy. Like all Wayside Root-Strength plants, it is grown outdoors and guaranteed to bloom first year.

Send for the catalog. See how full it is of the new, thoroughly tested things. And how helpful the cultural directions for each plant are. See if it isn't the finest catalog of its kind, we, or anyone in this country, ever published.

Be sure to note the straight-from-the-shoulder satisfaction guarantee on first page. Catalog is free.

Guaranteed to bloom first year. Grows rapidly.

Per 3	Per 12	Per 25
\$1.40	\$4.	\$7.50

# Wayside Gardens

30 Mentor Ave. Mentor, Ohio  
Distributors of Sutton's Seeds. Send for Seed Catalog.



## PRESTO—You have a Garden YOUR SUCCESS IS GUARANTEED

Fertil-Potted Plants, prepared under patented processes, are actually "pre-planted". Each rose and shrub is planted in humosorb soil, treated with special fertilizers to bring out the best in growth, bloom and color.

**EASY TO SELECT, EASY TO PLANT, GUARANTEED TO GROW . . .** Fertil-Potted presents a complete assortment of the old favorites and also features the best of newest introductions in FERTIL-POTTED "STERLING" varieties—"Blaze"—Golden Climber—Countess Vandal—the roses you have been reading about in the magazines . . . sure Blue Ribbon winners.

**ORDER TODAY!** You will find Fertil-Potted plants at the better department stores, nurseries, florists, seed stores and hardware stores.

### Fertil-potted Roses . . . Vines and Shrubs

ARCADIA ROSE COMPANY NEWARK, NEW YORK STATE  
Subsidiary of Jackson & Perkins Company



**NOTICE** the advertisement of GOLDEN CLIMBER, illustrated in natural colors, in March House & Garden.

### The LILY POOL is the garden JEWEL

#### .. Grow WATER LILIES

In your own garden . . . **T**HOUGH so easy and inexpensive to install, a well-planned Lily Pool is a gorgeous gem for your grounds throughout the whole garden season. It bursts into lustrous bloom soon after frost and flowers gloriously every day until cold weather comes again. Home beautification gains more from Water Gardening, whether it be on an elaborate or a very simple scale, than from any other venture costing so little in money and effort. Now is the time to plan your water garden. In any project from tiny tub to elaborate formal pool we can assist you expertly—not only by supplying satisfactorily your requirements for plants but with information and personal guidance. Notice our offer below. This **FREE BOOKLET** is not only a catalog of our offerings but a comprehensive guide to success in Water Gardening as well. Send for it today.

#### FREE BOOKLET for Water Gardeners

Our new 1934 edition giving information on water gardening is sent **FREE** upon request. This is a complete catalog of Water Lilies profusely illustrated with natural-color photographs—and of Goldfish and Toy Tropical Fish.

#### BIG VALUES in Water-Garden Collections

Special No. 1—Attraction, Paul Harlot, Marliac Albida, Marliac Rosea—all choice First Quality Plants, the four for **\$5.60** only . . . . .

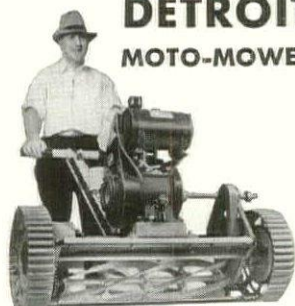
Special No. 2—Sioux, Rose Arey, Marliac Albida—all choice First Quality Plants, these three only . . . . . **\$3.60**

Order now to be sure of early delivery

#### Hoosier Aquatic Gardens

Affiliated with Grassyfork Fisheries, Inc.  
250 E. Harrison St., Martinsville, Ind.

You'll be amazed at the **POWER and CAPACITY** of this—**SUPER-DETROIT MOTO-MOWER**



Big, husky, yet handles so easily that a child can operate it with a

#### "TWIST OF THE WRIST"

A truly remarkable power mower with a cutting capacity of 5 acres daily. Climbs steep grades without effort—cuts closely around trees and flower beds—cuts every kind of grass equally well—and exacts no fatigue from its operator. Operating cost is very low. Selective automotive speed control and powerful four-cycle motor are among its many features. Moto-Mowers are made in these cutting sizes: Wheel type 19", 21", 24", 27", 63" cut. Roller type 20" and 25".

Write for literature and prices

#### THE MOTO-MOWER CO. 4610 Woodward Ave., Detroit, Mich.

Without obligation send me literature of your Moto-Mowers.

Name \_\_\_\_\_  
Address \_\_\_\_\_

## House & Garden's bookshelf

**NEW GARDENS FOR OLD.** By H. Stuart Orloff and Henry B. Raymore. Garden City: Doubleday, Doran & Co., Inc.

**H**ERE is a different kind of home landscaping and gardening book. Most volumes on these subjects presuppose starting with a clean slate—a new place on which little or nothing has been planted. But the authors of *New Gardens for Old* have taken as their theme those established grounds which are unsatisfactory for one reason or another—faulty original planning, neglect, change of ownership or whatnot. With this as their starting point they present a book of sound good sense, conciseness and extreme practicality. All the important phases of the home grounds ornamental planting are treated with brevity but adequate detail, both in the text and in the halftone photographs and line drawings. A small book, but invaluable to thousands of home owners who are not satisfied with the arrangement and appearance of their grounds.

