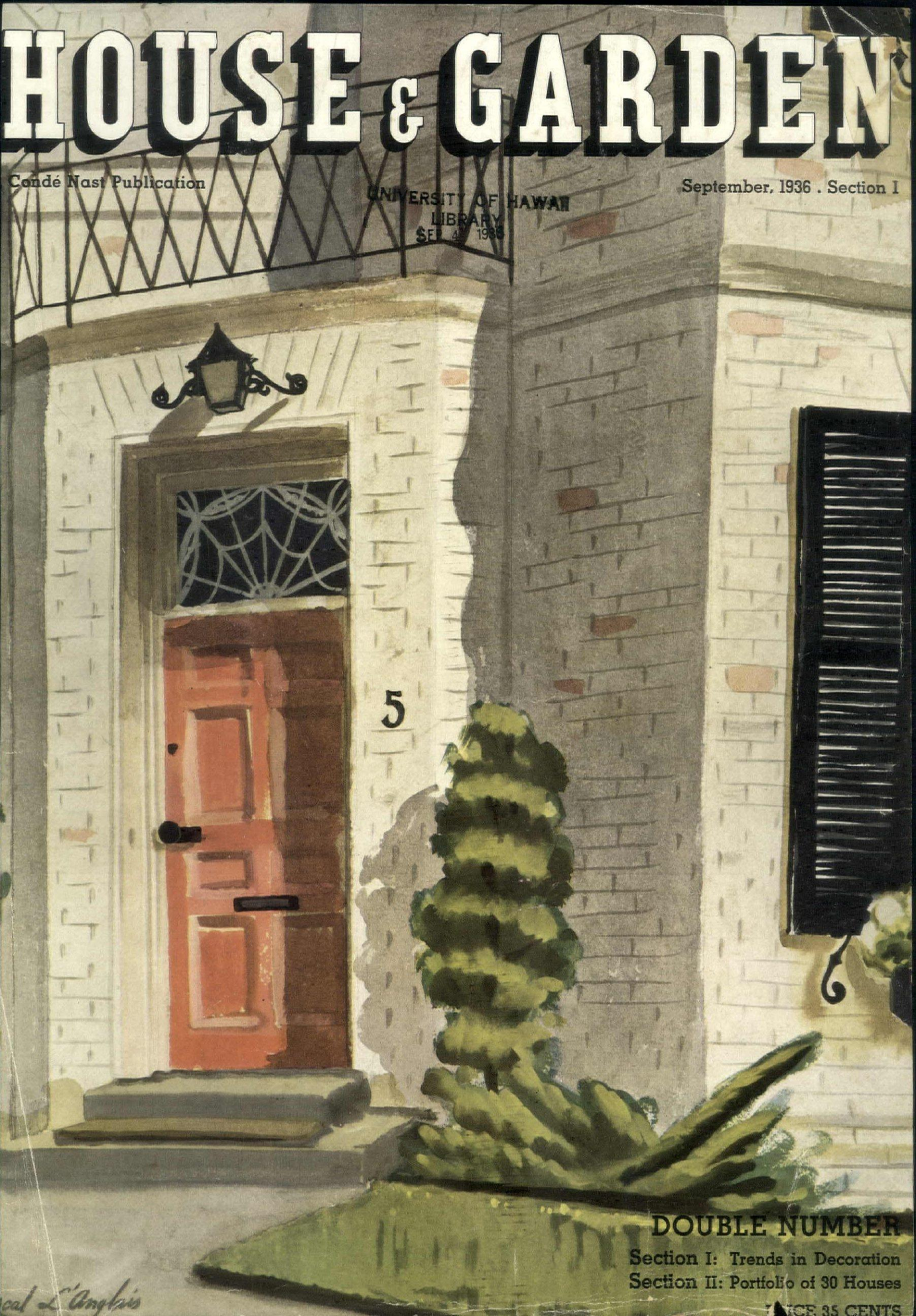


HOUSE & GARDEN

Condé Nast Publication

September, 1936 . Section I

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DOUBLE NUMBER

Section I: Trends in Decoration
Section II: Portfolio of 30 Houses

PRICE 35 CENTS

cal L'Anglais



**THIS
GARDEN
SPOT**

is filled with Maytime magic—a sun-sprayed glass block wall, reed furniture designed for relaxing, and a floor that will let you take your ease. It's easy-to-clean Armstrong's Embossed, No. 3350, the field laid on the diagonal with separating strips of the same pattern and a plain linoleum border. Want complete specifications? Just ask for them.



BRING SUMMER INDOORS . . . hold it captive on your sun porch by flooding the floor with color. Above is one suggestion—an Armstrong's Embossed Linoleum as gay as a garden walk. Your department store or linoleum merchant will show you others—tiles that mirror sunny Spain, bright Italian marble designs, flagstones in the English manner. With any you select come all the virtues of an Armstrong Floor—warmth, quietness, cushioning comfort, and the simplest of cleaning care. And that can be made even easier if you renew the surface occasionally with Armstrong's Linogloss Wax (self-polishing). The cost? It's not much, we assure you, for floors that bring such permanent good cheer to your home. Give the merchant your room measurements and he will tell you to the penny. *For complete satisfaction, be sure to have your new linoleum floor permanently cemented in place over felt.*

ARMSTRONG'S LINOLEUM FLOORS
for every room  *in the house*

PLAIN • INLAID • EMBOSSED • JASPÉ • PRINTED • ARMSTRONG'S QUAKER RUGS and ARMSTRONG'S LINOWALL



ROOMS TO REMEMBER

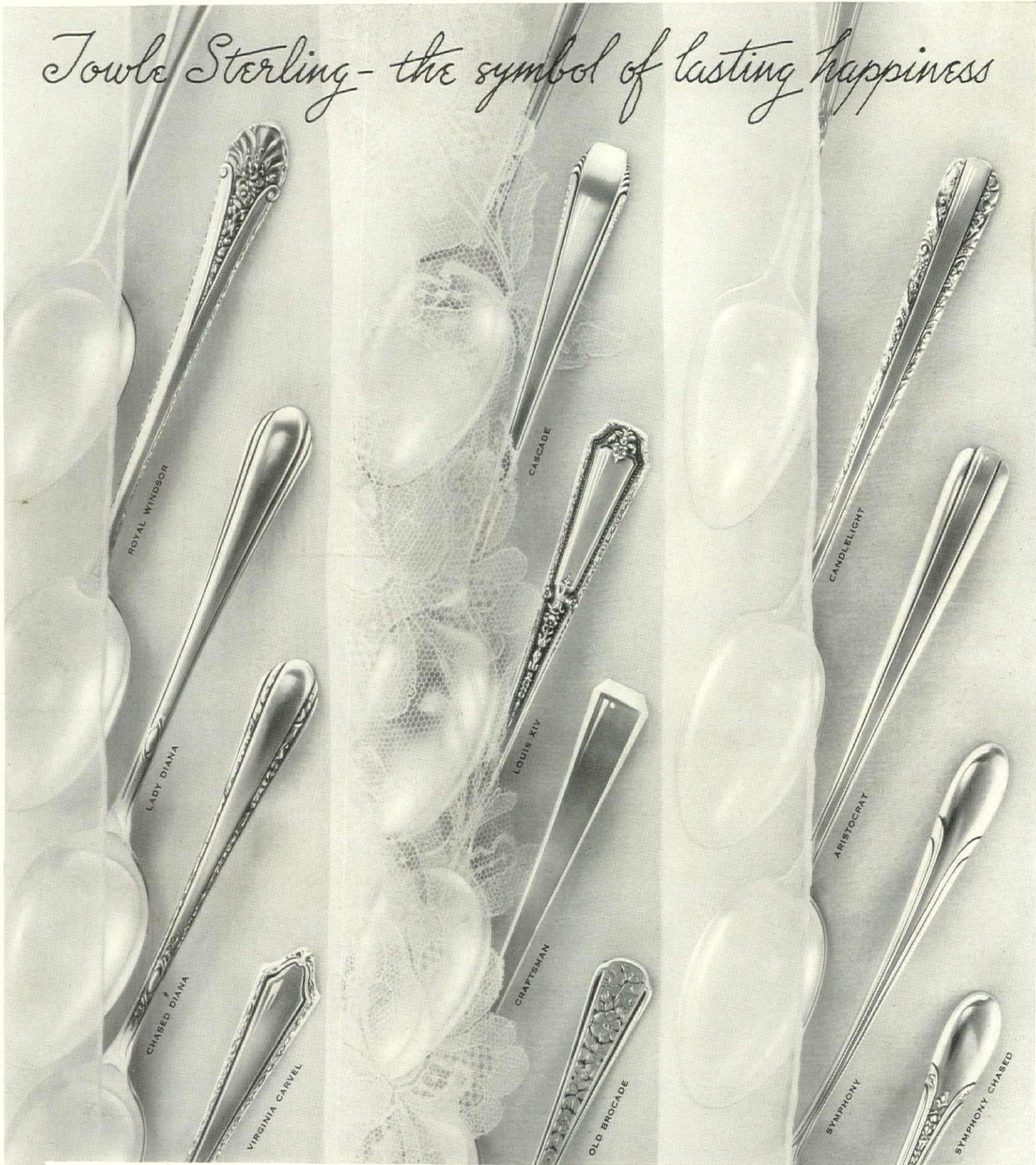
A whole bookful of them—will be sent you if you write for "Floors That Keep Homes in Fashion." Each interior is reproduced in natural color. And each is crowded with smart decorating ideas. Book also explains free decorating service. Send for it, enclosing 10¢ (40¢ outside U. S. A.). Armstrong Cork Products Company, Floor Division, 3609 Mulberry Street, Lancaster, Pa. (Makers of cork products since 1860)



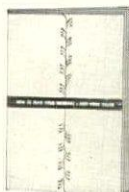
**“LIGHTS
OUT”**

LONG after night has fallen, there's still time to crowd a bit of golden sunshine into the tag-end of a busy day. Sip a toast to tomorrow in ruddy tomato juice from the House of Heinz—one of the 57 Varieties. In the thick, rich redness of this favorite nightcap is imprisoned the warm and cheery sparkle of a hundred summer days. There's the freshness of early morning there, too—the sprightly tingle of dew glistening in the sunshine. . . . You drink deep. You relax. Over you steals the sweet drowsiness of contentment. Midnight hunger has been appeased, and the sharp voice of conscience stilled—for in the healthful vitamins of Heinz tomato juice lurk no enemies of slenderness! And if you've ever eaten a tomato fresh-off-the-vine, yours will be sweet dreams, indeed . . . of freckle-faced days and the hot August sunshine . . . of bare toes wiggling in the warm earth . . . of long, long ago . . . Good night . . . good night . . .

Towle Sterling - the symbol of lasting happiness



Like a happy marriage the beauty of TOWLE Sterling is lasting, for Sterling is genuine solid silver. These patterns are worthy of the metal itself. Created by skilled designers, fashioned by painstaking craftsmen, they give enjoyment today and become the treasured heirlooms of tomorrow. All TOWLE patterns are open stock for many years.



Write for pictures and prices of all TOWLE patterns with engraving suggestions.
 NEW BOOK FOR BRIDES — "How to Plan Your Wedding and Your Silver."
 THE TOWLE SILVERSMITHS — Dept. G-10 — NEWBURYPORT, MASS.
 Please send free folders on _____ patterns. I enclose 10c for new book.
 Name and Address _____

TOWLE
 with unbroken craft traditions
 SINCE 1690

THESE THIRTEEN PAGES ARE YOUR AUTHORITATIVE

Portfolio-Exposition of the

NEWEST THINGS *for* FALL

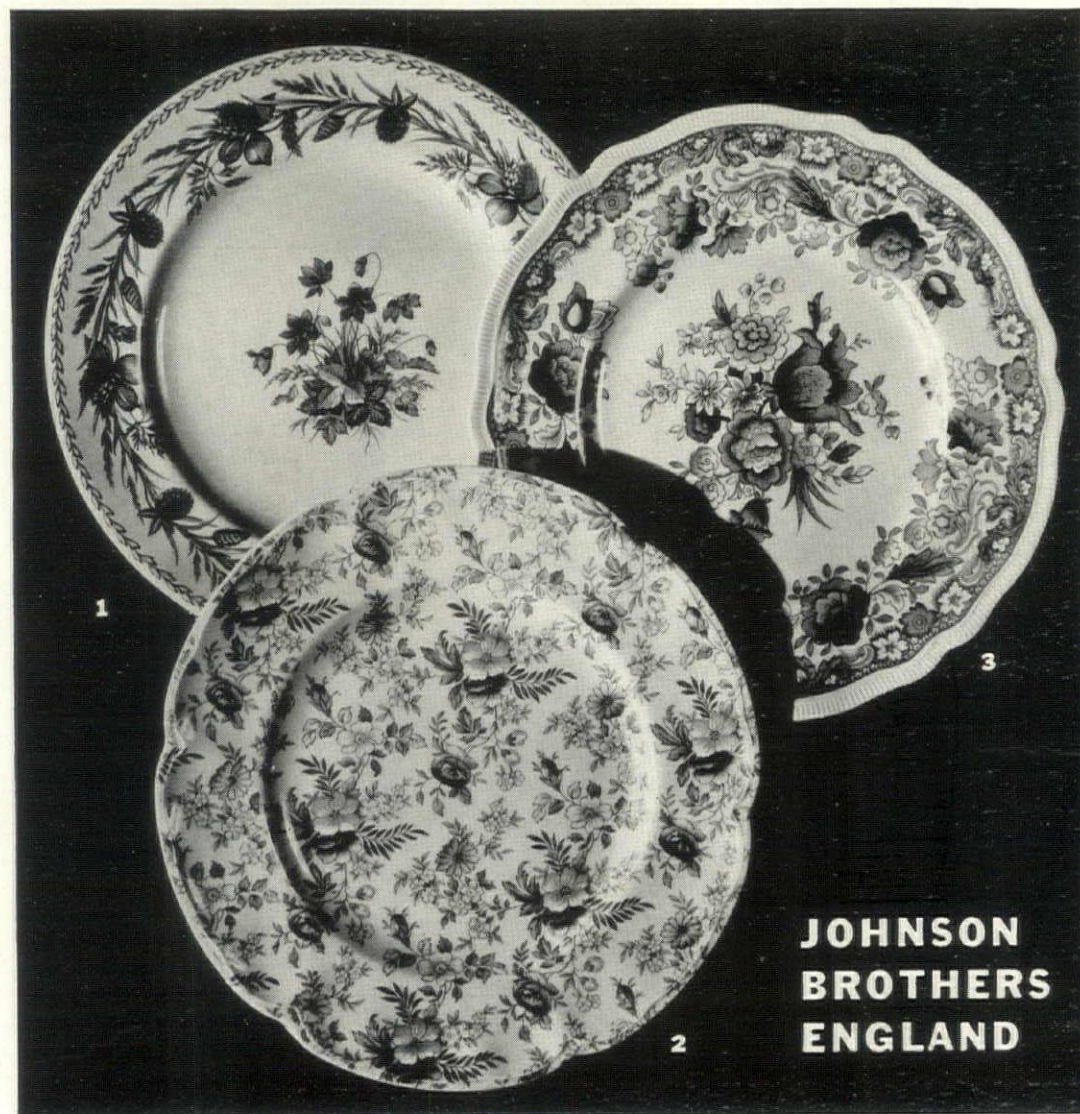
& WINTER *from the* HOME

CENTRE *of* AMERICA



1936 1937

MACY'S *in* New York ★



**JOHNSON
BROTHERS
ENGLAND**

English

DINNERWARE— THREE OPEN STOCK PATTERNS (Among 50)

Nothing gives your table more *character* — nothing gives your heart more pride— than classic china from Britain. And if your Jewel tries to break that heart by dropping a cup or a plate of one of your dearest English patterns — fire her if you must, but console yourself that these patterns can be replaced at reliable old Macy's. Our stock of English dinnerware is as full of pedigreed names — most of them in open stock — as the food pavilion at Lady Crabapple's garden party.

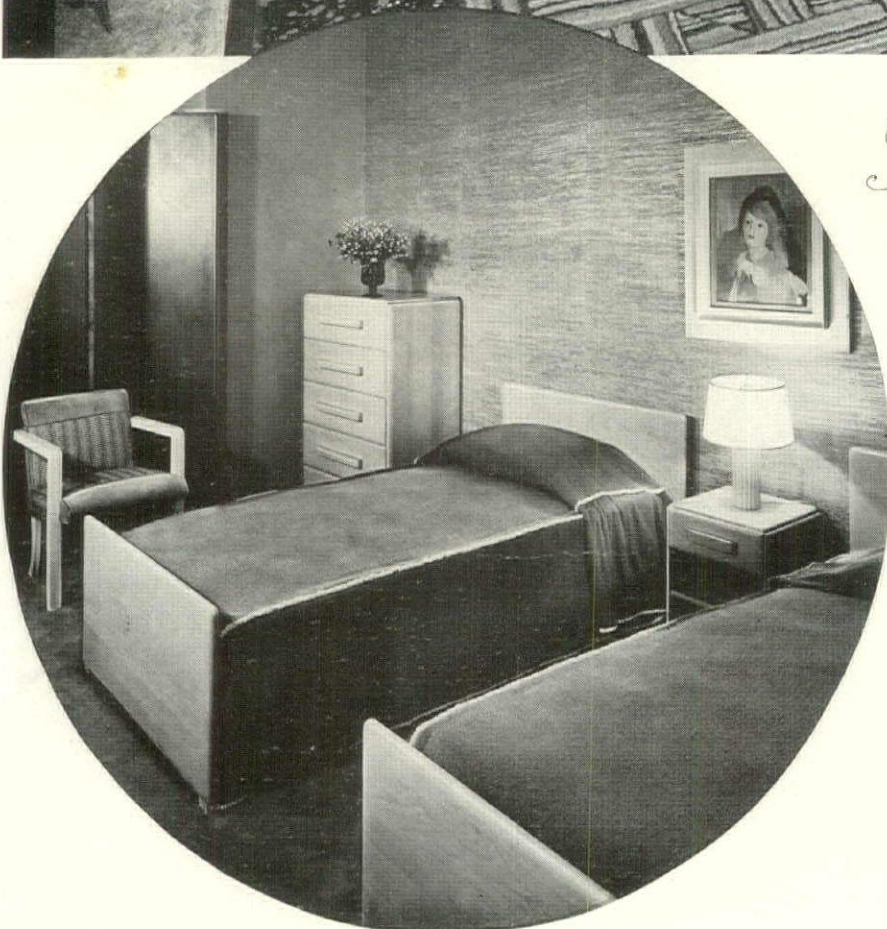


#1 is Old English Clover, a brown print on ivory with hand-enameled orange, yellow and blue flowers. The dinner plate is **69c.**

#2 is Victorian Chintz, a pink underglaze print on ivory with blue, yellow, green and red flowers. The dinner plate is **69c.**

#3 is Dorchester, a pink underglaze print with red, green, blue and yellow flowers. The dinner plate is **74c.** On the eighth floor.

MACY'S PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7



Two distinguished moods in

MAPLE

If you want to recapture completely the mood of your forefathers, come see "The Guilford Group." The 61 notable reproductions in solid maple, have pure New England flavor and workmanship. You'll find them in Macy's remarkable new "American House" on the ninth floor. Above is one of its rooms.

But, if the smooth lines of "modern" fit closer to your soul, you'll fall very hard for our "Modern Maple." You see a group of it at your left. It is clean-cut, livable... with comfort which would seem downright sinful to your Puritan forefathers. Both groups are priced pleasantly low. Both were made by New Englanders with the traditional New England quality conscience...

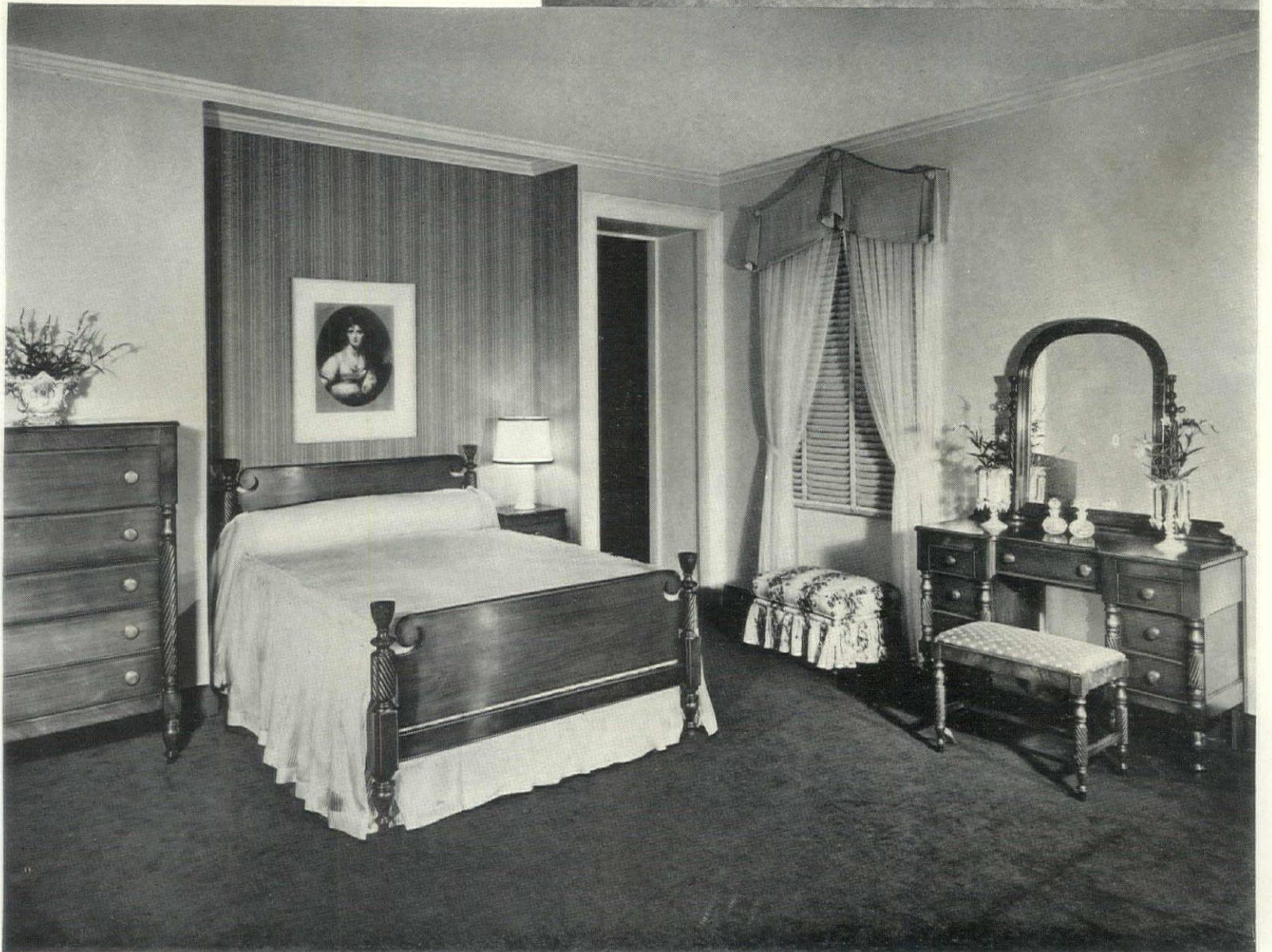
THE CONANT BALL COMPANY

PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7

MACY'S

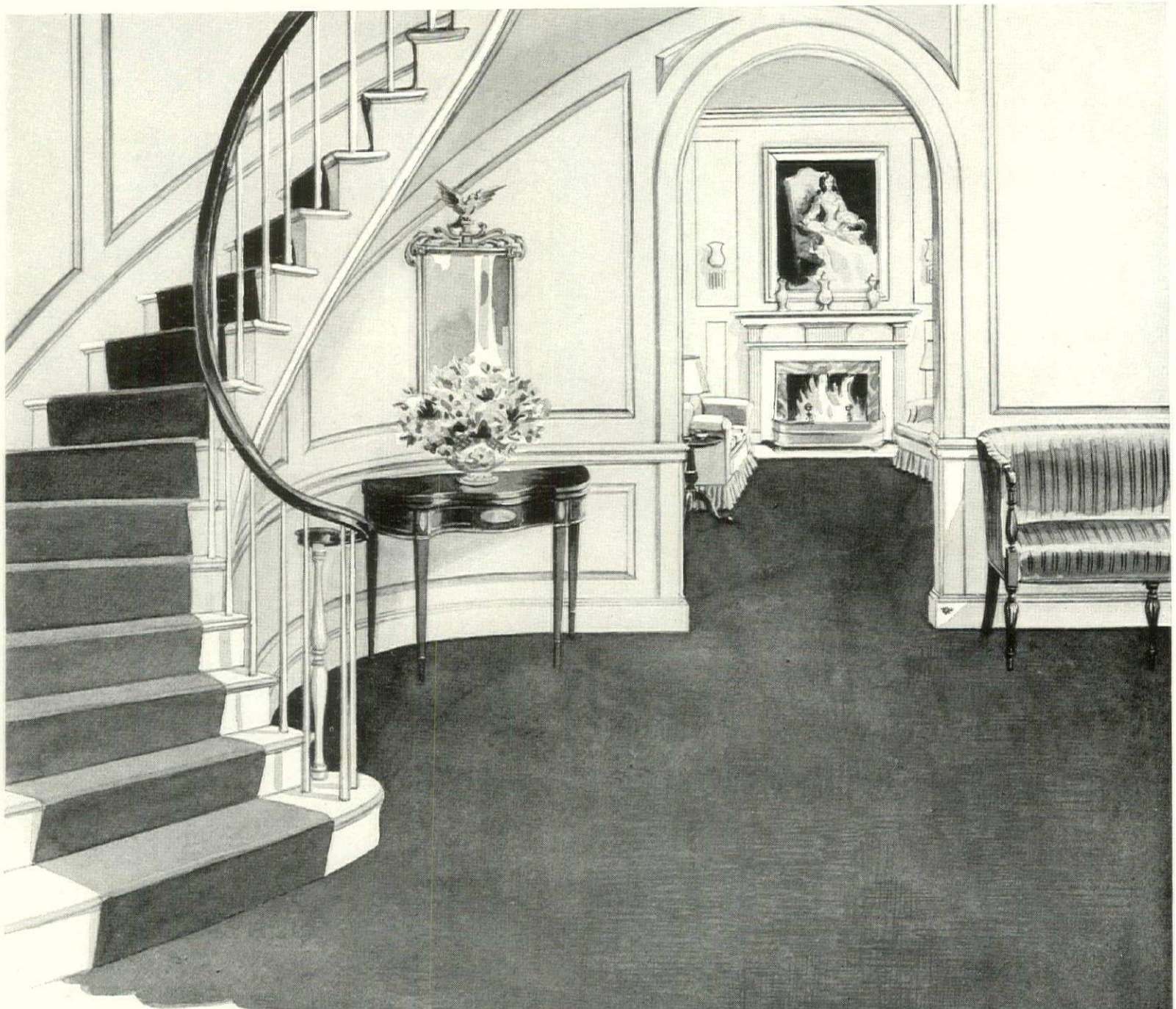
*"As sweet
a piece of timber
as I could choose"*

That's what Thomas Chippendale said about mahogany. That is likewise what you will say when you see the 18th century English reproduction in mahogany which we show at your right. If you cling faithfully to Cavalier Americana, you will like our "Elizabeth Bowles" bedroom in that "sweet timber," which you see below. Adapted from a superb chest found in an old Southern mansion, it catches more than most reproductions, the character of the original. Both suites are on the ninth floor, priced impressively low. Both were made by the same excellent craftsmen, **THE DREXEL FURNITURE COMPANY.**



MACY'S

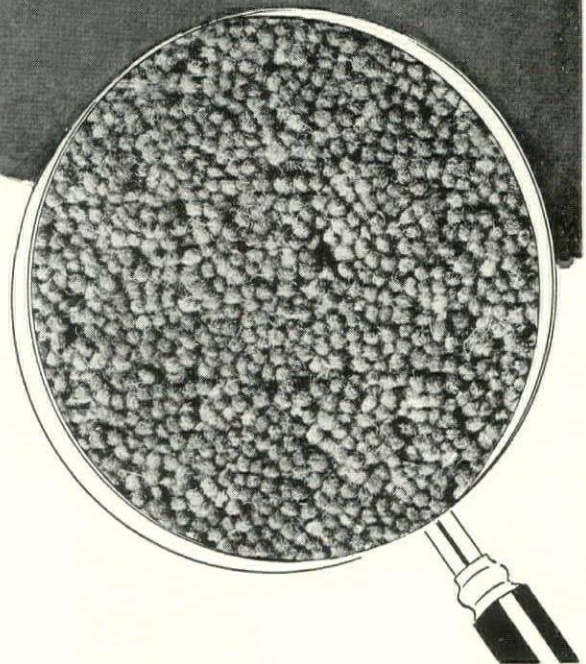
PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7



"Supre-Twist" **BROADLOOM CARPETING FLATLY REFUSES FOOTPRINTS**

Now you can have broadloom that won't show every sweeper mark; broadloom that won't spot and shade every time it's stepped or danced upon. Its uniquely twisted yarn performs this welcome magic. The close-up at your right gives you an idea of the rich texture of the weave. You'll want "Supre-twist" all over the house for more reasons than one: it seems to enlarge even the smallest

rooms; it "goes" urbanely with every type of furniture. You may have it in 9, 12 and 15-foot widths so your rooms can be done without a single seam. The price is **4.64** a square yard—or modest. Other good Macy names to remember are "Sylvanus," a deep-piled broadloom at **3.24** a square yard...and "Supre-macy," a higher-piled carpeting at **4.99** a square yard. (The latter is a daisy.) *7th Floor.*



PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7 **MACY'S**



Made exclusively for Macy's by **THE MAYFLOWER NOVELTY MANUFACTURING CO.**

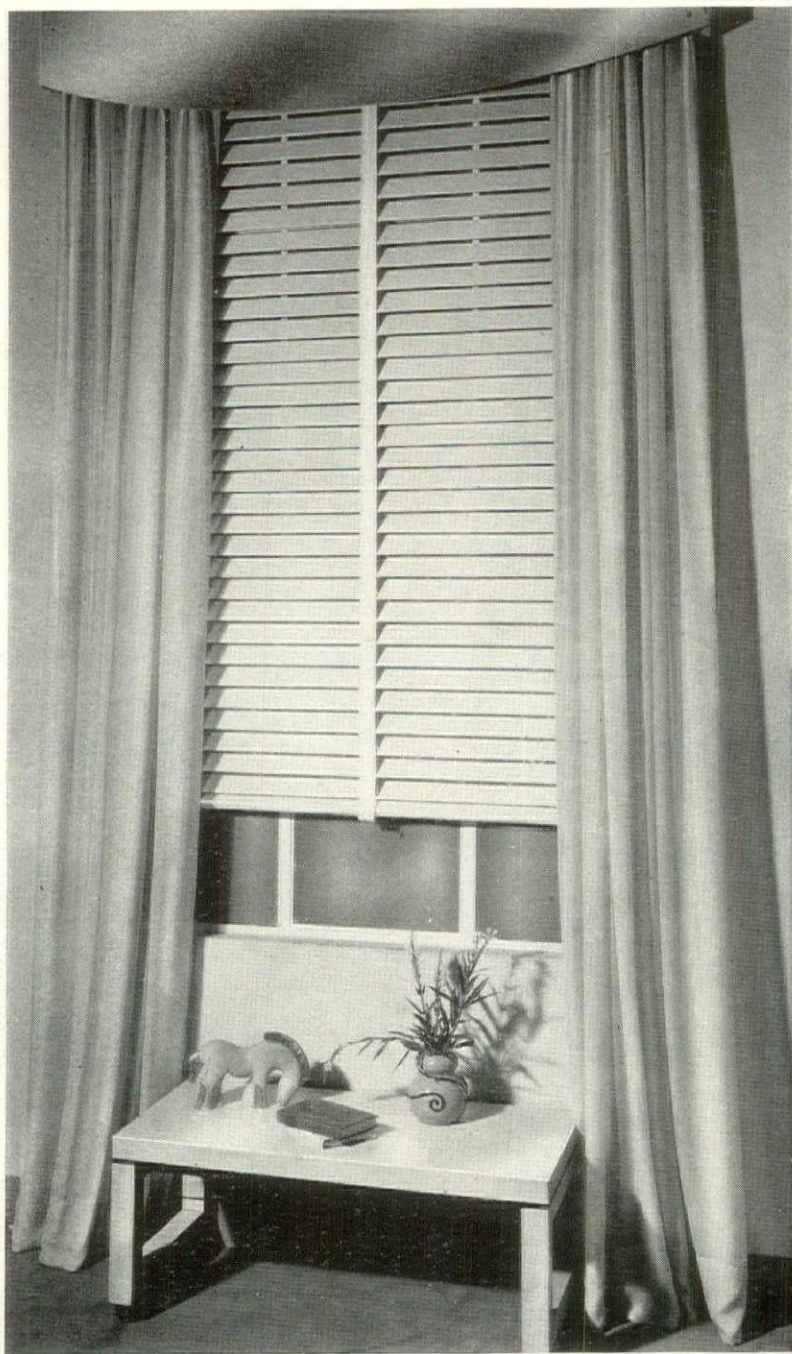
COMPLICATED *Quilting* **ON A** *Lace* **MACHINE!**

Sometimes we'll go a little mad to accomplish our ends. Ordinary cross-stitch quilting just wouldn't do the exquisite scrolls we wanted on these bedspreads so we tried a lace machine — and a riot of delicate swirls is the result. Rich Celanese taffeta (the finest quality made) brings out the delicacy of design. The colors

show a decorator's fine hand at work: claret, lemon yellow, dusty rose, gooseberry green, French blue, eggshell, midnight blue and emerald green. You may have them in sizes for your single or double beds at **24.89** each. To complete your bedroom, the matching dressing table skirt is **9.94** on the seventh floor.



MACY'S PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7



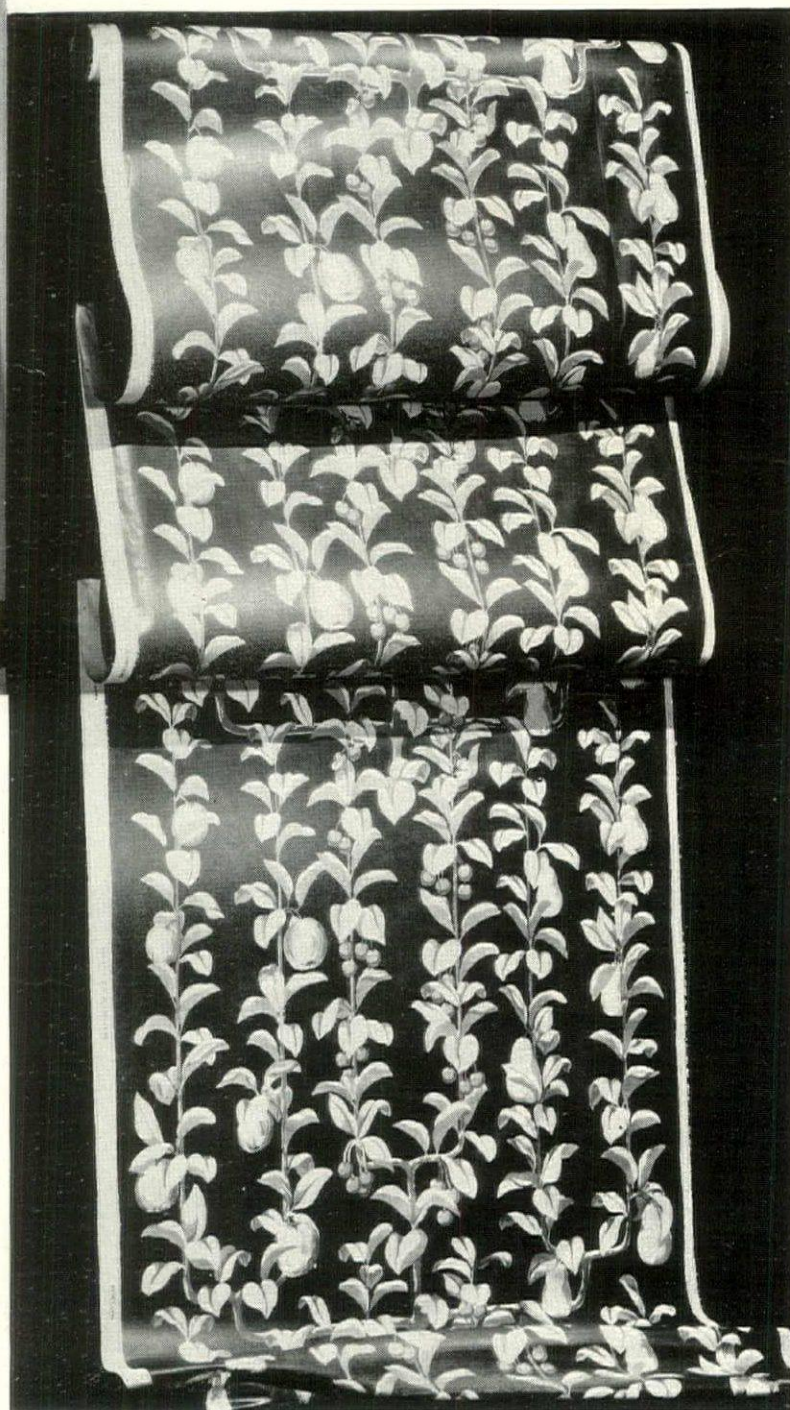
YOU'LL WANT VENETIAN BLINDS

Tailored TO YOUR WINDOWS

Tailored so they'll fit meticulously and be as decorative as draperies. You'll want Port Orford Cedar slats (the finest cedar that grows) in one of Macy's thirty colors based on a decorator's dictum. For a touch of extra perfection, you will contrast or match the colors of the slats with imported tapes in one of fifteen accepted shades. For future peace of mind, you will be grateful for such accoutrements as an automatic stop, hold-down brackets and a gear-tilting device. The price is only **43c** a square foot, measured and installed. (It's slightly higher outside the metropolitan area of course.) *7th Floor.* They're made by **THE WESTERN VENETIAN BLIND CO.**

FRESH *Modern* MOTIVES on CLASSIC CHINTZES

Revolutionary? Yes... we took chintzes, traditionally an early English fabric, and asked talented Scott Wilson to make us *modern* designs. Yet surprisingly enough, they injected fresh, vibrant new feeling into modern rooms and 18th century rooms alike. "Espalier," which we show you here, is a stylized vine on backgrounds of grey, green, blue, plum, white or brown. It sells at **1.24** a yard on the seventh floor. It is screen-printed — and is sold at Macy's only, in New York.



PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7 **MACY'S**

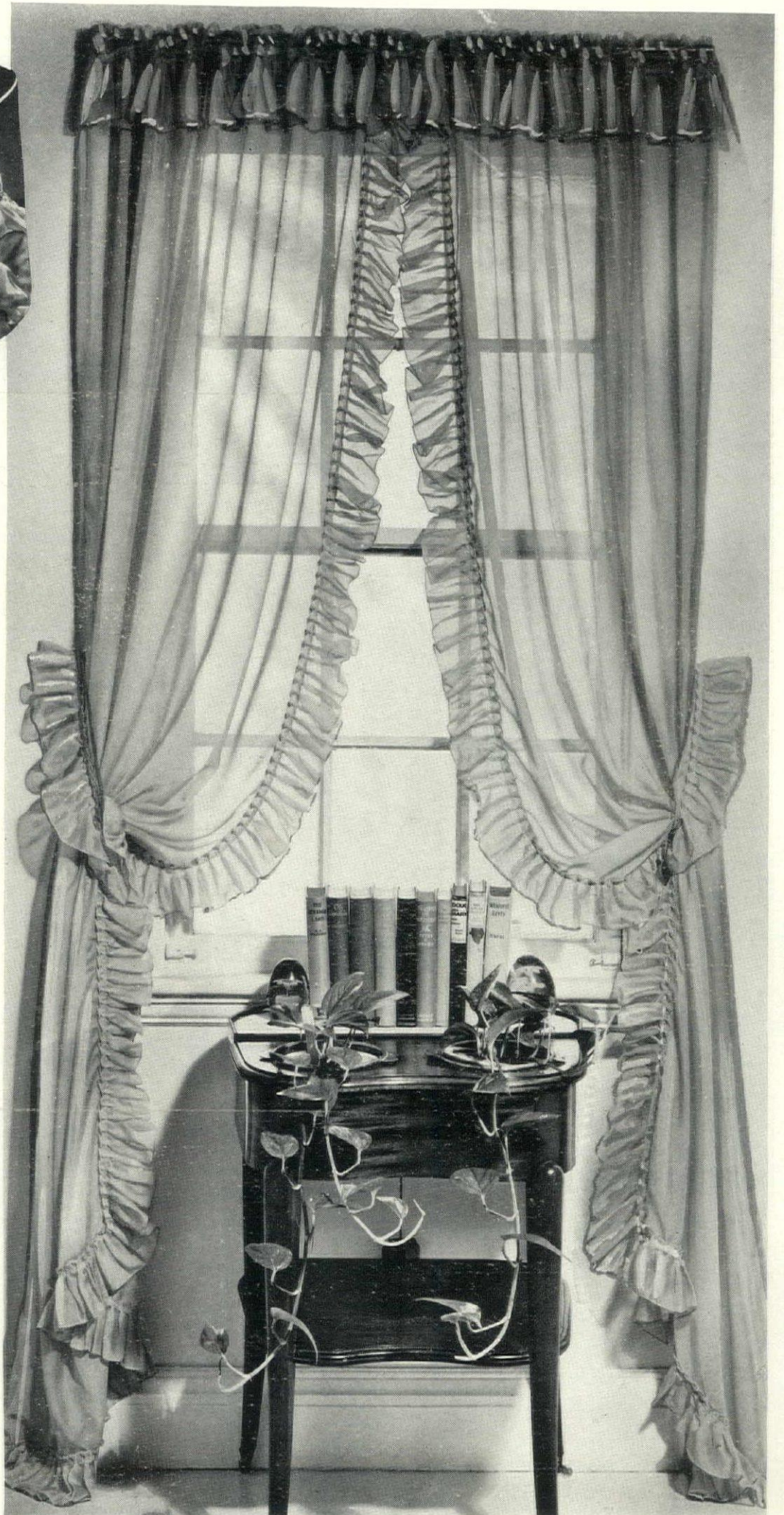


THE *Ruffle* GETS A 'PERMANENT'!