R. S. L.

**GARDENER'S HANDBOOK.** By L. H. Bailey. New York: The Macmillan Company.

**T**HIS latest product of Dr. Bailey's amazingly prolific pen is a wholly worthy addition to his long list of books—which is just another way of saying that every gardener ought to have a copy of it for his personal guidance along the path to better plants better grown. It is based on the author's earlier volume *The Gardener*, but it is no mere revision. On the contrary, it is greatly extended in contents, fully modernized, and dressed with fresh illustrations.

Basically, the book is composed of brief, concisely informative notes for the amateur on the growing of vegetables, fruits and many, many kinds of ornamentals for the home garden and grounds. Along with them are lists of species for special purposes, and detailed advice on such matters as annuals, vines, borders, rock-gardens, lawns, window gardens, gardening under glass, plant insects and diseases.

A completely practical book that conveys useful information in a clear-cut manner. Which, after all, is something not all garden volumes achieve.

R. S. L.

**ART IN EVERYDAY LIFE.** By Harriet Goldstein and Vetta Goldstein. New York: The Macmillan Co.

**H**ERE is a book that should have an immense audience. During the past few years there has been such a great to-do about styling, not only in relation to fashion and decoration but reaching to refrigerators, bath tubs and practically everything sold, as well, that the general public must be interested in learning what it's all about. And this is the book that tells.

While it gets down to the basic principles of art with discussions of proportion, color distribution, etc., it gives so many concrete examples of what it's driving at that not a page is dull, dry, textbooky reading. The best synopsis is probably the following se-

lection from among the chapter headings: "The Importance of Good Taste," "Structural and Decorative Design," "Proportion," "Emphasis," "How to Use Color," "Solving an Art Problem," "Dress Design," "Interior Design," "City Planning."

In many cases it is too bad that the illustrations chosen, particularly in reference to interior decoration, were not of better examples. Also, the photography generally could have been much improved. The excellence of the text, however, does much toward offsetting these faults.

J. F. H.

**A LIVING FROM THE LAND.** By William B. Duryee. New York: Whittlesey House, McGraw-Hill Book Company, Inc.

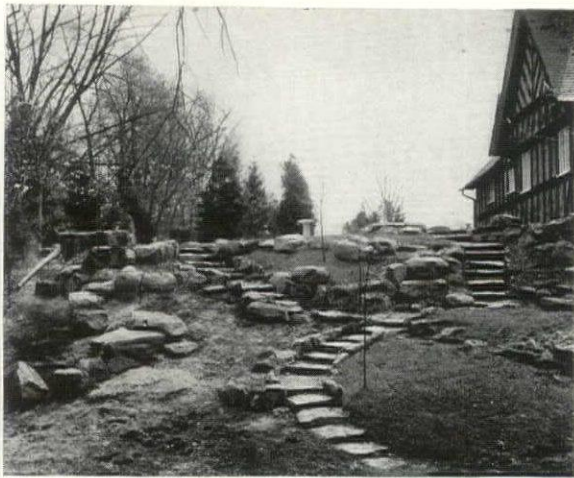
**T**HE temptation before a man who writes about city dwellers going back to the country is to idealize the natural charms and all advantages of living in close contact with the soil. But here is a completely successful avoidance of the temptation, with an evidently just appreciation of the situation in which, as is apparent, more people find themselves today than ever before in the country's history. Urban life, under the factory system, has been depopulating the countryside. Many of our physically ablest young people of natively fine character are now finding themselves shut off from the advantages that made them what they are and deprived, through economic stress, of the means of livelihood by which the city lured them away from their childhood homes. These people are by this little book taught the ways of gaining restoration to their former conditions. It is not intended to give all needed knowledge and skill for making a success of farm life. It gathers up and condenses what has recently been learned about wisely utilizing the opportunities and advantages of residing outside a city and makes possible such living for a family of very limited means. The author, who is Secretary of Agriculture of the State of New Jersey, is in a position to know the problems and to solve them. His book is attractive and readable and sensible. It deals not with farming but with small tracts of land that, properly managed, should at least supply directly the wants of families, of which some members may continue occupations that add to the income.

F. B. M.

**THE ROCK GARDEN.** By Louise Beebe Wilder. Garden City: Doubleday, Doran & Co., Inc.

**I**N A SENSE this book is a reprint, for it is composed of that part of the author's earlier *Adventures in My Garden and Rock Garden* which deals with the strictly rock garden plants and their culture. Do not get the impression, though, that there is anything piecemeal or patchwork about it; very much to the contrary, it is perfectly rounded and complete, with all of the charm and informative value which mark Mrs. Wilder's characteristic writing. A most excellent rock garden book at a moderate price—a combination, incidentally, for which horticultural America has long been waiting.

R. S. L.



ORIGINALLY a natural slope thickly overgrown with wild Honeysuckle, the rock garden at Chelton House, Elkins Park, Pa., presented this appearance when ready for planting, Richard Rothe, L. A.