The *usual* ruffle peters out limp when it strikes water, then it takes an ordeal of pressing to get it back into shape. But NOT (*Eureka!*) THESE. A novice can press them back into shape because of a patented sort of "permanent wave" fluting! The "chifonese" ninon is the finest quality made. Each side is 43 inches wide and 2½ yards long. Any of these colors will add decorative charm to your windows: blue, ecru, rosebeige, green, yellow, ivory, and rose. The price is **6.94** a pair on our seventh floor.

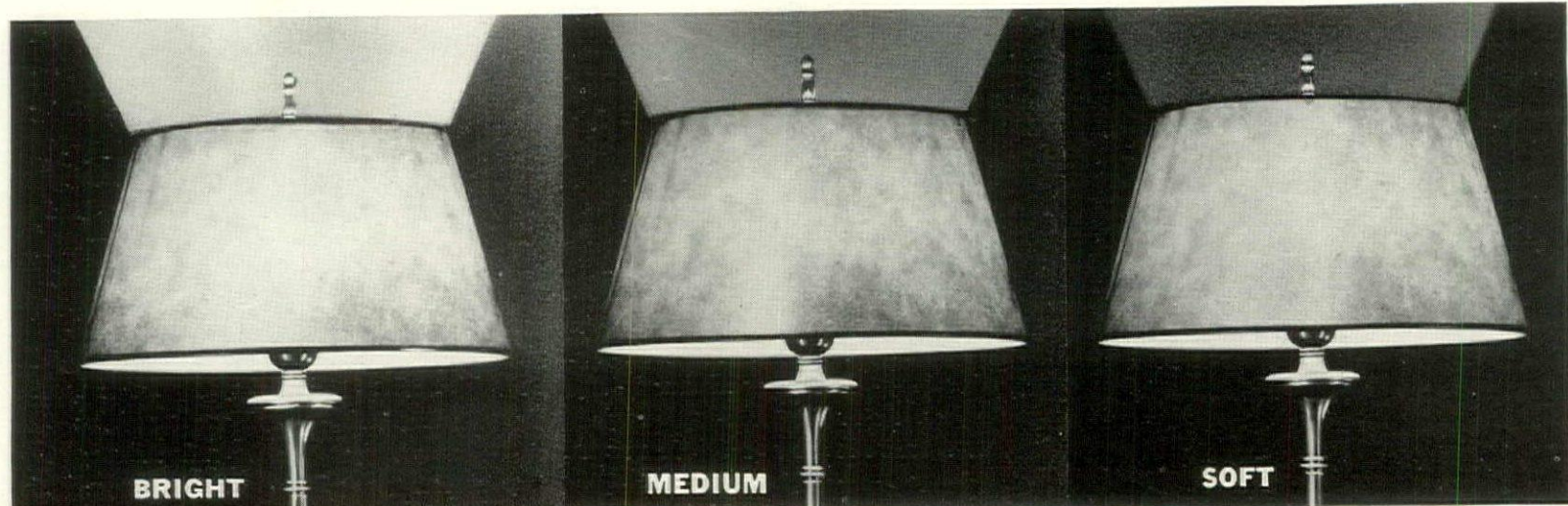


They were made for Macy's by the **R. LOEB CO.** who are very clever permanent wavers.



MACY'S

PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7



BRIGHT

MEDIUM

SOFT



LET THE LIGHT BE *trebly* KIND TO YOUR EYES

... and fair to look upon

Until recently, the scientist and the decorator have pretty much ignored each other: the scientist gave the world a lamp without many social graces; the decorator yawned — or installed pretty poor *light*. Now they've merged and the result is this new I.E.S. lamp (I.E.S. means Illuminating Engineering Society). The bronze-finished base is gleaming simplicity. The leather-bound mica shade is lined with

white to give a clear, glare-less light. One bulb gives three different powers of light: turn the switch once and 100 watts create an amiable glow; twice, 200 watts for tense battles of chess or contract; top power of 300 watts helps you read small type. The price (which includes the mica shade, glass globe and three-way bulb) is **19.98** which sounds like another scientific miracle but is simply Macy economics.



WASHABLE LUMARITH NOW LOOKS LIKE SILK

"Moirette" boudoir shades, box-pleated "Glamoris" shades in plain and marbled effects are now to be had in Lumarith — a very practical translucent composition for your lamps. Choose from over 10 important colors. The sizes, 8" to 20", range in price from **98c** to **3.49**. Seventh floor.



PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7 **MACY'S**

TO HELP YOU SET A TABLE FOR

Quality

... a quintet of charming patterns in 1847 Rogers Bros. silverplate. Each is wrought in the simplicity that says "she has taste, that one." Each is guaranteed by **THE INTERNATIONAL SILVER COMPANY AND MACY'S**. Below, we show you a table set with "Lovelace"... to the right, just enough of four teaspoons to exhibit the grace of "Legacy," "Sylvia," "Her Majesty" and "Thread." There's a pattern for every dining room scheme; and a service for 6 costs less than **30.00**. *Silver Department, Street Floor.*



... THESE NEW DAMASKS
JUST CAME OVER FOR THE

Mayflower

GROUP of MACY LINENS

For the first time, rich Irish table linens join the famous Mayflower (our own mark) group of unusual home accessories. Macy's imported these hand-hemmed double damask dinner cloths and napkins from the noted **BALLYMENA MANUFACTURING COMPANY IN BELFAST, IRELAND**. Besides the graceful plume design, illustrated, there are a new modern design, a chrysanthemum, a rose and geranium, a scroll and a satin band design. 72x72 inch cloth, **4.64**—72x90, **5.59**—72x108, **6.48**—22 inch napkins, **6.53** the dozen.

Linens — Sixth Floor

MACY'S PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7

DEEP *Bath Rugs*

TO SINK INTO AFTER YOUR SHOWER

They lap up water like a sand beach. They launder easy as pie. But beyond their utility, these thick, lush, lovely rugs add genuine decorative beauty to your bathroom; they'll "key" your color scheme just as an Aubusson "keys" a French bedroom. The designs are our own; chevrons, contemporary leaves and flowers, criss-cross motifs and scrolls in

vigorous colors or clear pastels. We have a sample of each hung on a single, vast wall, so you may see the complete range of patterns and colors at one fell swoop.



MADE EXCLUSIVELY FOR MACY'S BY THE
WAITE CARPET COMPANY



The "Vine" design (top) comes in six colors; the standard size quoted, 2x4 ft., is only **7.99**. Next, the "Waituft," in eleven colors, is **4.64**. The "Criss-cross" pattern boasts twelve colors and costs a mere **5.59**. The "Chevron," with seven different colors, is **7.99**. The striking "Scroll" rug is yours in six colors at **10.99**. Other sizes are priced with equal restraint on our seventh floor.



PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7 **MACY'S**



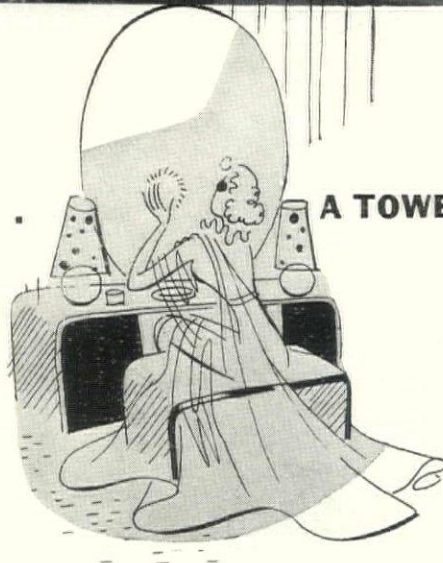
MADE FOR MACY'S BY PARA

Venus

EMERGES FROM A SEA SHELL . . .

Here's a daring new motif for a smart urban shower curtain. A clever designer did tricks with this particular shell . . . added a couple of spirited curlicues, gratis. The curtain (called "Tempo"), made by Para, is heavy Celanese taffeta in white, green, orchid, blue or maize, with dark tone shells. The price hovers comfortably close to **5.00**

Bathroom Accessories — Famous Basement



Aristocrat

A TOWEL WITH AN INSATIABLE THIRST!

We designed it—and the famous **VANN-MOORE CO.** made this towel exclusively for Macy's, in New York. If you go in for decoration with a capital D, you're pretty certain to find your "nu-ance" colors among our 16 handsome new combinations. Huge bath towel, (29"x50") **2.11** — hand towel, (18"x30") **79c** — wash cloth, (14"x14") **29c** — Terry tub mat, **2.98**

Towels — Sixth Floor

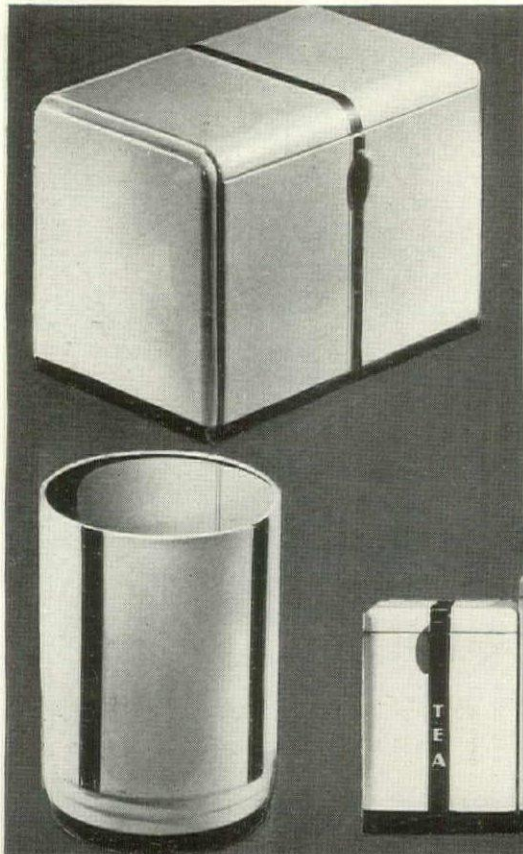
MACY'S

PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7

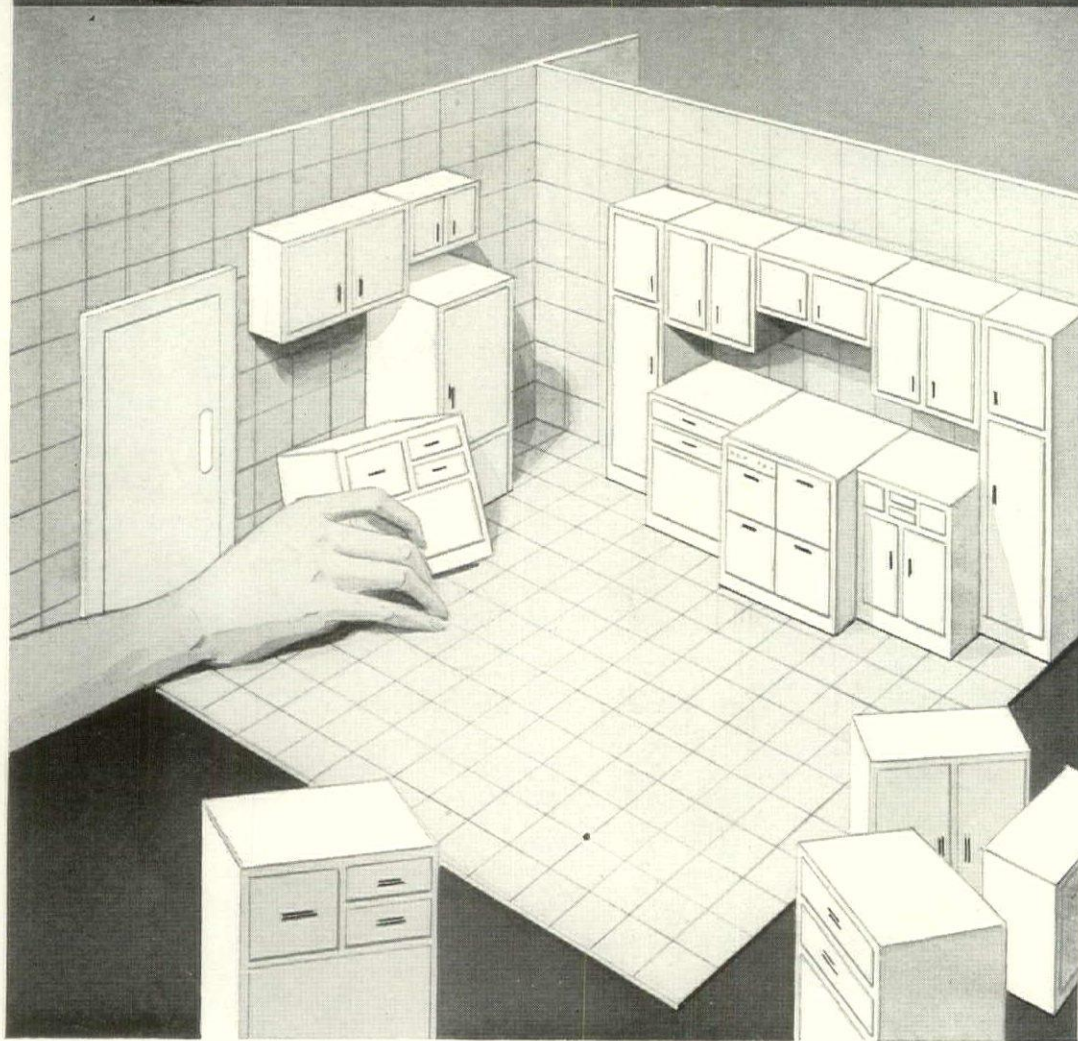
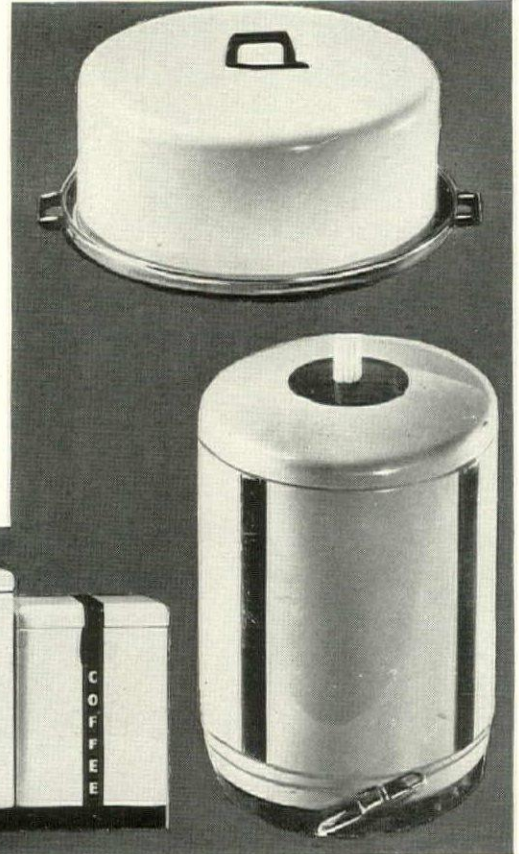
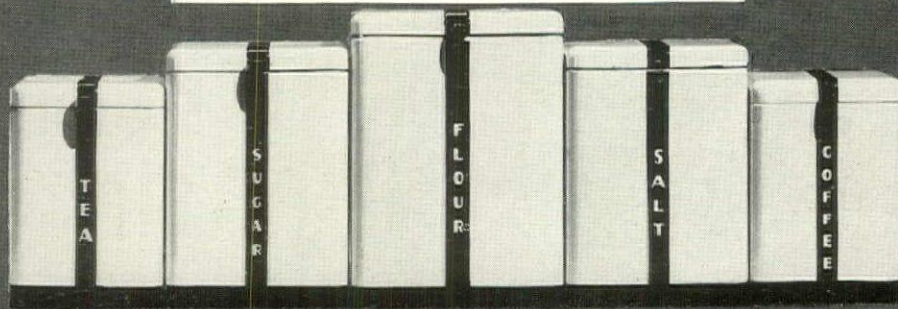
OUTFIT YOUR KITCHEN SHELVES



WITH MODERN KREAMERWARE!



Let the clean, uninterrupted lines that distinguish modern living rooms and bedrooms, follow you right into the kitchen. Kreamerware is the last word (so far in heavy, richly enameled tin accessories — in white with red accents; or cream, red, green or white with black. Bread box with removable tray, cake cover with chrome serving tray, waste basket, step-on can with galvanized insert, 5-piece canister set. *Famous Housewares—Basement.*



LET'S *“play blocks”*
 AND PLAN YOU A
TRULY MODERN KITCHEN

It's more fun than a game—and it makes sense—for it makes you your own kitchen architect—no college degrees, no poring over blue prints. We'll sit you down with a squared off pad and a set of specially scaled blocks, and you'll plot out just the kind of labor-saving kitchen you want. Then we'll show you our fine new **PORTA-BILT** furniture made by **MUTSCHLER**, not just pictures, but the actual pieces — no waiting for special plans! You can have yours straightaway — all the modern cabinets and shelves you need for a functional food-preparing work shop. And the prices are just as sane as the idea and as low as our *Famous Housewares — Basement.*



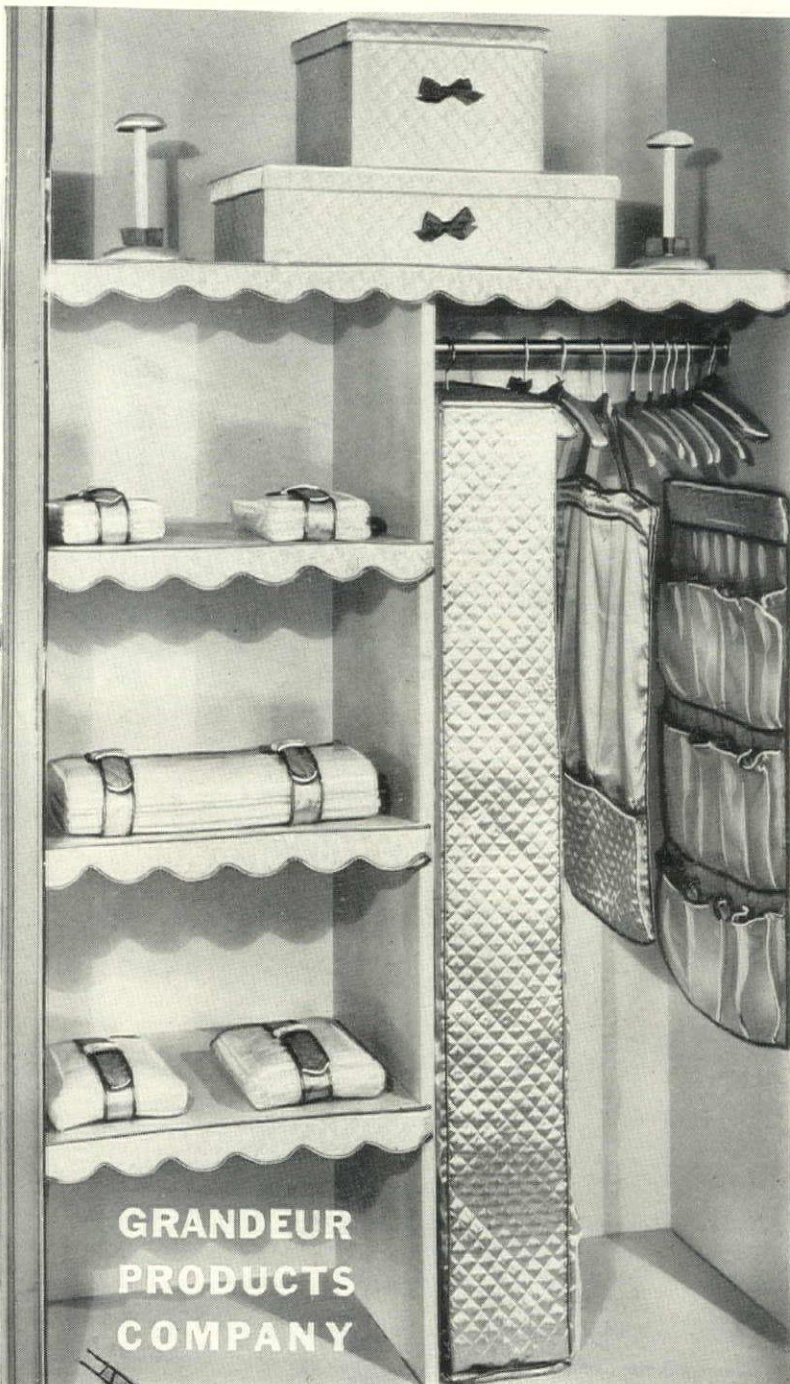
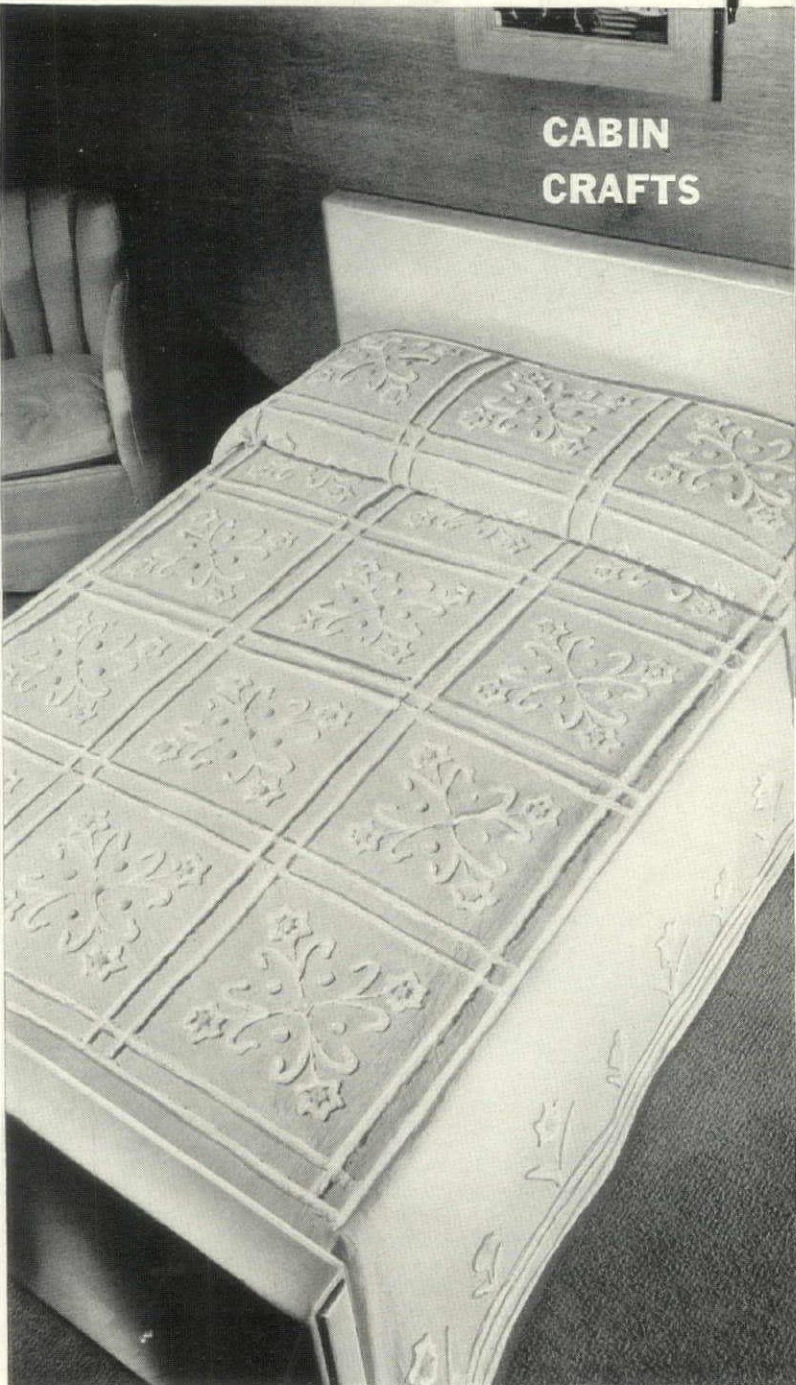
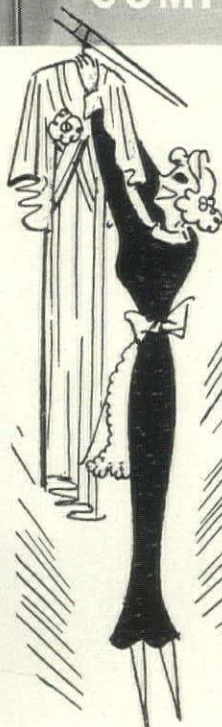
PORTFOLIO-EXPOSITION ★ FALL & WINTER 1936-7

MACY'S

COLONIAL OR MODERN BEDS DESERVE

Punchwork BEDSPREADS

Georgia women make needle-punch machines fairly *talk* in these new Macy bedspreads. For fall 1936, we show some twenty beautiful designs: old fashioned posies, and modern abstractions. "Narcissus" is our name for the bedspread illustrated; the flowers are probably seventh cousin to a narcissus... striking, though—and livable. Chenille bands and clipped punchwork on muslin, combine effectively for a mere **7.94**. The colors are peach, French blue, lemon yellow, honey tan, new grey, gooseberry green with white and self-tone punchwork. Seventh floor.

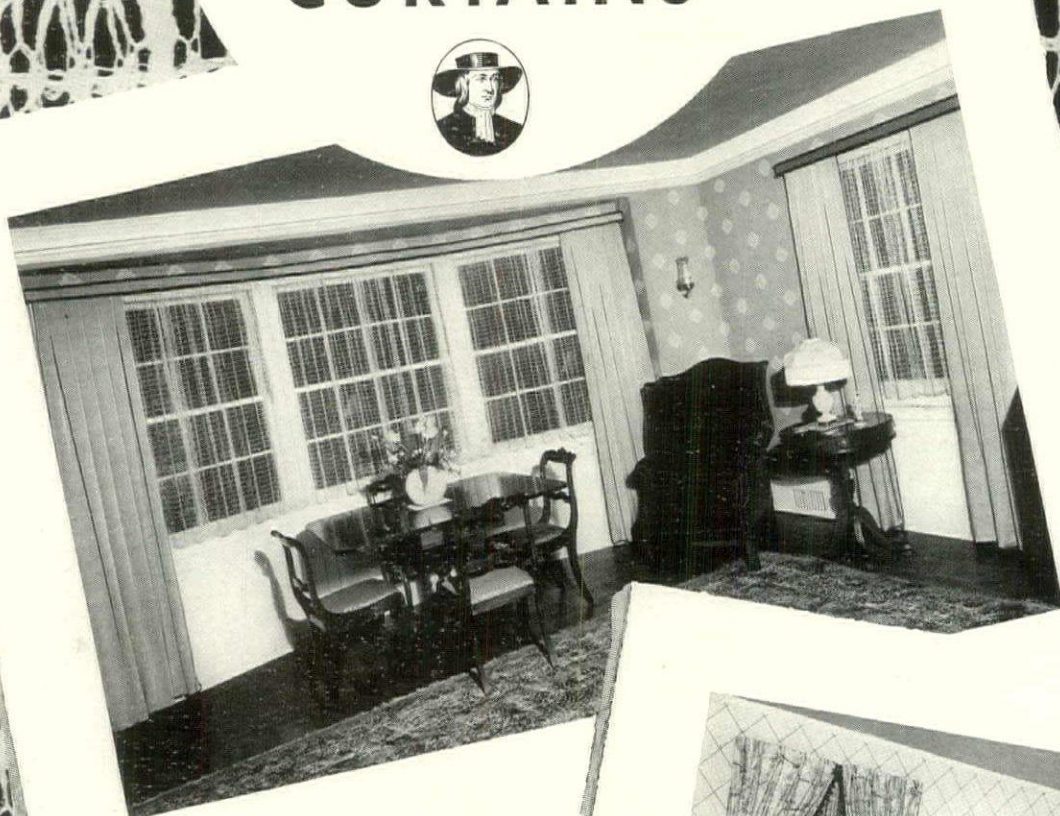
CABIN
CRAFTSGRANDEUR
PRODUCTS
COMPANY*Quilted Satin****MAKES YOUR CLOSET
STRICTLY FEMININE**

There's no statute in the Constitution that says you shouldn't have a very feminine closet for your regalia.

You'll find such equipment in Macy's Closet Shop, priced low, so you can buy *more* clothes. We show satin quilted in diamond shapes: navy with white welting, plum with peach, and nine other equally beautiful combinations. The garment bag is **5.94**, shelving, **42c** a yard, the shoe bag, **2.94**, set of six hangers, **94c**. There are other pieces to match on the seventh floor.

*Rayon

a TONIC for tired windows QUAKER NET CURTAINS



Quaker
Nu-Cord



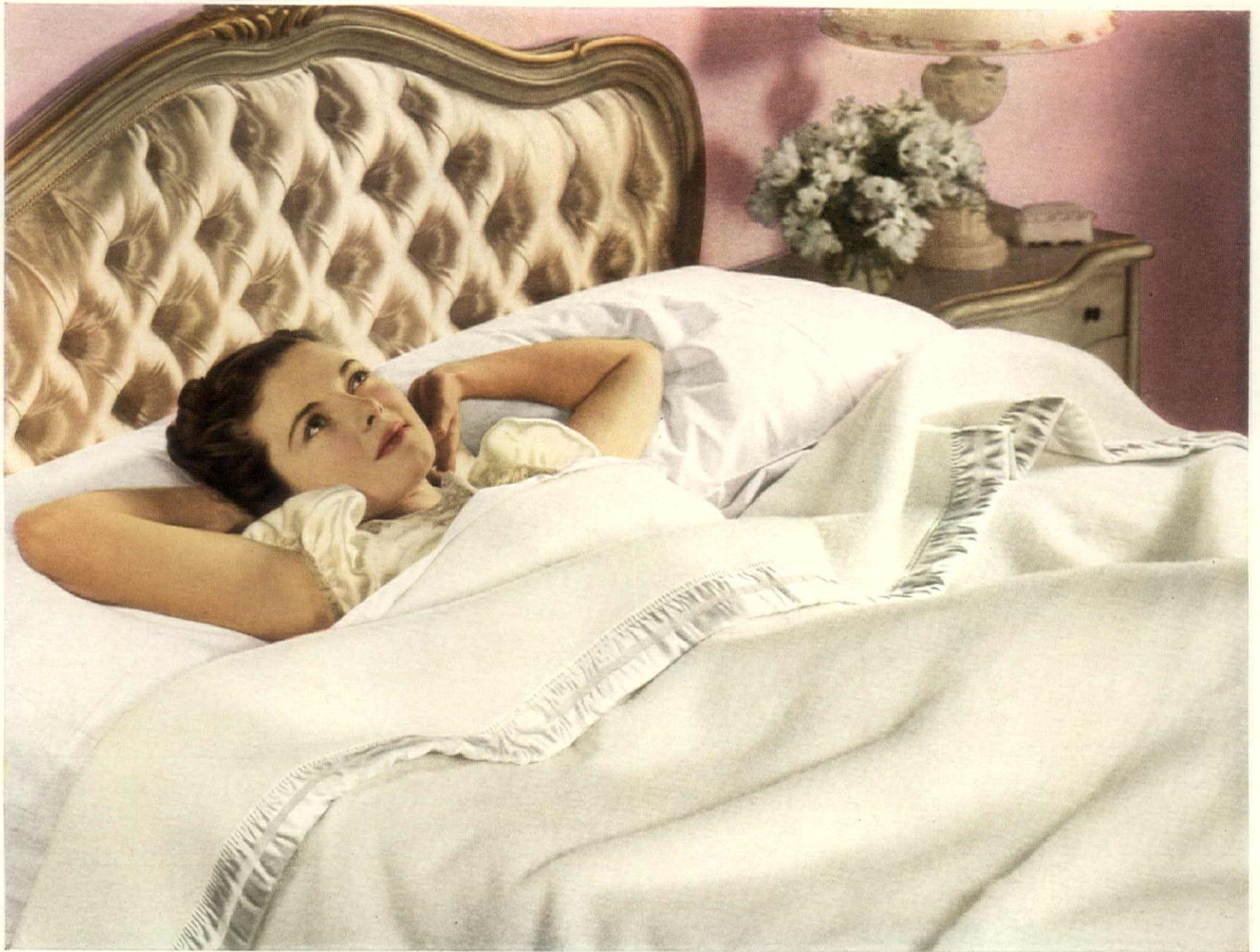
Quaker
Sheercord

Quaker Curtains are designed to "fit" a room not merely answer the need for "something at the window". They are styled for your windows—to complement any style of furnishing or architectural spirit!

Look for the name "Quaker" woven in the top selvage—your guarantee of approved style and finest quality.

Send for Helpful Book . . . Your authoritative guide to correct window decoration. Fifty-one "before and after" photos of window problems as found in typical homes. An invaluable aid to good decoration. Send 10c to cover mailing. Quaker Lace Co., Dept. C 9, 330 Fifth Avenue, New York.

Ask to See Quaker Ringless Stockings . . . Another famous Quaker textile product. More beautiful, more durable.



Sleeping under a Kenwood is *night life at its best*

IF you would wake up clear-eyed every morning, cuddle under the velvety folds of a Kenwood Supreme. Softly, soothingly, its gentle warmth surrounds you from head to toe, lulls you to deep, refreshing sleep.

Exquisite in texture, color, and detail, soft as a powder puff, luxuriously big, and beautifully balanced in warmth and weight, this aristocrat of blankets is a perfect harmony of use and beauty.

Only the choicest wools are used in its weaving. Only the finest silk ribbon is good enough for the broad satin-striped binding that finishes all four sides.

The Supreme is longer, too, by a full six inches, for a tuck-in that can't pull out; and, like all Kenwoods, it's dyed in the wool and pre-shrunk for a loveliness that lasts.

It makes a perfect gift blanket, long to be remembered. A gracious compliment, too, in the guest rooms of your own home.

The Kenwood Supreme and other Kenwood Blankets and Throws in a wide range of colors and prices, also Kenwood Baby Blankets, and women's and children's bathrobes are sold by leading stores with a reputation for quality merchandise.



FACTS ABOUT THE KENWOOD SUPREME

100% virgin wool. Dyed before weaving. 7½ feet (90 inches) long. 6 feet (72 inches) wide... Originally woven 100 inches wide and shrunk in the making to 72... Bound with exquisite 5-inch bands of satin-striped ribbon on all four sides... In 8 luxury colors, approved by leading decorators: peach, rose-pink, rose-beige, green, orchid, yellow, blue, white.



Free! How to Choose and Care for Blankets

BLANKETS
... their selection and care

Tells the tests of a good blanket; correct sizes for all types of beds; correct blankets for bedroom colorschemes; gift suggestions; how to wash blankets so they look and feel like new. A wealth of practical information in this beautiful new book. It's free. Send the coupon or a letter or postal.

KENWOOD MILLS, Dept. S-7
Empire State Building, New York, N. Y.

Please send me a copy of "What You Should Know About Blankets—Their Selection and Care."

Name _____
Street _____
City _____ State _____

© 1936. Kenwood Mills

KENWOOD all-wool **BLANKETS** *and* **THROWS**

BOYS' SCHOOLS

THE HUN SCHOOLS
 Unusual plan for college preparation. Small classes. Separate campus & faculty for younger boys; optional 5-day plan. All sports; polo, crew. Summer Session: Aug. 10-Sept. 26. John G. Hun, Ph.D., Headmaster. 104 Stockton St., Princeton, N. J.

THE WEIDBERG SCHOOL

A school of 10 pupils. Lower grades through college preparatory. Dr. J. M. Weidberg, psychologist-educator, corrects past deficiencies. Each student a class. Beautiful school, social life, sports. Catalog. Box G-95, West Atlantic City, N. J.

ROXBURY

A College Preparatory School for boys, grounded in tradition, progressive in outlook. Every student an individual, thoughtfully studied. Flexible Curriculum. Large Campus. Junior Department. Catalog: A. O. SHERIFF, HEADMASTER, CHESHIRE, CONN.

SUFFIELD

An Endowed Boys' School. Est. 1833. College Preparatory and Business Administration Courses. Separate Junior School. REV. BROWNELL GAGE, PH.D., 69 HIGH STREET, SUFFIELD, CONN.

Worcester Academy

A Nationally-Known, Accredited Preparatory School for Boys. One hundred and third year opens September 22. For catalogue, address: The Chairman of Admissions, 87-A Providence Street, Worcester, Mass.

Interested in Business Administration?

TWO-YEAR Junior College Course in economics, salesmanship, law, accounting, finance. All sports. Also College Preparatory Courses. Send for catalog. FRANK G. MORGAN, HANOVER, N. H. **CLARK SCHOOL**

STEARNS FOR BOYS

Preparation for Colleges and Scientific Schools. Rapid advancement. In New Hampshire Hills. Year-round sports. Wholesome atmosphere. Lower School. A. F. Stearns, Principal, Box 75, Mount Vernon, N. H.

EMERSON

FOR BOYS 8 TO 16 YEARS

Prepares for Exeter and other leading schools. Close comradeship of masters with boys. EDWARD E. EMERSON, HEAD MASTER, BOX 911, EXETER, NEW HAMPSHIRE

MOSES BROWN SCHOOL

HELP and inspiration for each boy, a century-old tradition. Excellent college record. Secluded 25-acre campus. All athletics. Pool. Lower School. Endowed. Moderate tuition. L. Ralston Thomas, Headmaster, 287 Hope St., Providence, R. I.