### Rock garden building

EFFECTIVE rock garden designing presupposes a clear conception of the beauty invested in primitive rock. The more ancient or weathered they look, the better adapted are they for the purpose.

It is difficult for the novice to realize how greatly the expert depends on the looks and on the quality of the stone material he uses in designing and building a rock garden. If one has an innate love of Nature and is endowed with subtlety of vision, it matters little whether one enters the field of rock gardening as an amateur or has adopted it as a vocation; he is sooner or later bound to arrive at enjoyable results. Such a one, facing various problems and situations, is more apt to prove capable of taking advantage of any and all the peculiarities of a given location; he is also better fitted to discover ways and means to overcome such obstacles as, for instance, unfavorable ground conformation or trying exposures. A careful study of the plant material to be used is essential, for this knowledge enables the designer and builder to provide congenial situations and favorable exposures, espe-

cially when alpines and other typical mountain denizens requiring special care and treatment are to be features.

The infinitely varied problems of interested home ground owners living within our refined suburban sections make the work all the more difficult, because existing natural rock formations on their grounds are rarely found. Here the designer's object, at its very best, should be the introduction of a plastic miniature picture resembling as nearly as possible some beautiful part of a rocky scenery such as we find in the mountains.

The practical purpose of this entirely artificial construction is to serve as a receptacle for the plant material. In the execution of this work, each rock should be placed so as to give a definite feeling of line and rhythm, and one arrives at this desideratum through the use of a sufficient number of large rocks in harmony with those of smaller size one may be compelled to make serve. If this value of line is absent, the garden will lack that complete charm and beauty which can result only from the perfect disposition

(Continued on page 109)



IN ITS second year after planting the Chelton House rock garden had a fully settled, mature look. Rocks and plant material are in proper relationship, neither being too much in evidence

## RARE SHRUBS YOU CAN BRAG ABOUT

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2 yr. grafts, 12 to 15 in.	1.25
<b>Pinus tanyosho.</b> Japan Table Pine.	
3 yr. grafts, 10 to 12 in.	1.25
<b>Picea Kosteri.</b> Koster's Blue Spruce.	
3 yr. grafts, 10 to 15 in.	1.60
<b>P. Moerheimi.</b> Moerhelm's blue.	
3 yr. grafts, 10 to 15 in.	1.60
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12 to 15 in., 2 yr. grafts	1.00
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<b>Purple Beech.</b>	
12 to 18 in., 2 yr. grafts	1.00
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12 to 18 in., 2 yr. grafts	1.00
<b>Fernleaf Beech.</b>	
12 to 18 in., 2 yr. grafts	1.00
<b>Hemlock, Sargent's Weeping.</b>	
2 yr. grafts, 15 to 18 in.	1.25
<b>Hemlock, Dwarf.</b>	
1 yr. grafts, 8 to 10 in.	.90
<b>Cotoneaster horizontalis.</b>	
12 to 15 in., 4 in. pots	.50
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12 to 15 in., 4 in. pots	.75
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15 to 18 in., potted	1.00
<b>B. verruculosa.</b> Flowering.	
10 to 12 in., potted	1.00
<b>B. triacanthophora.</b> Hardest.	
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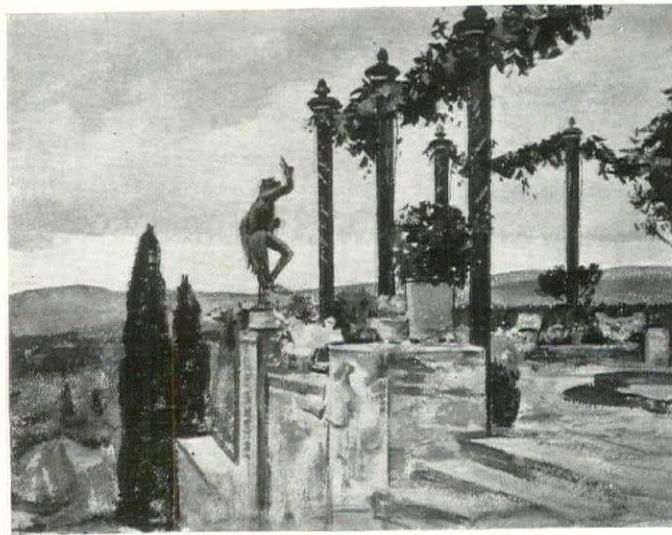
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A VIEW in the garden of Miss Mable Choate, in Stockbridge, Mass., designed by Fletcher Steele

**Garden paintings in New York**

THERE is much of educational value as well as visual pleasure in the paintings by Harry Sutton, Jr., now on display in the Studios of the Arden Galleries in New York. They show the garden designs of Fletcher Steele, landscape architect, and are of interest to all who believe that a garden should be something more than just a place in which plants can be made to grow. The range in type and size is such that in the group there are sure to be several suggestions which each observer

can benefit from in the solution of individual problems. The exhibition opened March 16th and will continue through the first week in April. Amateur gardeners realize today more clearly than ever the helpfulness of familiarizing themselves with the work of men like Mr. Steele. The well planned, effective garden cannot be left to chance; it can be attained only through much observation, study and the application of varying well founded rules of design.