FORK UNION
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SCHOOLS



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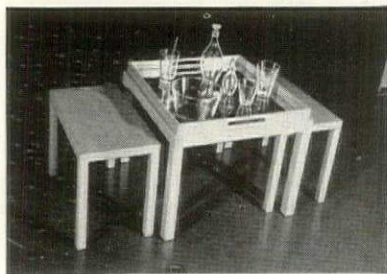
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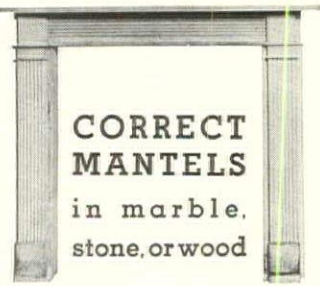


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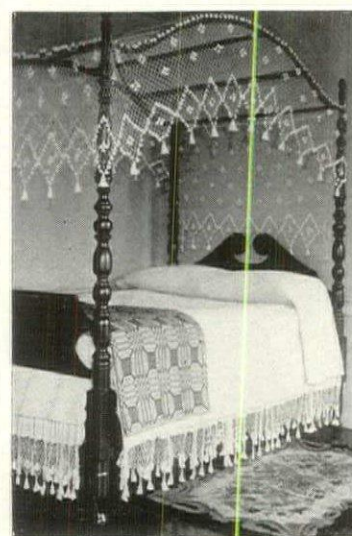


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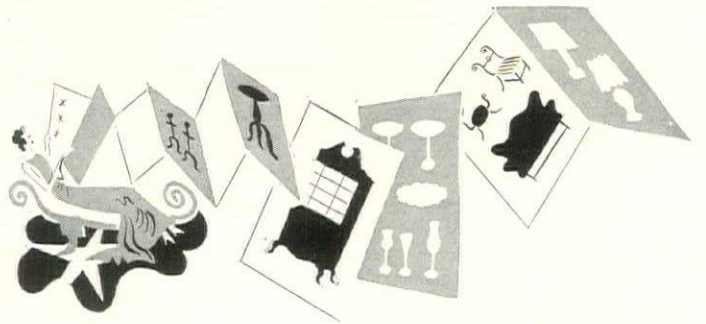


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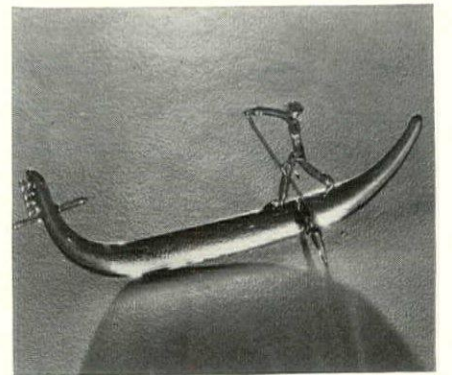
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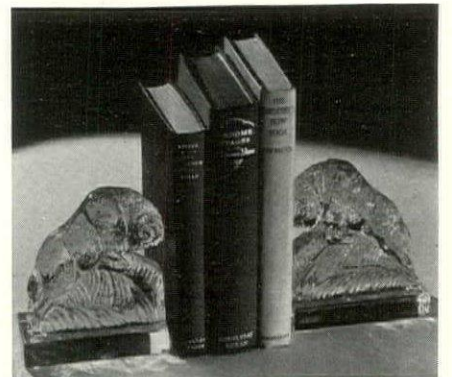
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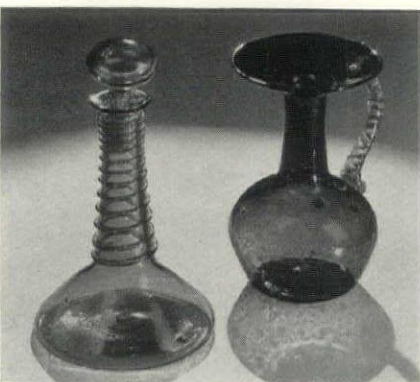
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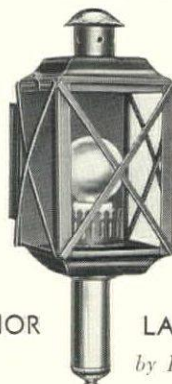
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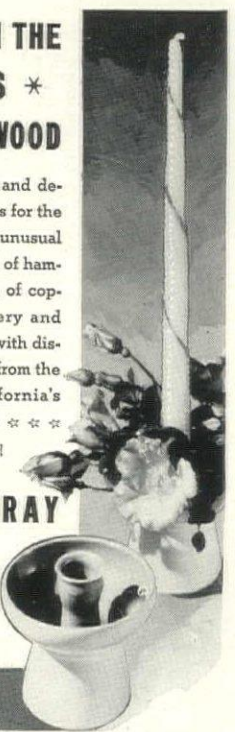
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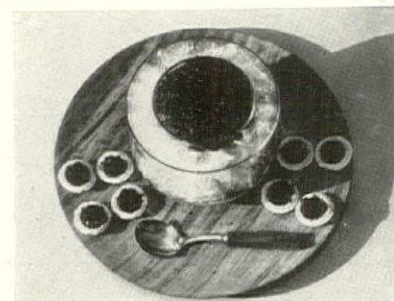
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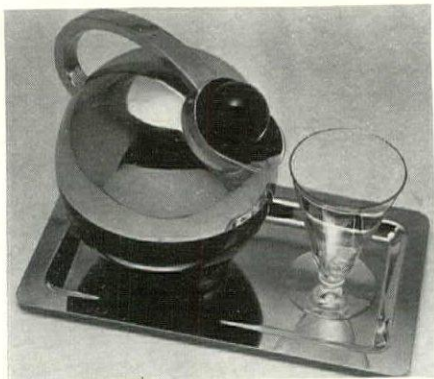


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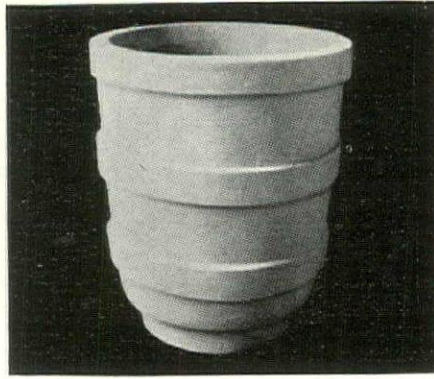


SHOPPING

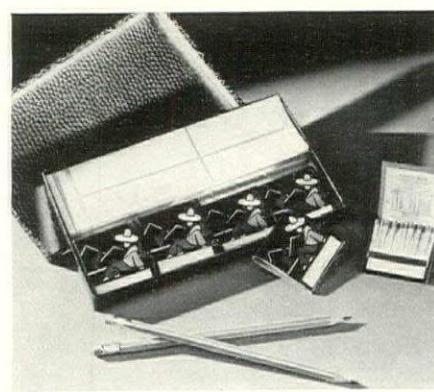
LET this quench your thirst for a really attractive thermos jug. The newest model in the line, it is worthy of your pet bedside table or desk, and you may hereafter imbibe without unpleasant aesthetic reactions. Top half of jug is chromium, lower portion black. Tray and glass included for \$8.00 at Alice Marks, 19 East 52nd Street, New York



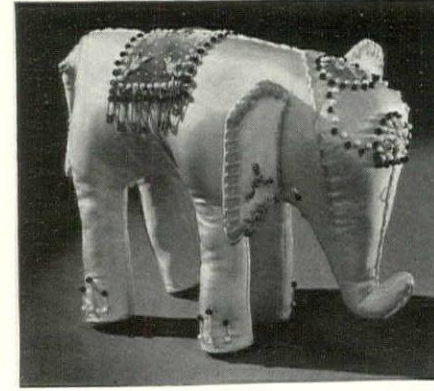
ALL plants want good company of course. So-o-o you can take care of your most demanding flora in this jar to use for direct planting, or as a jardiniere for a 12" tub. Unglazed gray or Italian red, \$12.50. Glazed, \$20.00. Commendable in metallic black, 17" x 18". Galloway Terracotta Co., Walnut and 32nd Streets, Philadelphia, Pa.



LAZY Mexicans sunning themselves on matchboxes should be an inspiration for you to relax and just enjoy your bridge. But if you must see purpose in all things, consult the score card concealed in the flap. The rest includes pad, pencils and score pads. 2 assortments \$1.00. Oname Products Corp., General Motors Bldg., New York



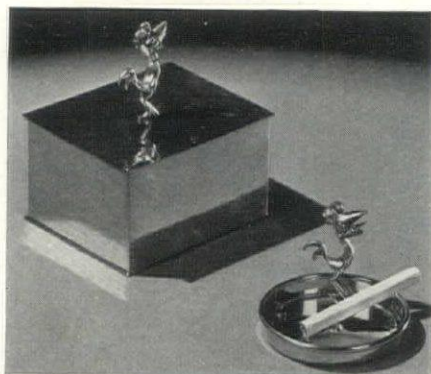
OUR elephant is by no means a white one. In fact his use is obvious . . . he can take care of pins for the entire family even though meant primarily for the nursery. For he's bigger than you think—6 by 9 inches. Covered in peach taffeta with green and white markings. \$4.50. Obtainable from Eleanor Beard, 519 Madison Avenue, New York



YOU can't have too many irons in the fire if you duplicate representatives at right. They are cast combined with polished steel, and designed in a simple neo-classic style that will harmonize with all but the most elaborate decorations. Reasonably priced at \$22.50 the pair, from Wm. H. Jackson & Co., 16 East 52nd Street, New York



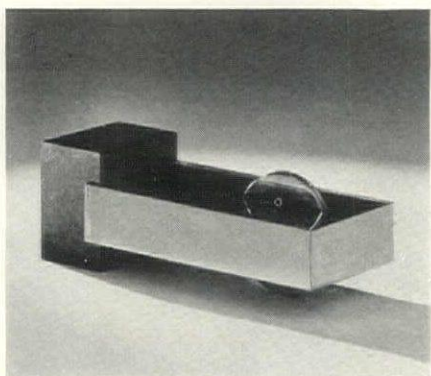
AROUND



THESE also satisfy, in smoking headquarters. The gay partners have a standing job taking care of cigarettes, merely to glorify them. Both box and ashtray shine brightly in a new untarnishable pewter, and the box is cedar lined. The latter sells for \$5.00, each tray costs 75 cents. At John's Decorations, Inc., 525 Madison Avenue, New York



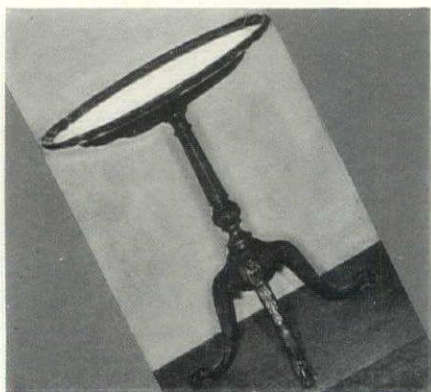
ALTHOUGH this basket is a bit small for your eggs, you can always substitute bonbons or nuts. A Staffordshire piece from England, its media is porcelain, beautifully and naturally colored. Only 6" long, but there are similar models up to 14" in either round or oval shapes. Size shown \$10.00. Wm. H. Plummer & Co., 7 East 35th Street, New York



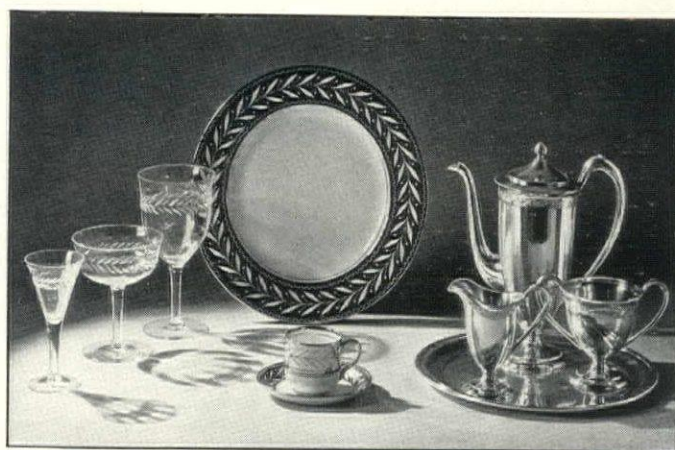
EVEN cigarettes have to be treated with respect and given an up-to-date lodging. Hence a definitely new and original design which, incidentally, is but one of a fascinating group of modern accessories. The box section is chrome or copper. Side section is wood. \$7.50. Found at Abercrombie & Fitch, Madison Avenue and 45th Street, New York



WITH or without a lamp, this shade will remain superior. The particular design shown—original, handpainted, signed is made on imported linen treated for translucency. People with pet subjects can have their own ideas similarly interpreted. 12". \$10.00 express collect. Helen Woods Studio, 12 Bedford Terrace, Northampton, Mass.



HERE'S a tip-table worth considering. The fine pie crust edge of this 18th century mahogany table takes its design from an original found in an English museum. The top is turned and carved from a solid piece of mahogany finished in a mellow Old English brown. \$45.00. Georgian Furniture Co., 237 Main Street, Cambridge, Mass.



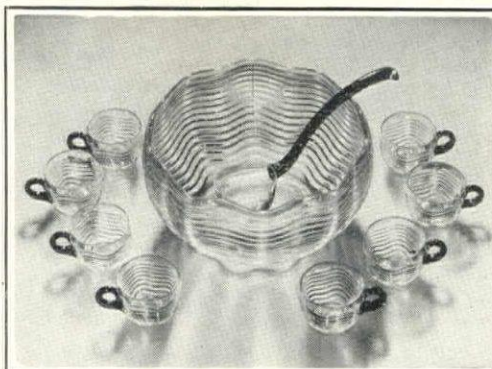
Cut Crystal Goblets \$10. doz. Silver Lustre Dinner Plates \$36. doz. A/D Coffee Cups and Saucers \$24. doz. Silver-plated 4-piece A/D Set \$30.

CHINA, CRYSTAL and SILVER for THE BRIDE

OVINGTON'S is the rallying point and the rendezvous of the smartest brides. Lovely China and crystal is their quest; for here is gathered the newest masterpieces from the most famous potters and glass makers in the world. Beautiful silver is their need and the Silver Shop is ablaze with splendid new services.

OVINGTON'S

FIFTH AVENUE AT 39th STREET, NEW YORK



A shimmering (two gallon) Punch Bowl. Eight cups and a ladle in crystal, trimmed with ruby handles complete this beautiful set for only \$5.50. Express charges collect.

Extra cups may be had for \$3.60 per dozen.

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103 ALLEN STREET, N. Y. C.

Solid Brass ANDIRONS

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Shipping charges collect.



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NEW YORK



Overlooking Central Park



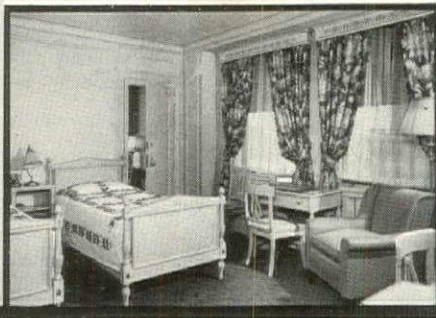
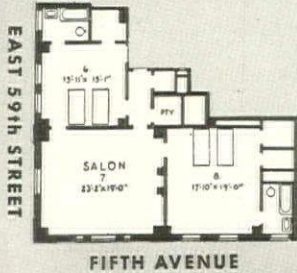
Life holds greater satisfaction for those whose home is the Savoy-Plaza. Here you find luxury at sensible rentals. All the rooms are outside rooms...all the apartments have two or three exposures, private serving pantry and silent refrigeration. Complete Savoy-Plaza service. See these and the unusual 5- and 7-room apartment on the 29th floor, with four exposures.

Henry A. Rost, Managing Director
George Suter, Resident Manager

SAVOY-PLAZA

FIFTH AVE., 58th TO 59th STS., NEW YORK

Suites of 2, 3, 4 and more rooms.
Reasonable Rentals for Yearly or Seasonal leases.



The CARLYLE

MADISON AVENUE at 76th ST.
NEW YORK
RHineland 4-1600

A Residential Hotel with a Restaurant and Bar for the Discriminating.

Furnished or Unfurnished Apartments available

UNDER THE ROOFS



Out-of-towners coming to the big city with ideas of moderate-priced, convenient and entertaining lodgings have worn a deep groove in the path to the Hotel Weylin. Although the atmosphere is quiet and gracious, and the employees an institution, the Weylin remains a sort of small, self-sufficing village, replete with entertainment among the best of its kind. Barely had the 5th of December, 1933 rolled away, and with it Prohibition, than up popped the famous Weylin Bar. Ever since, it has been a tradition of the East 50's, and has now graduated into a sort of club with the most loyal of members. (Incidentally, you might sample their Penguin Cooler, a new one for days when winter seems rather distant.)

In addition to the Bar is the Caprice Room, immensely popular at lunch, and a spot of quiet gayety for dinner dancing. Breakfast is served in the Regence Room, beautifully and simply decorated with panelled walls that seem to impart a definitely breakfasty effect. Private rooms, simply and suitably arranged, run from singles to suites of 7. The entire atmosphere here—gay, friendly, and courteous—marks the Weylin as more than an average hotel, which, without doubt, is the reason for its large and steady following.



The lobby of the New Weston is generally buzzing with activity. In the winter its gayety may come from young representatives of the Smith and Vassar clubs, or old friends who are returning once more to familiar haunts. At any rate, this hotel claims many warm friends, especially

women, who generally make an appearance at least once a season.

Aside from single and double hotel rooms and a penthouse, housekeeping apartments running to 5 rooms may be rented either furnished or unfurnished. Everyone enjoys the spacious lounges and an air-conditioned dining room which, incidentally, rivals New York's best. Smaller dining rooms are available for private parties. Although the Old English Bar has been a favorite for the last two or three years, the management decided to take care of its overflow with a new cocktail room which should open about the first of October. Compact monthly booklets appear for your edification and entertainment in New York, while travellers in France or England have at their fingertips the benefit of the New Weston's Foreign Service. All of these conveniences, plus the handy location at Madison and 50th Street, ought to inspire you to leave home and kiddies and be a lounge lizard for the rest of your days.



There's a small hotel—the Chatham, conveniently located on Vanderbilt Avenue between 48th and 49th Streets—that has become quite a haven for those fortunate people who have the foresight to escape light housekeeping drudgery and enjoy the virtues of hotel service for unlimited spaces of time. None of the suites here contain more than 6 rooms; but they are neat, compactly furnished units. All of them have little kitchenettes equipped with iceboxes and sinks so that cocktails or breakfasts are within easy reach. Downstairs you may dine at the famous summer outdoor garden restaurant, one of New York's first

Settling in the East — or only summering?

● Do you see yourself on an estate? Do you want a farmhouse to make over? Do you crave a camp in the mountains, a cottage by the shore, a perch on Manhattan—or an apartment hotel that won't treat you like a stepchild?

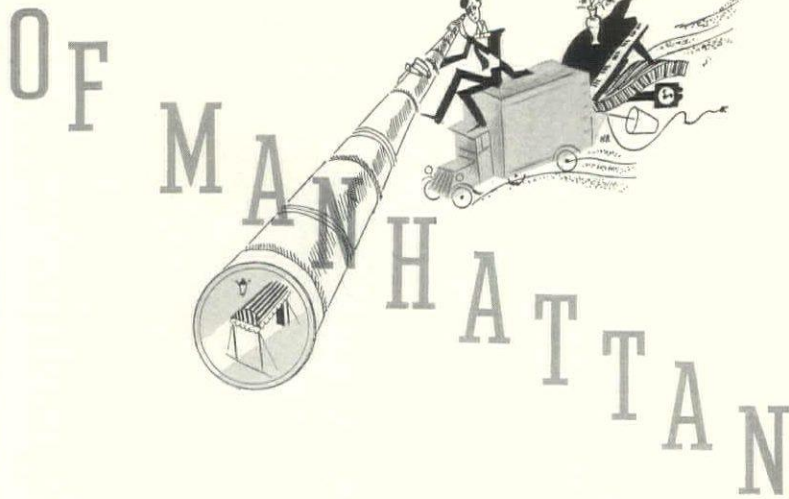
Do you wish you knew someone who saw the whole picture—with an eye to saving you time, dollars and disappointments?

Write to

THE REAL ESTATE INFORMATION SERVICE

HOUSE & GARDEN

OF MANHATTAN



sidewalk ventures, and one of its most popular luncheon spots beginning with the first spring weather. Here the cuisine is justly noted, and prices don't reach the exorbitant. In the winter, the restaurant comes indoors. Another inside attraction is the Chatham Bar—unusual, attractively decorated, and an ideal meeting-place for visitors. Non-imbibing guests have the use of a special parlor on the first floor which serves as a kind of meeting or club room, ideal for people who don't wish to entertain in their own apartments. But if by any chance you become weary of the goings-on in and about the hotel, you can always step outdoors to find yourself within about two steps of practically any sort of night life you care to embark on—a thought always worth considering in the light of the general traffic conditions on this great island of Manhattan.



Peacefully secure in the midst of all that is central and buzzing in New York stands the Berkshire, 21 East 52nd Street. You enter a small, homelike, quiet lobby, and immediately forget those frantic moments you spent around the corner in so and so's hat shop. (And this hotel is just around the corner from the best shopping centers, a mere stone's throw from Radio City, and within easy distance of all that is the New York theatre.) There is no hint of display here, for the hotel operates solely for comfortable, yet luxurious living, and all that is necessary for good, plain physical comfort proves to be right at hand. Beautifully furnished suites of any desired size may be rented by the month or year.

During the winter season, the La Fonta restaurant takes excellent care of starving residents, and proves a unique setting for occasional teas and luncheons. This is the kind of a hotel you could call home; for there is no mad rushing to and fro, and the inhabitants are as permanent as your next-door neighbor in Kankakee.



The Delmonico is such an integral part of this city that even a booklet has been printed, wherein the hotel and its relation to the growth of the city have been fascinatingly outlined. Having been started around 1827, and gone through innumerable changes prior to the present day, it has now graduated into the form of one of our most interesting mid-town apartment hotels. Its new location is especially fortunate. At Park Avenue and 58th Street, on the north fringe of everything gay and central, the building serves both as a Park Avenue residence and a definitely accessible hotel.

The new arrangement features hotel suites and apartments from one to six rooms. What used to be the Breakfast Club on the top three floors of the building has been broken up into small apartments that seem pretty special to us. For instance, they have views over the river and are exceptionally well furnished in quiet taste. Living and bedrooms approach a goodly size and, because of the re-modelling here, pantries and even closets have windows. Cross ventilation, plus additional views up or down Park Avenue add just a few more watts of candle power to the halo these apartments already possess.

Downstairs the air-conditioned dining room and a gay, freshly adorned



WIDE WORLD

Your *home* is naturally your *first* consideration, but no longer need you rush back to town in the warm weather to find a new apartment. No matter where you may be, Brown, Wheelock, Harris, Stevens, Inc., offers a service which will help you decide on an apartment especially suited to your individual requirements. Simply let us know your preference as to location, number of rooms, and the approximate rental you wish to pay. Floor plans and complete details of choice apartments will then be submitted promptly, and we will arrange an inspection at your own convenience. The following buildings, having apartments of from 3 to 15 rooms, offer outstanding opportunities:

1035 FIFTH AVENUE
525 PARK AVENUE
730 PARK AVENUE
1088 PARK AVENUE
22 EAST 36th STREET
27 EAST 62nd STREET
50 EAST 72nd STREET
17 EAST 84th STREET

Representative at the Buildings

14 E. 47th ST.



Wlc. 2-5500

Renting and Managing Agent

157 East 72nd Street

An Apartment House with Hotel Conveniences

1 ROOM from \$ 840

2 ROOMS from 1020

3 ROOMS from 1500

(2 Bedrooms)

Rentals include maid service, refrigeration, gas.

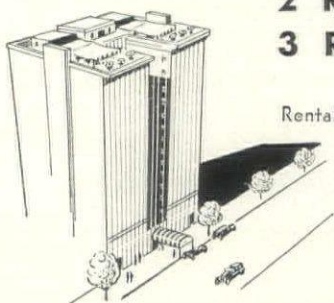
All apartments have kitchenettes, 24 hour switchboard, elevator, doorman service, selected tenancy, SHIP GRILL RESTAURANT, ROOF GARDEN.

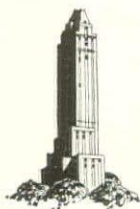
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YOU MUST SEE THEM...

...suites in various motifs...brilliantly

inspired...adequately furnished...every

one a work of art.

NOW READY FOR OCCUPANCY OR RESERVATION

HOTEL Pierre
FIFTH AVENUE AT 61st STREET
At the Park — NEW YORK

EDWARD H. CRANDALL . . . PRESIDENT

UNDER THE ROOFS

(CONTINUED FROM PAGE 23)

bar keep you from forgetting you are at the Delmonico, and that now, if ever, the time has come for a good, home-cooked meal.



If you've always had a yen to live on upper Fifth Avenue where some of New York's finest mansions are thoroughly at home, and the Park is practically your front yard, try the Stanhope at 81st Street. The only hotel above 61st Street on the Avenue, it caters to people who appreciate the locality, and use a hotel as a haven rather than a parking spot. Rooms or small apartments vary from singles to a 10-room penthouse, those above the 9th floor obtaining a superb view of the Park and its goings-on.

Any of these rooms may be rented furnished or not, while even the two-room layouts are equipped with frigidaires, although the Stanhope has a restaurant of which it is particularly proud. And their private dining room will take care of your entertainment problems in a thoroughly satisfactory and unostentatious manner. Another thought is the fact that, although ideal for yearly or monthly tenants, this is a hotel situated almost at the doorstep of the Metropolitan Museum, and therefore an ideal sanctuary for out-of-towners in search of entertainment of the practical genre.

Within yodelling distance of the Stanhope, but just off Madison Avenue at 74th Street, is the Volnay, another

of New York's better apartment hotels. Being small, none of the apartments exceed 3 rooms, while layouts as small as one room are available for yearly rental—all of them at very reasonable rates considering the complete hotel service. Rooms, when furnished, are planned by an interior decorator, and all have serving pantries as well as frigidaires. Both regular and private dining rooms downstairs complete your independence and should insure exuberant health and high spirits.



Don't let the long, spacious and very attractive entry at 480 Park Avenue mislead you into rushing for an apartment before you realize the full value of what you are about to enjoy. The layouts in the building, having been built in days when space still existed, are large and roomy, with living-rooms big enough for a pair of adagio dancers in practice, and bedrooms appealingly airy.

The location, of course, is just another one of those impossibly good ones, since it is just around the corner from shops, Carnegie Hall, art galleries, and the rest; but you don't have to rent a 13-room establishment to reap the benefit of all this. Ménages vary from a mere 3 to 13 rooms. Although the house doesn't have its own dining room, the very popular Restaurant Larue glitters in the same building, and gives you not only the benefit of mere food, but adds music, entertainment, and ye

WHERE? _____

HOW BIG? _____

HOW MUCH? _____

WHERE means a whole lot when you want a New York apartment—and the smartest locations are all apt to be reserved far in advance. . . . But sometimes there are tremendously desirable places to be snapped up—if you know your way around.

HOW BIG narrows the field. But occasionally the exact size and the precise spot click—if you're one of these perpetual *qui-vivists*.

HOW MUCH is a stickler for a lot of us—if we're fussy. But even this might iron itself out—under the proper auspices.

IF YOU'RE THINKING OF MOVING, why not write your specifications for the new place at the top of this ad, sign your name and address and mail it to

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Condé Nast Publications, 420 Lexington Ave., New York City

Dignity in



Address!

PARK AVENUE

at 59th Street

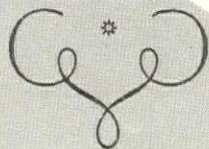
2 TO 5 ROOMS

with serving pantries. Conceded the most exquisitely furnished suites in New York. Unfurnished if preferred. Short term or lease. Delightful tower and terrace apartments.

HOTEL

Delmonico

Volunteer 5-2500



TOWN SUITES

In a 27-story residential Hotel of social prestige and infinite charm.

2 AND 3 ROOMS

Furnished or unfurnished

...Tower and Terrace arrangements ... by the day,

season or year.

Charles J. McCauley
Manager
SPRING 7-7000



ONE FIFTH AVENUE

AT EIGHTH STREET

THE MOST DISTINGUISHED ADDRESS IN AMERICA

OF MANHATTAN

good olde glamoire as well. Pease & Elliman.



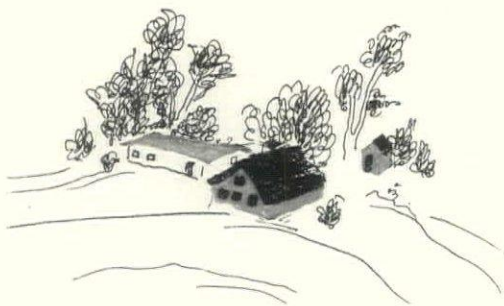
Back in the dear dead days of 1929 when people were optimistic, and laborers willing, a marvellous castle was built. This was ultra—about the finest nest you could roost on. Since then we haven't had much of anything that could compete with it; and now folks are beginning once more to appreciate its definite éclat. The number is 730 Park Avenue, where, in a 14-room apartment, for instance, besides the usual large living room, pantry and 5 servants' rooms, you'll find a wood-paneled den, one corner of which has been made into one of the pleasantest, bar-y-looking bars we've seen in an age. A huge extra dressing-room has built-in closets, with space enough for a modern Queen Elizabeth. Hall closets, as well as other ones, are unbelievably large and contain special shelves with fittings built in. Bathrooms have special marble fixtures to go with the tiling.

On the top floor a 13-room duplex penthouse gets a super-special vista over Central Park from its terrace. Not only the park, but the buildings to the north, south and west are on view as well. Even the foyer has a splendid outlook. Incidentally, the kitchen is large and sunny, and the living-room stretches 38' x 26'. A terrace runs around all the rooms, giving one the added air of possessing grounds as well as a mansion. Brown, Wheelock & Harris.



The beautifully decorated entrance at 983 Park Avenue is enough to ensnare any appreciative soul into a lease, even before a glimpse of ensuing delights—such as a 10-room apartment with southern exposures that really mean sun. Both living and dining rooms are large, and the latter has a closet for added utility. A kitchen big enough for a hotel adjoins another of those new tiled pantries. The baths are fitted out with rubber tile floors and black fixtures throughout, while the entire apartment is painted and papered in excellent taste, with even the children's rooms done up in a manner reminiscent of Mother Goose.

Number 941 Park, just down the street, contains a very neat penthouse duplex. A 10-foot ceiling, wood-burning fireplaces, and sun are all noteworthy. From the huge master bedroom, a door opens to a divided lower terrace from which vantage point one may examine the distant movements on the Triborough Bridge or catch glimpses of sunlight on the East River. From the lower balcony, stairs lead up to an upper terrace almost 40 by 50 feet. Here a prospective garden or badminton court might be planned, depending upon your athletic ambitions or inhibitions. From this same upper gallery, you have access to the 3 upstairs bedrooms which, by the way, have their own individual elevator entrances—allowing night errants, as well as homebodies, a life comparatively undisturbed. Tishman.



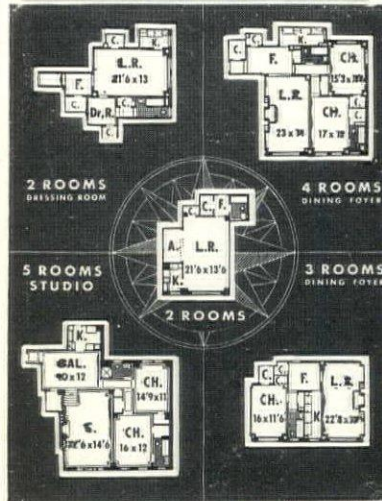
FOR COUNTRY REAL ESTATE

TURN TO SECTION II

IN Section II of this issue on pages 100 thru 104 you will find the country real estate advertising pages in which are offered for sale many unusual and attractive houses and plots in nearby New York and Connecticut as well as in other parts of the country. The brokers advertising will be glad to give you more details about their offerings, or you can write to

HOUSE & GARDEN'S REAL ESTATE DEPARTMENT
420 LEXINGTON AVENUE NEW YORK CITY

DELIGHTFULLY
LIVABLE
and a distinguished address



More and more smart New Yorkers are realizing the advantages of living over by the river in SOUTHGATE, that fashionable colony on Beekman Hill, set apart from the rest of the town—and yet five minutes from the center of everything.

- 2 ROOMS from \$60
- 3 ROOMS from \$80
- 4 ROOMS, 2 baths . . . from \$120
- 5 ROOMS, 3 baths . . . from \$165

Some with river views...dropped living rooms...log burning fireplaces...bath with every chamber... spacious, well-proportioned rooms...and a wide selection of layouts . . . also Studios, Penthouses, Terraces and furnished apartments.

Southgate
BEEKMAN HILL

East 51st & 52nd Sts.

Renting Office at 414 East 52nd St.
Phone PLaza 3-5040

Management
GRESHAM REALTY CO., INC.

TWO DOUBLE HEIGHT
STUDIO DUPLEXES
322 East 57th Street

16/17 Floors in outstanding co-operative building, 8 rooms, 3 baths each. Panoramic views from terrace and casement windows. Four exposures. For rent and FOR SALE. Marie B. Busch, 145 East 63rd St., New York
Butterfield 8-1461

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Modern French Art

39 famous paintings
photographed in full color
\$12.00

THE CONDÉ NAST PUBLICATIONS, INC.
Greenwich, Conn.

OBVIOUSLY

These
are not merely

Hotel
Rooms



Rarely do you find such apartments in New York...unless in a private house. Decorated by Anne Tiffany, they are now ready to be seen... rooms and suites with a grace and distinction beyond what you might expect even at the St. Regis! You are invited to look at them before deciding on a place to live in town.

Apartments of two, three and four rooms, from \$3300 yearly. Shorter leases available. Bedrooms from \$135 monthly.

Air Conditioning in Summer if Desired
James O. Stack, General Manager

THE **ST. REGIS**

FIFTH AVENUE AT 55TH ST., NEW YORK



TALLY HO KENNELS
REG.

43-16 Kissena Blvd., Flushing, N. Y.

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AND
CHOWS**

Young stock occasionally for sale

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Mrs. L. W. Bonney, *Owner*
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Ch. Marchioness of What Ho

CHAMPION STOCK

DALMATIANS

A number of Attractive Youngsters for companions, show or breeding purposes.

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Washingtonville (Orange Co.), N. Y.

Telephone 108F3



**NORWEGIAN
ELKHOUNDS**

The Kennel of Five Champions offers Puppies Worthwhile to Become Champions

VINDSVAL KENNELS
Route 3, Winchester, N. H.

DALMATIANS



Champion dogs at stud

Puppies available

HOLLOW HILL KENNELS

Mrs. Paul Moore, *owner*
CONVENT, N. J.

NORWEGIAN ELKHOUNDS



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A sturdy lot of showy, attractive puppies from prize-winning stock for sale at reasonable prices.

GREEN MEADOW KENNELS

Gale Road, Williamstown, Mass.

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RETRIEVERS**



Sodak's Gypsy Prince

The best duck dogs in the world as well as wonderful all-around retrievers and great companions for children. Field trial and bench show winners at stud. Puppies and trained dogs usually on hand.

CHESAPEAKE KENNELS

A. A. BLISS, *owner*
Westbury, L. I., N. Y.
on C. N. Bliss estate
Wheatley & Cedarswamp Roads

WALDECK SAINT BERNARDS

BEAUTIFUL—STRONG—COURAGEOUS!

The greatest guardians for your home and children that money can buy! You can absolutely depend on them!



A few exceptionally fine puppies available

Int. Ch. Rasko v.d. Reppisch-Waldeck. 5 times international champion. The world's greatest living Saint.

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Tel. Mansfield 6-1393

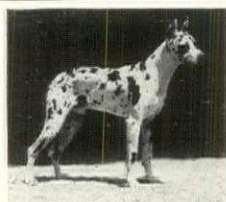


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DANES**

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WARRENDANE KENNELS

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Sales Office, 299 Madison Avenue, N. Y. City
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GREAT DANES

Harlequins • Fawns • Brindles

CHARLES GESSEL
New City, N. Y.

25 miles from New York City Route 9W
N. Y. to New City
Telephone New City 272



DOG

The Dalmatian or Coach Dog

The Dalmatian or Coach Dog came from the Province of Dalmatia, in the southern part of Austria, and from this province it derives its name. In France the breed is known as the Braque de Bengale.

But in tracing the history and development of this remarkably handsome dog, one is apt to become so engrossed in its origin that, for the minute, the personality and other characteristics of the Dalmatian itself are forgotten. But it is only for the moment. One somehow never loses sight of its striking appearance, its fidelity, endurance, intelligence and courage, even though one becomes fascinated with the background of the breed.

It is thought by many that the Dalmatian is apparently the result of a cross between the Hound and the Pointer, but to speak with any degree of certainty concerning the real origin seems impossible. Although some English breeders contend that the breed is the result of a cross between a Bull-terrier and a Pointer, neither form nor markings seem to justify this claim. The breed does not resemble a Bull-terrier, but does strikingly resemble the Pointer, and possesses one of his prominent characteristics. In fact, many sportsmen have found the Dalmatian can be readily broken to the gun, and in this capacity he enjoys a good reputation on the Continent where he has worked in the rôle of Pointer for a great many years.

In England at the second recognized show held in 1860, of the five breeds exhibited, one was the Dalmatian; and from the contemporary literature and paintings of the 18th Century it is safe to say that the Dalmatian was known and used as a coach dog over two centuries ago. Going back even further than the England of George III, models of a spotted dog, bearing some resemblance to the Dalmatian, have been found in the excavations of ancient Greece. E. C. Ash in his *Dogs and Their History* refers to one on a tablet of Anteloa II, which dates back to about 2,000 B. C. These are but a few of the earlier records.



THE comparative disappearance of the horse in favor of the motor-car gave the Dalmatian a setback, but with the current revival of the former this picturesque dog is fast coming back. Mrs. M. E. K. Aloe

MART



When the world grew motorized it looked as if the Dalmatian might lose his job, but instead he has staged a come-back

Prior to the coming of the automobile the Dalmatian was seen regularly on the highways where with unrestrained liberty he followed or preceded, but mostly followed, his master's carriage, seemingly taking the keenest enjoyment in the exercise, the protection of his master's property and the companionship of his great friend, the horse. Evidence of the understanding between horses and Dalmatians is clear. But now the coach dog has lost his old position since the speedy motor has replaced the horse and carriage, and the highways are no longer safe for any unleashed dog. In this respect, however, the Dalmatian seems to have the advantage over other breeds, for the training he has received through generation after generation has endowed him with a very generous amount of "road sense" and he can well take care of himself except in the fastest traffic.

While his love for horses, his fleetness of foot, his sagacity and courage as a guardian of property left in his charge make him the dog par excellence, it seems to be common today to suppose that the breed is devoid of intelligence and unsuitable for use in any other capacity than around the stable. But to own and study the sterling qualities and endearing characteristics of even one good specimen is to dispel quickly any such idea. For general usefulness and intelligence, as a housedog and as a companion, the Dalmatian excels. He has the most amiable of dispositions. This is borne out by the ease with which he is trained to perform tricks or run errands, the methods employed being the same as with any other breed. Of course kindness is essential in the training and handling of this as well as of any other dog. You must secure the dog's love and confidence before you can hope to make him obey you. Under kind treatment the Dalmatian is

(Continued on page 28)



As RUMFORD BARRISTER so clearly demonstrates here, a good Dalmatian bears no slight resemblance to a Pointer, especially in body. He can be trained to do a Pointer's work. Courtesy Mrs. Paul Moore

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DOG MART

(Continued from page 27)

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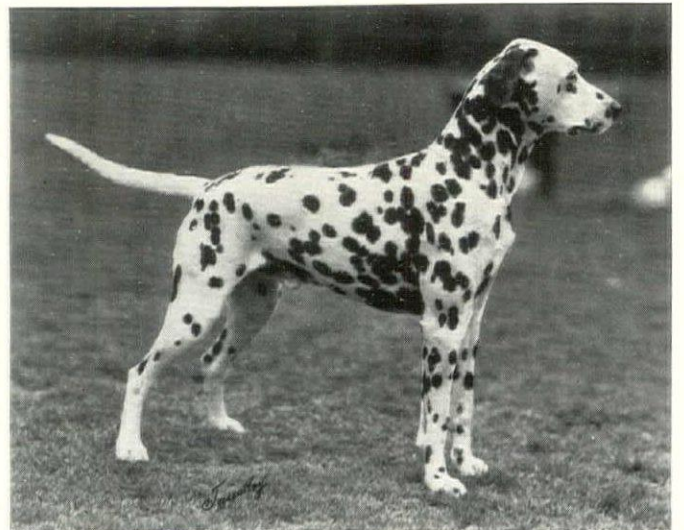
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always bright, playful and tractable. In these days of obedience training and obedience tests, we look for dogs that the amateur can train efficiently and with ease. The Dalmatian is one of the first dogs that comes to mind. It is instinctive with dogs of this breed to follow at heel and to do the other things required in obedience training.

The Dalmatian has a great love for children. He is big enough to follow up his deep warning bark with a vigorous attack, if necessary, but is always kind, gentle and friendly even to strangers when off duty. Brave, but nevertheless averse to fighting, he toes the line with the best of them when there's fighting to be done. Many seem to feel that dogs of this breed are too large for the house. Although he may weigh from thirty-five to fifty pounds, the Dalmatian can and does fit into the house.

The chief points to look for in the selection of Dalmatian puppies at from two to four months old and after, are: Size and symmetry; smallness, soundness and distinctness of spot; freedom from patches; head long and Pointer-like; tail short and carried as straight as possible, although all puppies curl their tails when young. Dalmatian puppies are born pure white, the spots appearing in two to three months.

To those who may be approaching the purchase of a Dalmatian with caution or misgiving, I say, with confidence, go ahead. You are buying on a rising market and, with the



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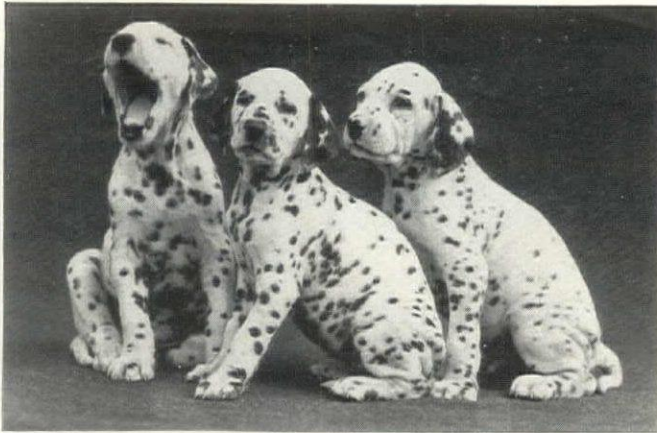
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You might not think it, but Dalmatian puppies are pure white when born and develop their characteristic spots only when they have attained some size. These three are on their way to adult markings

continued advancement that the Dalmatian is making, your investment is sure to be a sound one.

And perhaps the best opportunity for seeing the Dalmatian in the ring and on the bench is at the Storm King Kennel Club show to be held at Storm King, New York, on September 5th. For the Dalmatian Club is holding its Specialty Show in conjunction with the show, and while all the entries aren't in as yet, it seems as though Judge John T. Collins will have a splendid representation of Champions and Hopefuls to greet him when he steps in the ring.

C. E. HARBISON



The Best of Breed award among the Dalmatians at the 1936 Westminster Kennel Club Show in New York went to Ch. Fancy Free of Tattoo, whose picture is shown here by courtesy of Mrs. J. P. Homiller

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AN ERROR was made in recording the owner of the Boxer dog, Lustig von Dom, a photograph of which appeared in the April issue. Lustig is still in Germany and is owned by its breeder, F. v. M. Stockmann.