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Ideal for rock garden or border with evergreen foliage and late Summer and Winter bloom. Easy to grow, entrancingly beautiful.

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Tie-on Labels with wires	2.00	9.00
Pot Labels 4"x 5/8" tapered	3.00	
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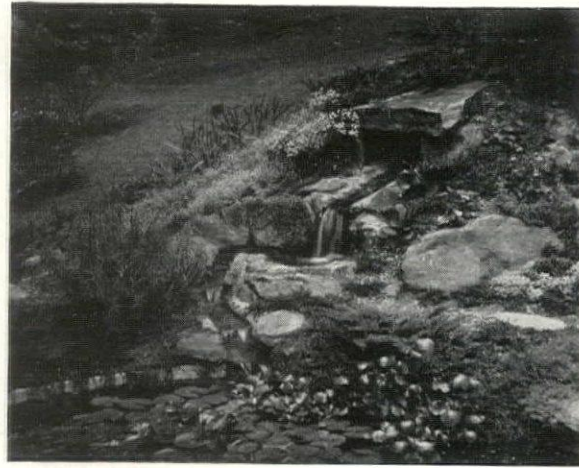




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IN THE rock garden of Mrs. Eli K. Price, Chestnut Hill, Philadelphia, a stream of water carried underground in a 2" pipe emerges from a rock cave and drops into a natural looking pool

**Rock garden building**

(CONTINUED FROM PAGE 107)

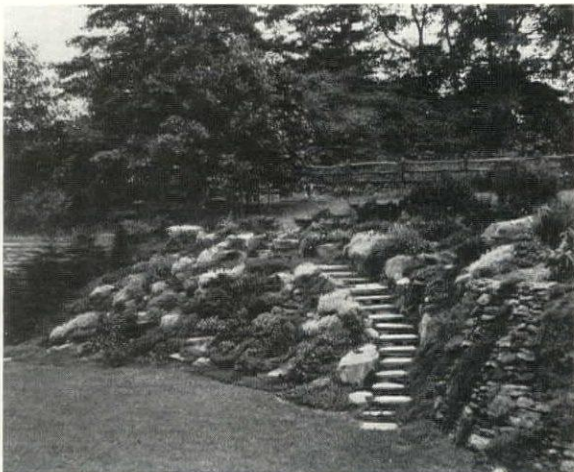
of the stones and the plant material. Studying his possibilities from the direction whence his plastic picture is to show to its best advantage—that is, from the main viewpoint—the designer must first decide on what the assigned location for his rockery needs in preparatory grading and filling in and the shaping of alternating elevations and hollows.

The veriest tyro should realize at a glance the utter impossibility of creating anything enjoyable by simply dotting the evenly sloping side of an embankment with rough broken stones of any kind, inserting them equal distances apart with their sharp points straight up in the air. Another absurdity is the "rockery" on a piece of sloping ground, covered by medium or small sized flat stones carelessly strewn over the slanting ground surface. Such cases evidence the total absence of a feeling for the beautiful in scenic effects.

Embankments on medium and smaller suburban home grounds, presenting frequently the only opportunity for a venture into rock gardening on a small scale, are a standing problem to the

enterprising amateur. Here the designing should begin with the elimination of straight or curving formal outlines, both on the surface of the slope as well as in its height. An embankment of, let us say, from 4' to 10' rise, should give way to an incline presenting a perfectly natural appearance, with hollows and bays of lesser deepness, alternating with protruding bluffs and risers.

Paths and stairways should be designed and built in the most convenient way so as to allow a close study of each individual or group of plants, and also to afford the full enjoyment of the scenic beauty of the rock garden. In designing paths on a sharply ascending area, we avoid the even curve and the straight line, preferring the irregular zigzag course of the mountain trail as our exemplar. Gravel walks being out of place, and a flagstone covering too formal and artificial, we recommend that stepping stones be inserted into the soil at adequate distances apart as more suitable. Bark refuse out of tanneries, sandy peat and pine needles out of the woods (Continued on page 111)



WHAT was originally an unpromising gravel bank on the property of Herbert Morris, Germantown, Pa., has been transformed into a pleasing rock garden. Pictured the first season after planting

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What kind of soil do you have in your garden? Is it clay? Is it hard, yet fertile? Gravelly or stony? Loose and sandy?

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**CLAY**

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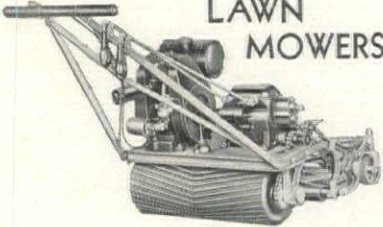
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## HOUSE FURNISHINGS

### China and Glassware

**340.** "CORRECT WINE AND TABLE SERVICE." A booklet describing and illustrating the proper way to serve wine at the table. FOSTORIA GLASS CO., MOUNDVILLE, W. VA.