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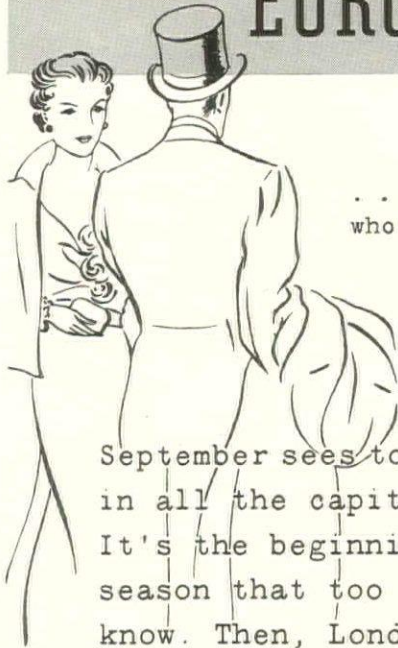
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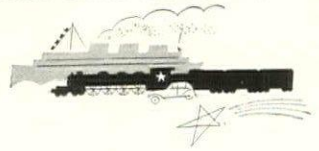
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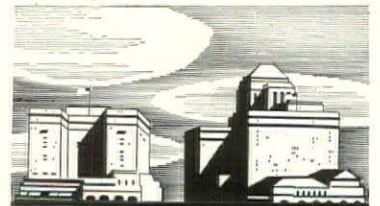
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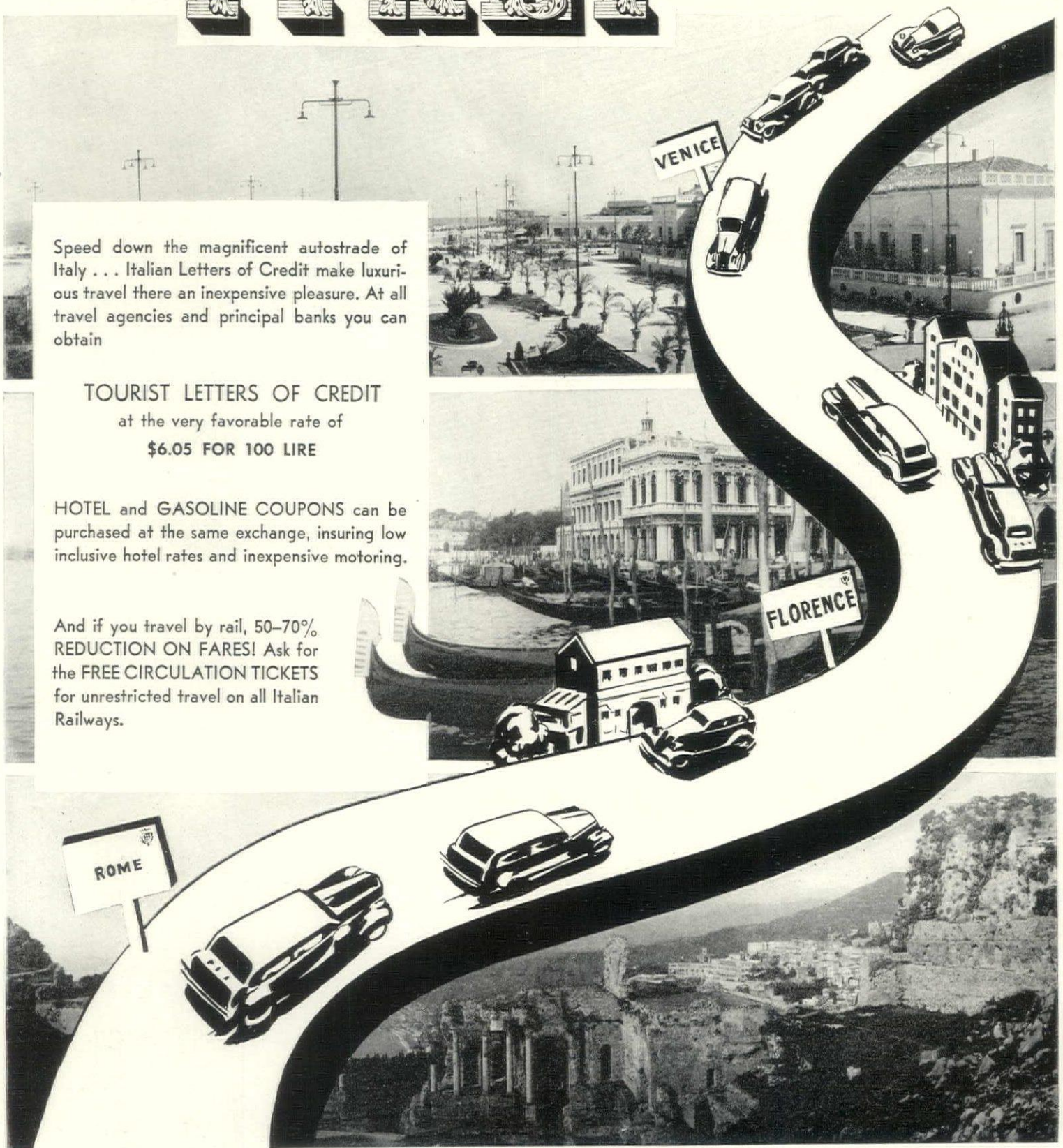
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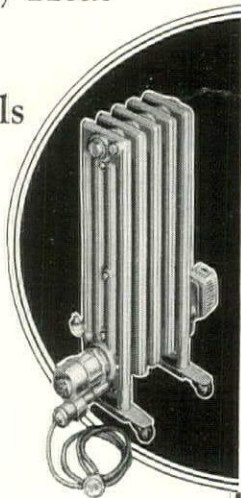
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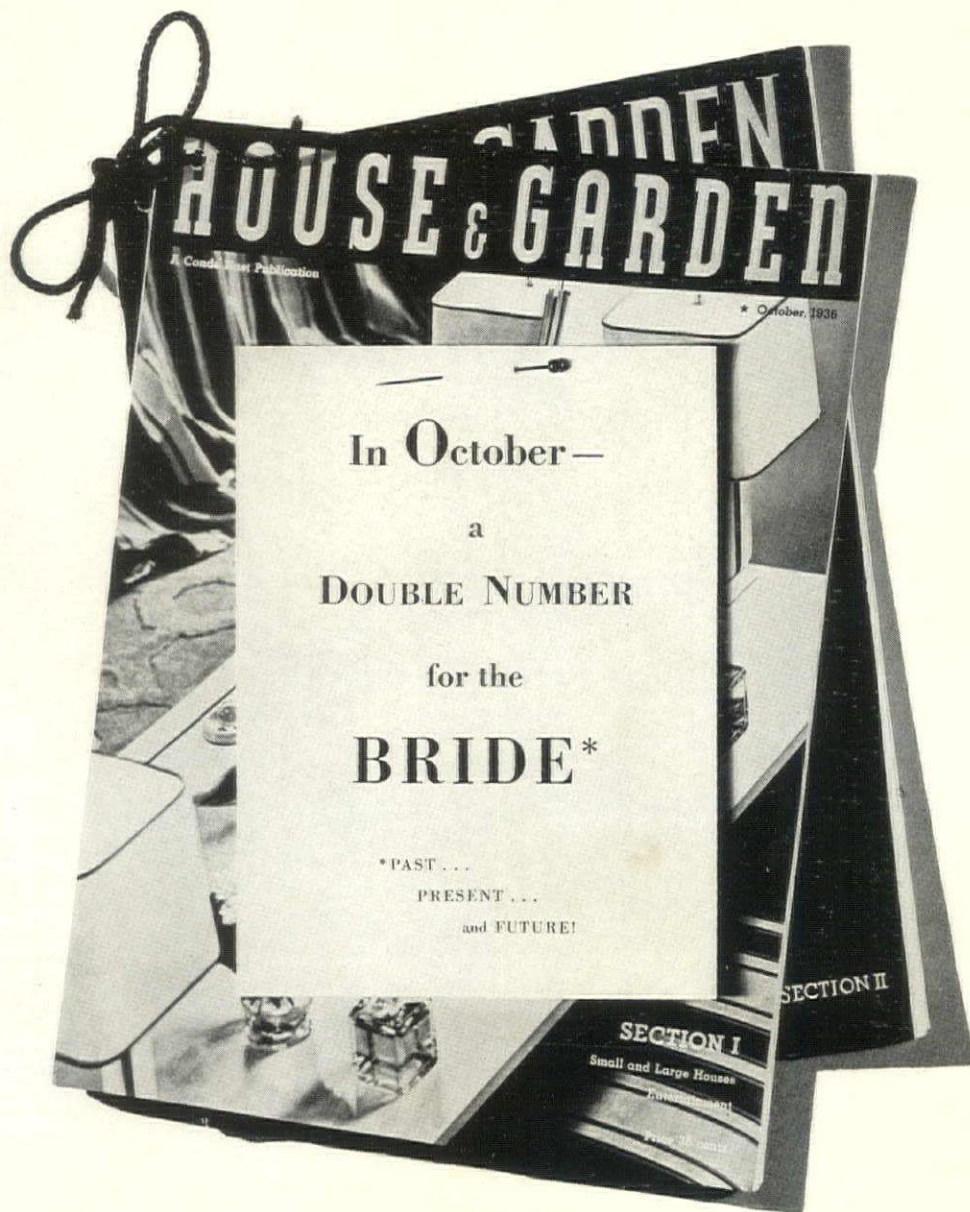
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ANOTHER great DOUBLE NUMBER of House & Garden is in the making. It will appear in October, as the second of the series of notable feature issues.

Like this DOUBLE NUMBER, it will be in the form of two separately-bound companion publications that come fastened together and are offered conjointly to subscribers and newsstand purchasers alike at no increase in price.

We call it the BRIDE'S DOUBLE NUMBER, but that by no means describes the full scope of its appeal. For, in reality, the combined October number will be the most important HOUSE FURNISHINGS and HOME EQUIPMENT issue in the history of House & Garden.

The first section, in make-up, character and editorial treatment will be identical with the regular issues of the magazine.

The second, or feature section will be a 56-page publication devoted to the etiquette of the betrothal and wedding, and in addition, will offer comprehensive suggestions for the complete outfitting of the bride's first home.

Here is a storehouse of information that any bride-to-be will want to preserve and refer to time and time again, while the preparations for the wedding and honeymoon are going forward. And after that, it will be found an almost indispensable guide to the bride and groom, when they set about to make their first home a reality.

But, not only will newlyweds find the October DOUBLE NUMBER of House & Garden of inestimable help and service. It will prove an equally valuable guide for every family genuinely interested in making the home more attractive, more modern, more convenient, and more graciously livable.

ON SALE AT ALL GOOD NEWSSTANDS, SEPTEMBER 25TH



you're welcome...through this door come people with all sorts of home planning difficulties. Some come with blue prints...and no idea what to do next. Some have a rough sketch of a definite plan, and a request for help in carrying it out. Some want to know how best to spend the \$1,000.00 or the \$100.00 which they have allotted to a given problem. Some need a little help, some a great deal. ¶Such folk know they have come to the right place. Our interior decorating service takes all such problems in its stride...solving, suggesting, planning, drawing on all the great Altman resources...doing it all expertly, ingeniously, understandingly. This season more and more people are coming. Because they realize that our staff is peculiarly fitted to answer their needs. Because this season, more so than in many years, homes are coming into their own. What about your home...can't we help?

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FIFTH AVENUE NEW YORK

HOUSE & GARDEN

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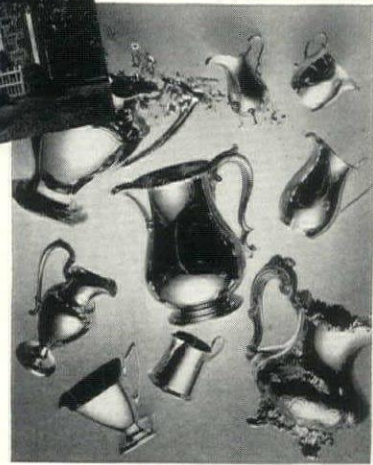
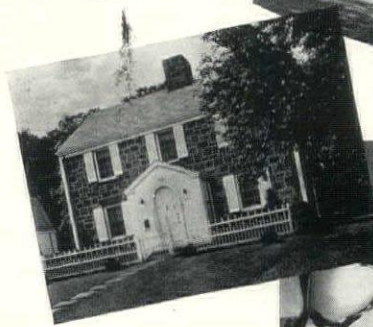
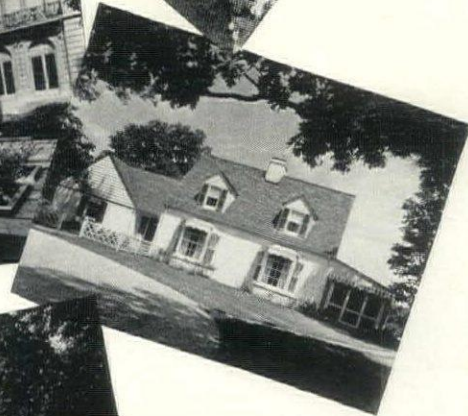
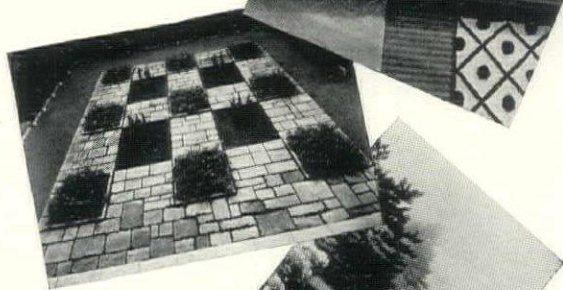
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The Bulletin Board



TWO COVERS. This having two sections of House & Garden requires two covers. The lady on our left, who painted the red door cover, is Miss Pascal Anglais, of Canada. She also did our January cover. The gentleman on our right, who designed and rendered the second cover, spattered with houses, is William I. Hamby. In his more serious moments Mr. Hamby pursues the calling of architect. He and his partner, Allmon Fordyce, were responsible for the American Houses shown in our first section.



MATRIARCH OF SILVER. Among the pleasant recollections remaining from a childhood, passed in an old Philadelphia household where many domestic customs prevailed, was the nightly ritual of the silver basket. Promptly at nine every evening the cook came into the sitting-room and set beside our grandmother's chair a basket containing the flat silver. When the old lady was ready to retire, she laid aside her book or knitting and toddled upstairs with the basket in her hand. Then she locked it in her closet and placed the key under her pillow. In the morning the process was reversed. . . . Do old ladies still take the family silver to bed with them?

BLUE ISLES. Most people who have naturalistic pools in their gardens go in for Water Lilies and the accustomed damp-loving Iris and other wet-feet plants around the edges. But at "Piney Crest", the Michigan lake-side garden of Mrs. Claude Hopkins, a far lovelier disposition is made. The banks are planted to *Myosotis palustris* and so are the little islands in the pool—little blue clouds lying on the water.

STEICHEN'S DELPHINIUMS. The last week in June witnessed the staid citizenry of New York going into ecstasies over a one-man exhibition of Delphiniums. The one man was Edward Steichen, staff photographer of Vogue and, incidentally, President of the American Delphinium Society. Many people had never connected his name with this gallant flower. However, had they been readers of House & Garden, they would have known all about it long ago. In the June, 1933, issue we printed a full page in color showing his magnificent towering stalks, and in March, 1932, Steichen himself revealed the secret of raising them with spikes of flowers three, four and five feet long.

DOUBLE NUMBERS

WITH this issue you get more of House & Garden than you have before. It appears as a Double Number. In the first section are the accustomed editorial presentation of homes and gardening and decoration and tempting seasonal merchandise: in the second section thirty houses with plans and skeleton specifications, ranging in price from \$7,500 to \$25,000.

But why a Double Number? Why not put these two sections together under traditional covers, making one magazine?

Certain subjects in the House & Garden field warrant occasional elaboration to such an extent that, if included in the magazine itself, they throw it out of proportion. Moreover these subjects are of such important nature and widespread interest that they warrant being preserved in their own distinctive covers.

At this time, when home building is uppermost in the national thinking, such a selection of houses, with a wide price range adaptable to many domestic requirements and budgets and chosen from diverse sections of the country, will doubtless prove an invaluable aid and inspiration to countless readers.

To the American magazine-reading public these two sections tied together and delivered as one package is an innovation. From time to time magazines have made reprints of their editorial matter and offered them in booklet form. These are, in a sense, warmed over pages with which readers are already familiar. House & Garden's Double Number contains material that has never appeared in the magazine before.

The same persistent discernment and high standards of taste which have always characterized the pages of House & Garden will be found directing the choice of houses in this Double Number.

It is hoped that in future issues, where the subject warrants the elaboration, we can offer our readers these Double Numbers. The next to appear will be October. Its second section is devoted to the Bride.

ARCHAIC PENTROOFS. Whereas New Yorkers generally attribute their pentroofs and hanging gardens either to Babylon or to modern steel construction, it is interesting to find a visitor to New York in 1754—when the populace did not exceed 20,000—writing as follows:

"Most of the houses are of brick and several stories high. . . . Many of them have a balcony on the roof on which people sit in the summer season, and thence they have pleasant views of a great part of the town and likewise of the adjacent water and the opposite shore.

In those days, evidently, the De Peysters looked down on the Stuyvesants and vice versa.

HEAT

Locusts in the giddy heat
Wear away the afternoon,
Sharpening their toneless beat
On a dry and dusty tune;

And the tallest hemlock swings
Long, long shadows on the grass,
While the gritty clamor rings
Like a saw on broken glass.

—MARTEHA BANNING THOMAS

COLONIAL PAINT. As you page over the thirty-odd houses in the second section, you will note that almost invariably the Colonial houses are painted white. This would come as news to what our statesmen called the Founding Fathers. First, it was not until the country was fairly well founded that the outsides of houses were painted at all, and, second, they weren't painted white. In Connecticut few if any houses were painted before 1700 and in Massachusetts it was not until well into the 19th Century that houses in country towns knew paint. The first or second in that state was the Andrews house at Topsfield, Mass., built about 1710, which went giddy with India red on its window frames and corner boards. The clapboards remained unpainted. This India red—today's equivalent is barn red—was made by mixing red ochre with fish oil. In Connecticut, which was always a wilful colony, old records show that houses were sometimes painted red or yellow or blue. The custom of painting houses white did not come into general practice until the Revolutionary period.

Up in Salem they tell the story of a merchant who prospered and thought to outdo his neighbors by having his house painted. They remarked, "Wal, I see Sam's feelin' his oats—he's begun to paint his house." That was in 1804.



SAVE THE BUTTER KNIVES. We would like to offer a prize—a large, goofy prize—to the inventive genius who will think up a way of preventing servants throwing out silver butter knives and small coffee spoons with the garbage. The yearly loss on these small but necessary bits of household equipment is appalling. We tried firing the servants, but that didn't work. What next?



Founders' Colonial We hear great talk these days about the "Founding Fathers", those leaders in the infancy of our country, whose opinions laid the basis of our national ideals. The way these founders lived—the types of houses they built, the chairs and tables and beds and wallpapers with which they furnished them—is also commanding interest among those who are building and furnishing new homes today.

Whether in New England or Pennsylvania or in the Southern Colonies, the men who built and furnished homes were inspired by classical examples. They thought and planned in noble proportions. Their rooms were large and open. Some of the Founders' principles can be sensed in this drawing-room view of the home of Mr. and Mrs. Henry Ridgely at Dover, Delaware.

TRENDS

in decoration

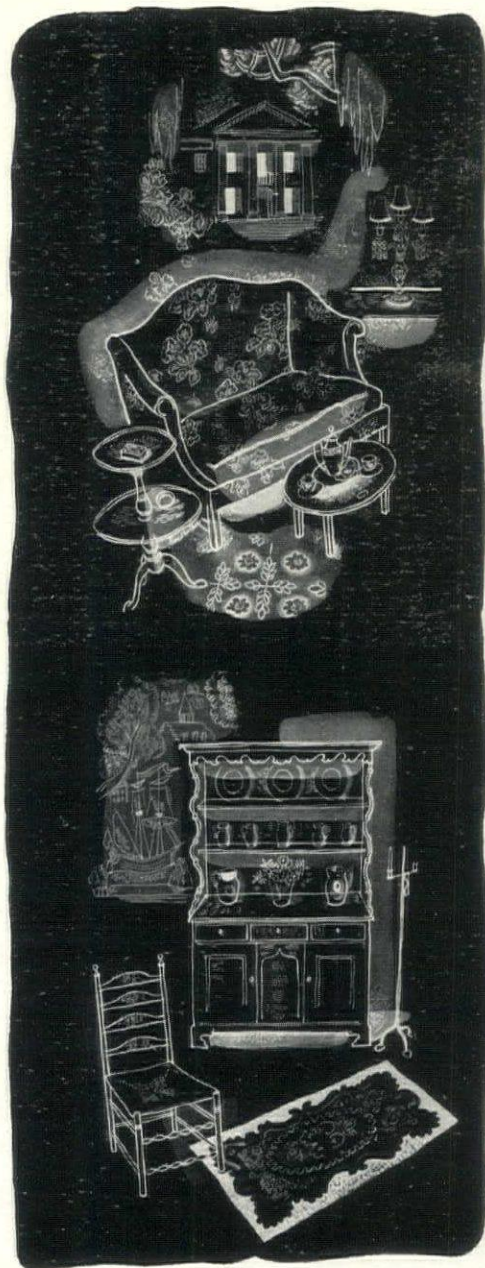
TIDES of decoration taste creep in and creep out slowly. From a long distance a tendency can be watched coming in. Often its importance may not be realized till it nears the flood tide of popular acceptance. Part of HOUSE & GARDEN'S service to its readers is to watch these tides, prophesy how they will flow and when they will fall. Season after season we have given these tidal reports of waxing and waning trends of decoration. Tendencies we prophesied a year ago are coming true today. What of tomorrow?