**341.** "NOTES FOR AN EPICURE." An excellent book on the use of wine at the table. There are chapters on the care of wine, order of usage, best vintage years, etc. Colored photographs show the proper glasses. Ten cents. LIBBEY STUDIOS, THE LIBBEY GLASS MFG. CO., TOLEDO, O.

**342.** WEDGWOOD CHINA. An illustrated booklet on Wedgwood China, Jasper, Basalt and Queen's Ware. JOSIAH WEDGWOOD & SONS, INC., 160 FIFTH AVENUE, NEW YORK CITY.

### Floor Coverings

**343.** AMTORG TRADING CORPORATION. Booklet HG contains fifteen full color and black and white illustrations of genuine Caucasian and Turkestan rugs handled through this concern. AMTORG TRADING CORPORATION, RUG DEPT., 261 FIFTH AVE., NEW YORK CITY.

**344.** "FLOOR BEAUTY FOR NEW HOMES AND OLD." This book offers suggestions for decorative floor treatments using Armstrong Linoleums. Ten cents (twenty cents in Canada). ARMSTRONG CORK CO., FLOOR DIV., 963 MULBERRY ST., LANCASTER, PA.

### Silver

**345.** "HOW TO PLAN YOUR WEDDING AND YOUR SILVER." A detailed outline of all the necessary arrangements to make before your wedding. Illustrations of lovely Towle patterns are included. Ten cents. THE TOWLE SILVERSMITHS, NEWBURYPORT, MASS.

**346.** "OLD COLONY." A simple pattern in Watson sterling—matched pieces and prices are included in a booklet. THE WATSON CO., 83 WATSON PARK, ATTLEBORO, MASS.

### Radio

**347.** "PERFORMANCE IN EVERY PART OF THE WORLD." Letters are reproduced in this booklet from people in all parts of the world who own Scott Allwave Receivers, and who are enthusiastic over the reception they secure. SCOTT RADIO LABORATORIES, 4450 RAVENSWOOD AVE., CHICAGO, ILL.

### Wallpaper

**348.** "MAYFLOWER WALL PAPERS AND NEW WAYS TO USE THEM." Booklet showing new wall paper patterns and decorating suggestions. MAYFLOWER WALL PAPERS, DEPT. H. G., ROGERS PARK STA., CHICAGO, ILL.

### Window Treatments

**349.** QUAKER LACE CURTAINS. A twenty-four page booklet on window curtaining problems. Price ten cents. QUAKER LACE CO., 330 FIFTH AVENUE, NEW YORK CITY.

**350.** WILSON'S VENETIAN BLINDS. Descriptive literature on these blinds can be obtained by writing to: THE J. G. WILSON CORP., 9 E. 38TH STREET, NEW YORK CITY.



## MISCELLANEOUS

**351.** "THE SMART POINT OF VIEW." An attractively illustrated booklet which outlines Margery Wilson's course in charm. The "Charm-Test" is sent with this booklet. MARGERY WILSON, 1148 FIFTH AVE., NEW YORK CITY.

### Toiletries

**352.** "COMPLEXIONS IN THE MAYFAIR MANNER." Booklet No. HG 3 describes the various Yardley beauty preparations. YARDLEY & COMPANY, LTD., 620 FIFTH AVENUE, NEW YORK CITY.

Reviewed here are a number of the new brochures, pamphlets and catalogs which have lately been issued by House & Garden's advertisers. Kindly indicate by number on the coupon below the particular material in which you are interested.

House & Garden's Reader Service Bureau, Greenwich, Conn.

Please have sent to me the booklets numbered \_\_\_\_\_

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## Rock garden building

(CONTINUED FROM PAGE 109)

are ideal top coverings for rock garden paths. The brown color is pleasing, treading it is most comfortable, but the unavoidable washouts after heavy rains and thaws are troublesome.

The small rockery may not need any paths at all, and should there be a call for these, limited dimension and other circumstances usually exclude the idea of being too discriminating in regard to irregular or formal outlining.

As a favorite beauty feature in more elaborate designing, the tendency is to introduce water, either as a reflecting mirror in the shape of a pool or pond or in the enchanting mobility of a rippling stream traversing our rock garden. There may be a possibility for the foaming flow of a swift stream of water through an artificial rocky ravine, or one may prefer the enjoyment of viewing it as a miniature brook merrily leaping over stones and pebbles on its way through the garden. But no matter whether one plans the stately display of a cascade in its descent to a pond or has recourse to a thin jet dropping from basin to basin into a small rock-bound pool, in the practical building, one should always avoid the visibility of bare pipes and as much as possible of whatever cement one has been obliged to use.

### WATER SUPPLY

In regard to the water supply, the builder must depend on circumstances and local conditions, but when the water is being conveyed by an underground pipe, the author's favorite scheme is to build a bulky rock cave over the spot where, as apparent source, the water is to emerge on the surface. The soil within the cave must be dug out deeply enough to allow the laying of a thick cement bottom right below the end of the pipe that conveys the water. This cement bottom is the base for cementing the inner walls of the cave up to the ground level at which the water is to run out. Filling up this underground catch basin with pebbles and coarse sand taken out of some creek bed, hides the cement.

In the selection of our stone material we do not necessarily have to study geology, unless we contemplate emulating the great scientific alpinists of Europe. We should, however, keep apart the two distinct primitive formations which we notice whenever we see huge bare stone deposits of nature. The one is the stratified or sedimentary rock, represented by limestone, sandstone and shale; and the other, the unstratified, of igneous or volcanic origin, in a broken state of irregular and rather bulky shape.

Stratified rocks, being porous, readily absorb moisture, and limestone especially offers most congenial root-holds for many of the genuine alpine plant species. When obtainable in bulky, irregular shape, exposed to the elements, with weatherbeaten surface, both lime- and sandstones are valuable materials. In a flat platelike form we need sandstone for stairway building as well as for our walks and paths.

On steep slopes and embankments, when facing the problem of establishing the ever-changing ground levels most essential for effective arrangements of our plantations, and again for soil retaining stone pocket building, or even when merely trying to avert the danger of possible soil washouts, we frequently depend on large flat pieces picked out in a sandstone quarry.

Big field boulders and large pieces of the harder igneous rocks while heavier than the stratified types are not less beautiful in natural coloring. The ever increasing demand of choice material for rock garden building during recent years has brought about a perceptible scarcity of weather-beaten stones within the close proximity of our metropolitan suburbs. When depending on newly broken stones, we prefer dull colored ones. Quarries may be found with massive sections having almost invisible cracks. Blasted apart, the natural crack sides usually show admirable pinkish-yellow or brownish hues. In such cases, if we educate the quarryman as to what is wanted, we will succeed in obtaining a highly effective material for our purpose.

Absolutely unsuitable are soft stones, apt to crumble when exposed to frost, wind and trying weather. We should also avoid using crystalline rocks of white or other conspicuously gaudy tints that glisten or shine, for those are apt to spoil the color harmony of the floral display and otherwise detract from the charm of the rock garden. The more expensive, very light and porous tufa stone is an ideal material for the building of rockeries in greenhouses and conservatories. Indoors, their purely artificial character is self-evident, hence here this entirely foreign looking material does not appear so objectionable.

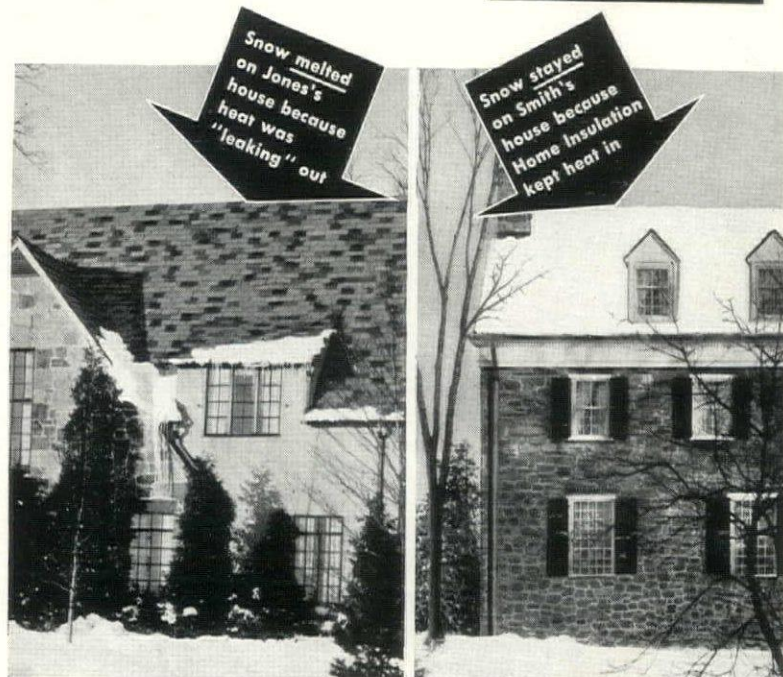
### ROCK GROUPS

When building bold, massive sections on steep slopes, the grouping of rocks of different sizes close together is apt to tax delightfully the vision and ingenuity of the discriminative beginner. The ideal group is to emerge out of the ground as a unit with admirable contour lines resembling some of the beautiful stone compositions of Nature which, on our way up and down our rocky mountain slopes and hillsides, involuntarily make us pause to look at and to love.

When setting rocks, we embed most of them in such a way that the narrow or any sharply pointed end is completely buried, while the visible portion remaining above the surface of the soil appears to be ponderous and perhaps leaves the impression of still more bulk being below. The holes into solid settled ground should not be dug any larger than necessary so that, after setting a stone in its perfect position, we can get it firm by driving in smaller pieces around its base. Manifesting an assured stability, firmness is necessarily essential. In a well-built rock garden the rule is that no stone of any consequence should move when a full grown person happens to step on it.

—RICHARD ROTHE.

# WHICH HOUSE WILL BE HOTTER THIS AUGUST?



**JANUARY pictures prove that the house hardest to keep warm in winter will be hottest in summer!**

**DO YOU KNOW** how houses are built? With hollow walls! . . . and with only a thin layer of boards and plaster separating the attic from the upstairs bedrooms!

Naturally heat leaks out in winter, melting the snow on your roof. Naturally the same rooms that are chilly, hard to heat in January are hot and uncomfortable in August!

Rock Wool Home Insulation, the astonishing new Johns-Manville discovery, spun from molten rock (fire-proof, rot-proof, permanent) is "blown" through a hose right into the empty spaces of your attic floor or roof and into all outside walls . . . forming a 4" barrier all around your house—preventing summer heat (or winter cold) from pouring in as effectively as a stone wall 11 ft. thick.

Johns-Manville Home Insulation makes rooms up to 15° cooler in summer, cuts fuel bills 25% to 40% in winter. Over 30,000 home owners are enjoying its amazing benefits. "It cut our fuel bills 40%," writes

Gordon Smith, of Ashburton,



Blown thru a hose, Rock Wool seals the attic floor, and walls against summer heat and winter cold.

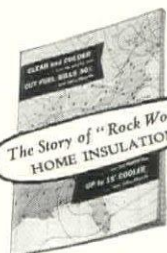


Diagrams show how Rock Wool keeps rooms cooler in summer, warmer in winter.

Md. "The temperature of our second floor was reduced from 10° to 15° last summer," writes S. W. Greenland, St. Louis. These statements are typical of thousands.

This work can be done (usually) in only two or three days, without muss or bother . . . and can be paid for out of income.

Don't delay another day getting the complete facts about Johns-Manville Rock Wool Home Insulation!



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The Story of Home Insulation. One of the most amazingly interesting booklets ever written about the home. Absolutely free. No obligations. Fill in and mail coupon today.

Dept. H.G. 4., Johns-Manville, 22 E. 40th St., New York. Send me free Home Insulation booklet and tell me about your plan to lend me the money to have my house insulated.

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**Johns-Manville**  
HOME INSULATION





# Just a Snack

## AT MIDNIGHT

by JOSEPHINE GIBSON



On the smart kitchen shelf is a certain book...

... in which abound new ideas for the ingenious hostess.

Already one of the most popular books of salads, appetizers, canapés, hors d'œuvres and sandwiches, the Heinz Salad Book shows how a midnight supper can be conjured, even by a culinary novice, in less time than it takes to play a fast-moving rubber. To receive it, send 10 cents, to cover mailing costs. Address Josephine Gibson, Department 52, H. J. Heinz Company, Pittsburgh, Pa.

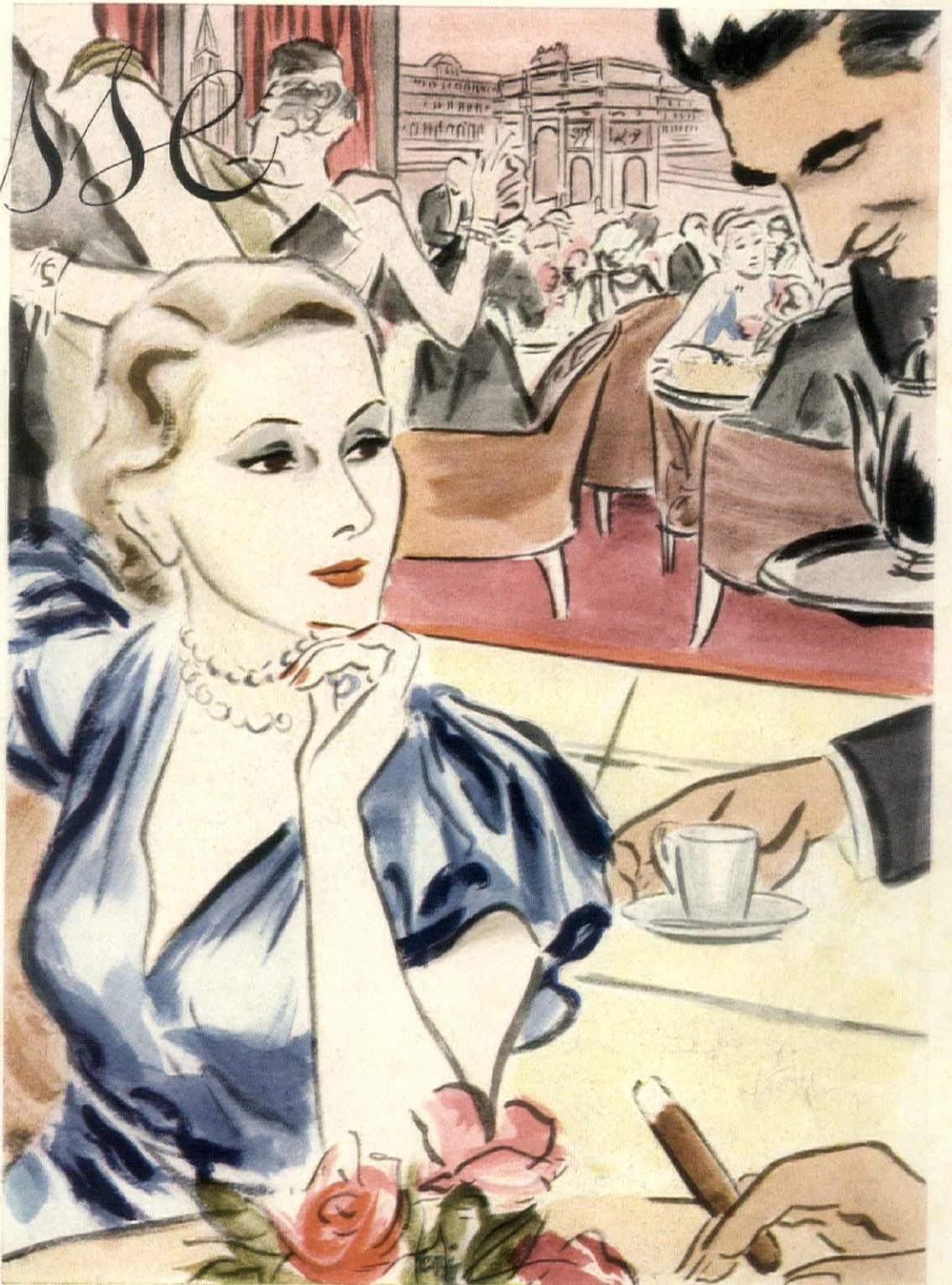
LIKE the song at twilight, the snack at midnight is really more enjoyable when rendered on the spur of the moment, without professional aid.

Unexpected evening gatherings sometimes find a hostess unprepared—servants abed and nothing in the pantry suitable for ready serving. However, if you've stocked a "Quick Feast Shelf," you can produce, with ease and speed, a buffet supper that the fussiest of contract guests will declare invulnerable.

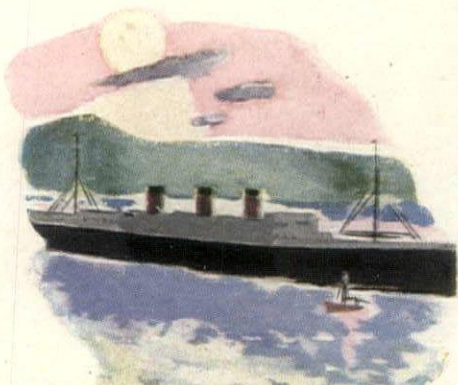
Old-fashioned but far from lowly, for such repasts, is the grand old favorite—baked beans. So, on this shelf have plenty of Heinz *oven-baked* beans, one of the 57 Varieties. On it also, Heinz cooked spaghetti and Heinz home-recipe soups, the *finished* ready-to-serve home-made kind. And, of course, plenty of Heinz tomato juice—the vine-fresh kind. Then, for canapés and salads: tinned shell fish, caviar and cheeses. And, to make salads, sandwiches and canapés with speed and fine flavor, Heinz peanut butter, Heinz jellies, and such ready multi-flavored sauces as Heinz tomato ketchup and Heinz prepared mustard.

From such a shelf, midnight feasts can be created fast. And there are recipes for quick and easy snacks in the Heinz Salad Book, described on this page.

# Finesse



SALON MIXTE OF THE S. S. "PARIS," PAINTED FOR THE FRENCH LINE BY ERIC



A TRANSATLANTIC passage, like a wedding or *début*, should be conducted with a certain Manner. . . . And no one knows this better than the French . . . those adepts in tempering grandeur with the light, the gracious touch.

*Finesse* . . . that is the word. It sums up the detailed perfection . . . the suave observance of life's amenities . . . all the brilliance and color and pace of travel on a French Line ship.


There is, for example, an unobtrusive finesse in the way your wishes are antici-

pated by the stewards. (All of them speak English . . . but we suspect they are telepathic.) There is the true, the inimitable finesse of a cuisine and wine-cellar honored by connoisseurs. (The chefs are men of invention and skill, profoundly devoted to their art.) And there is, certainly, a sure finesse brought to the business of navigation. (Breton sailors, born to the sea, inherit an age-old maritime tradition.)

But, Euclid to the contrary, this whole is greater than the sum of its parts. There is something

more to a French Line crossing . . . a spirit, a mood, a feeling. It can best be described as that unique and individual atmosphere one finds only on France-Afloat.

Springtime is coming to the *Bois*. . . . England, too, is at its best in April. We suggest that you see your travel agent soon. And may we remind you that a French Line passage *costs no more?* . . . French Line, 19 State Street, New York City.

**French Line** 

PARIS, April 7 and 28, May 19, June 9 and 30, July 21, August 11 and 30

• ILE DE FRANCE, April 14, May 5 and 26, June 16, July 7 and 28,

August 18 • LAFAYETTE, May 16, June 13, July 3, August 25

• CHAMPLAIN, April 3 and 21, May 12, June 2 and 23, July 15, August 4



MAY 29 1934

JUL 30 1934



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*and in Cigarettes too — Taste is Everything*

ALWAYS *the Finest Tobacco and ONLY the Center Leaf*