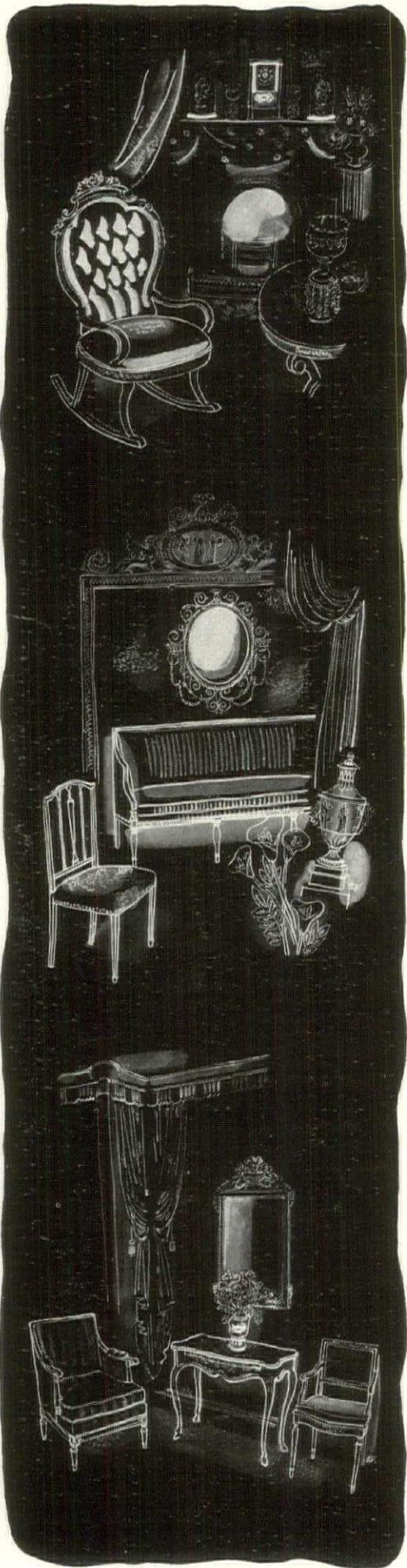
Tides of Virginia Colonial

FOR a year or more now we have said that those who bought 18th Century English furniture, whether of the Chippendale era or Sheraton, couldn't go wrong. In this country we class this under the general head of Georgian furniture. That which followed the Revolution and on into the early years of the 19th Century is called Federal furniture. Today the eddy takes a new name. Williamsburg restorations have captivated popular imagination. Reproductions of both Georgian and Federal pieces now come to us as Virginia Colonial. This is not only finding acceptance along the Atlantic seaboard but is meeting with enthusiasm on parts of the Pacific Coast. While most of the pieces are authentic in scale, detail and finish, the enthusiasm may spread into the American Empire style and even Louisiana Empire.

Maple Still Commands Attention

PERHAPS because it is an American tradition—and we Americans cling lovingly to our traditions—maple furniture still maintains its place. It has been with us for several seasons and has appeared in several guises, some good, some lamentably bad taste. That era of reddish maple we can only remember with shudders. Today any number of excellent New England farmhouse models are available and some of them are so superbly finished as to have a patina we once thought only time and human handling could give. The birthrate of illegitimate designs in American maple furniture is dropping sharply. We can have all the traditions we want—exact, authentic and well-made—and at a favorable price. Since Early American houses are popular today, we can expect good maple furniture to remain popular.





Is Victorian Only a Pose?

WHILE as yet we cannot report that marble-topped tables are coming into fashion, we still can hold out hope for those who believe, and don't mind letting the world know, that the old rocking chair is one of the most comfortable and contentment-breeding pieces of furniture the mind of man has ever conceived. What-nots, occasional sofas, occasional chairs and real old front-parlor rockers in horsehair are to be had. One firm has been discovered reviving the Victorian bureau with shelf and drawers and attached heavy mirror. Now it is easy to slide from Late American Empire into Victorian, so that black walnut furniture in large scale and late Empire and Victorian rosewood may be just around the corner. Illinois Victorian, whatever that is, appears to be considered chic by the smart set of Chicago.

Pickled or Blond Woods

THE nudist movement in furniture has been going on for some time. It began 'way back in France when every one demanded fruitwood pieces. The demand outrunning the supply, next we found perfectly respectable old furniture being stripped of its paint and presented *au naturel*. Then furniture makers began pickling or blonding their woods. So today we have pickled pine, pickled mahogany, bleached mahogany, amber mahogany and any number of variations of blonds. This wood is being made up into lovely occasional pieces—flower tables, coffee tables, card tables, tip-top tables, couch-end tables, desks and sofas in Adam and Sheraton designs. Incidentally these two English styles seem to be forging ahead, whereas Chippendale, so popular the last few seasons, is rather on the wane.

Molded Plaster a New Note

LAST Spring HOUSE & GARDEN began showing its readers the new notes in molded plaster. White plaster lamps and vases appeared in the best decorators' shops, and those who are leaders began to use more and more of this medium. Especially is it being employed on walls. Sometimes the walls are draped with a rough fabric and then coated with plaster or, as the latest development shows, plaster is being molded in a decorative fashion on walls. This new vogue should pay its respects to the Brothers Adam, who first went into plaster decoration a century and a half ago. It has never entirely disappeared as a ceiling treatment. But the latest manifestations are not necessarily Classical; they are amusing, not too refined in execution, and make a delightful background for French Provincial pieces.

Revival in French Provincial

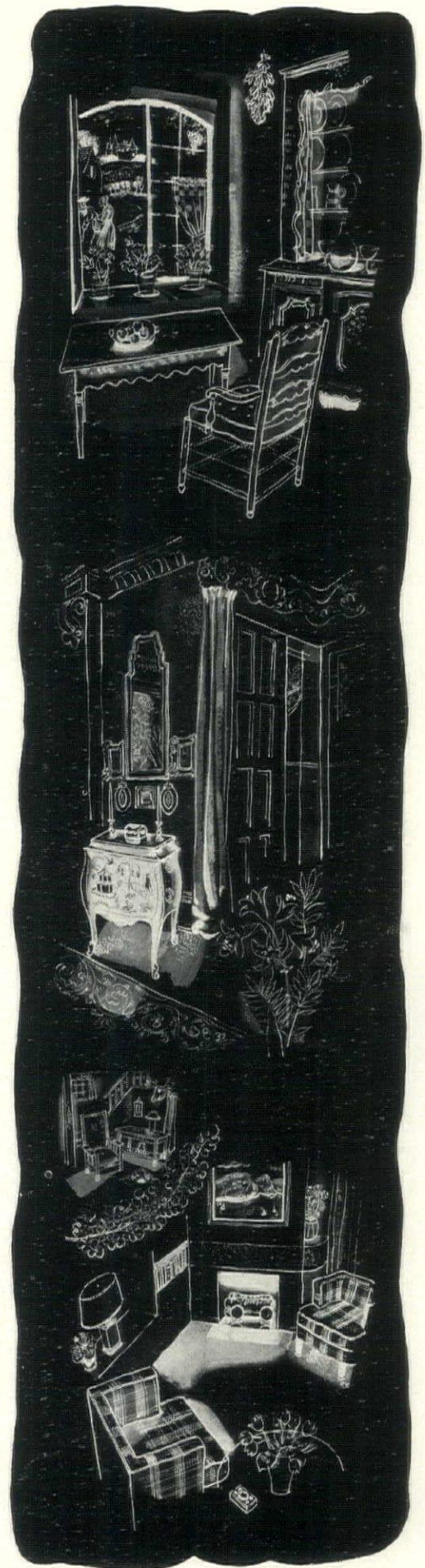
JUST about the time most every one thought French Provincial furniture had run its course—a course set on its way by HOUSE & GARDEN in a series of articles in 1926, recent demands of customers in the Middle West have led to a revival. Alsatian, Brittany and Lorraine types are popping up here and there. Some are in dark wood, some in butternut. The revival may be the beginning of a new tide or merely an eddy of local currents. On the other hand, a French influence is definitely being felt. Instead of traditional fruitwood finishes, many pieces are in light blond woods—round Empire tables, side chairs, graceful sofas and canapés. Some are slightly smaller in scale than the original Louis XV, while others are fairly faithful to Louis XVI. The coverings have pale ground and the quilted chintzes are in muted colors.

The Return to Elegance

WITH every evidence that we are out of the depression woods and on the road toward an era of relative prosperity, a return to elegance is natural. Here and there one sees pieces of highly lacquered furniture—a style both elegant and expensive. More and more people are asking for exquisite pieces, for copies of unusual museum objects. They are no longer satisfied to have a copy of any kind of Sheraton chair; it must be a particular Sheraton chair from So-and-So's collection. The connoisseur taste is everywhere—in the choice of fabrics, wallpapers, floor coverings as well as furniture. This taste demands quality. Mere outward appearance and style at a cheap price are not enough. The definite attraction of English 18th Century designs is an indication that authoritative taste is making itself heard.

Take Your Choice of Modern

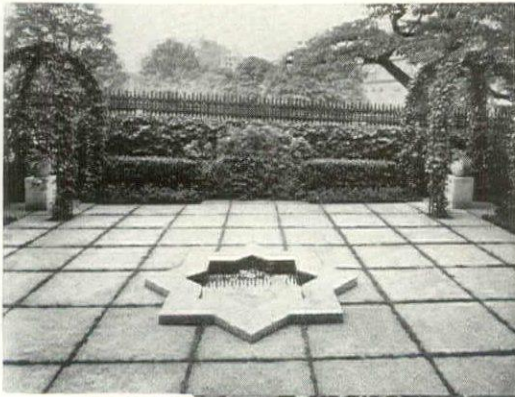
WHEN first announced, Modernism was to be the symbol of a brave, new world. By now it has grown old and rather tired. It is no longer brave nor new. In the higher and fancier brackets, it is merely an echoing of what came out of Vienna, Berlin and Paris a decade or more ago. In the lower brackets it has settled down to good, honest, sensible furniture—as it was intended to be by its original Teutonic designers many years back. In the mass production of plain Modern furniture, the movement finds its natural category. It is the furniture produced for Modern houses, just as Craftsman furniture was the style produced for the bungalow. William Morris, Gustave Stickney and Elbert Hubbard are bungalow-era names not to be forgotten or ashamed of; they planned honest, simple furniture without *(Continued on page 87)*



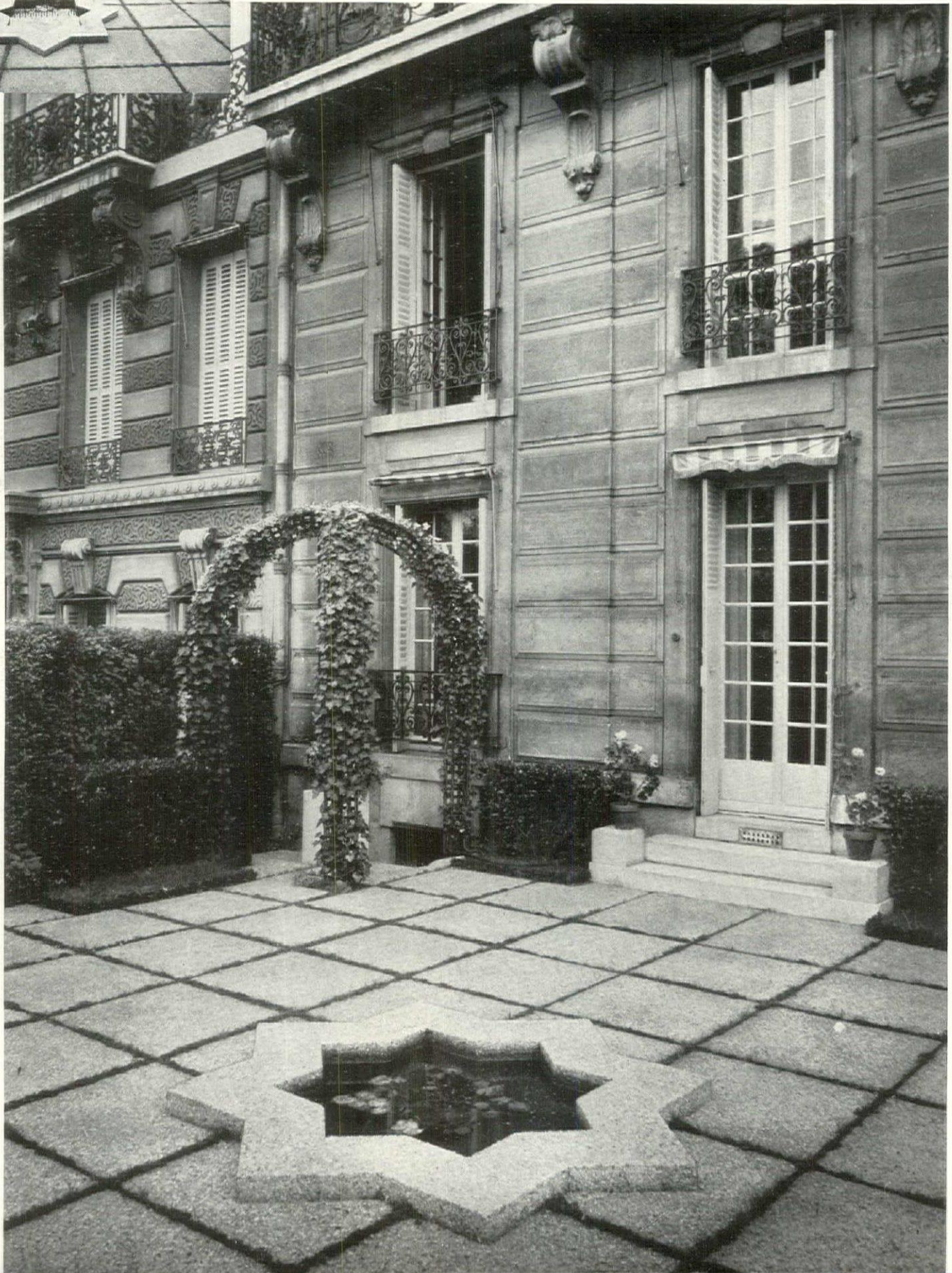
MODERN GARDENS IN

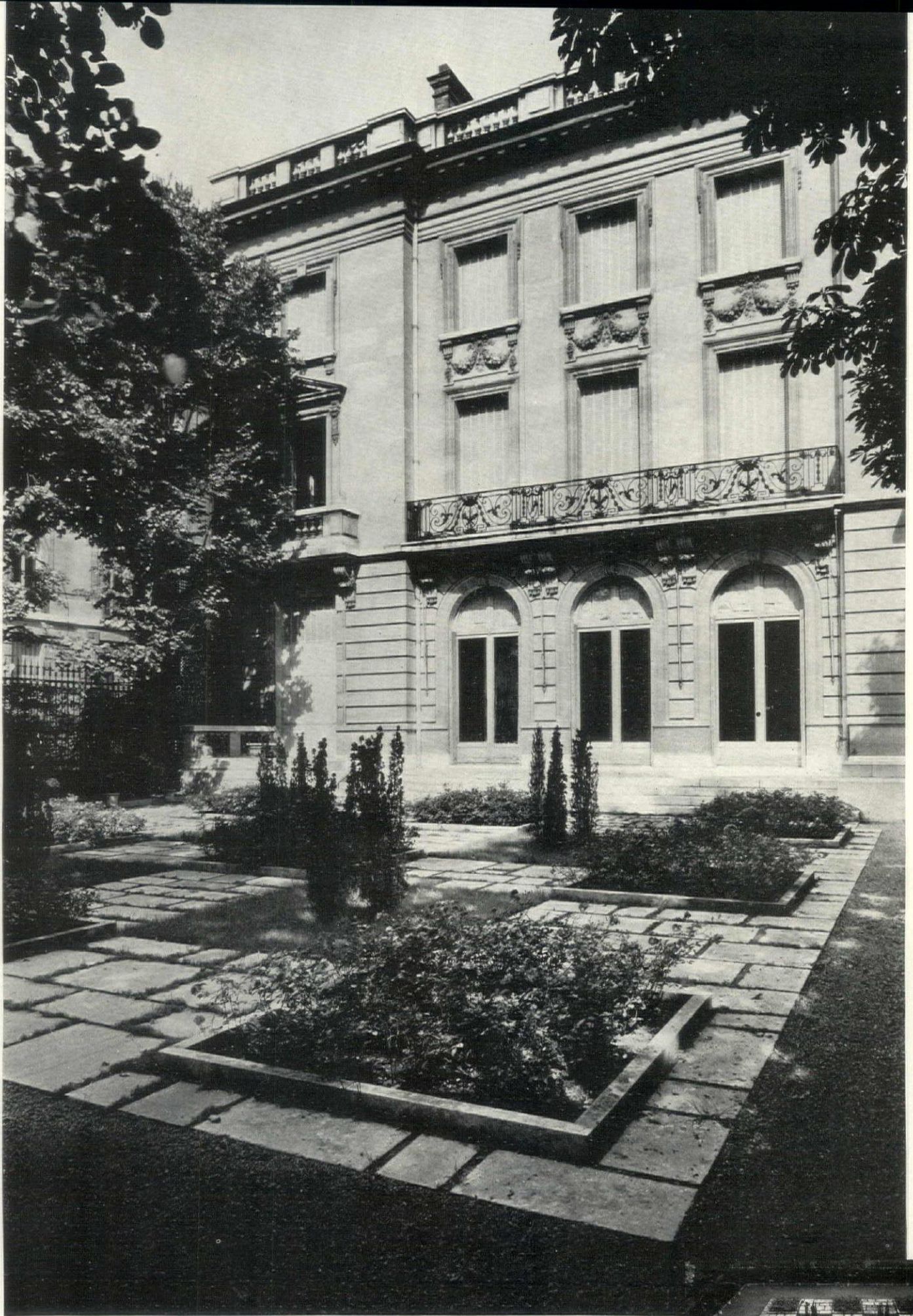
Paris

M. Jean-Charles Moreux has designed for the Comte de Moustier this distinctive modern Paris Garden. The floor is paved in large square blocks of cement and pebbles between which grass is grown. A raised star-shaped pool lies smartly in the exact center—the only ornament on the paving. The strict coldness of this background finds relief in the corner trellises of wrought iron and Ivy. The wrought iron fence is faced by a heavy Ivy hedge, against which lies a lower, clipped Box hedge of darker green and two rows of pale pink Begonias and potted pink Geraniums



SILVIA SAUNDERS

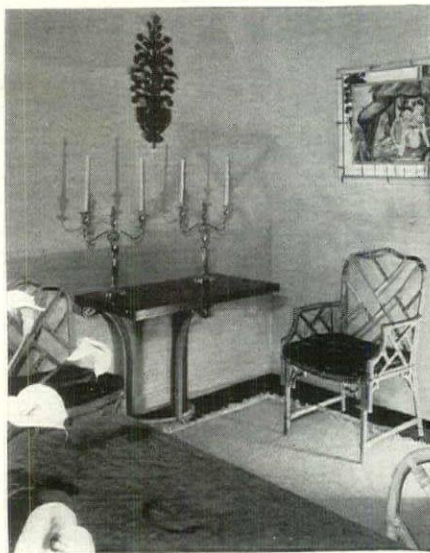




M. Albert La Prade, modern architect, executed this patterned garden for the Paris residence of the Comtesse Jean de Vogué. Symmetry is evident in every detail, even to the little pots of Box bushes along the border edge. Flag paving makes a checkerboard of squares of Rose bushes, alternating with clumps of evergreens in squares of smooth grass. The two features which most characterize the modernism of this design are the pink Roses, the sole flowers in the garden, and the border, which substitutes mulberry shale for the traditional grass walk



Mr. Deeds
comes
home



CONSOLE IN DINING ROOM

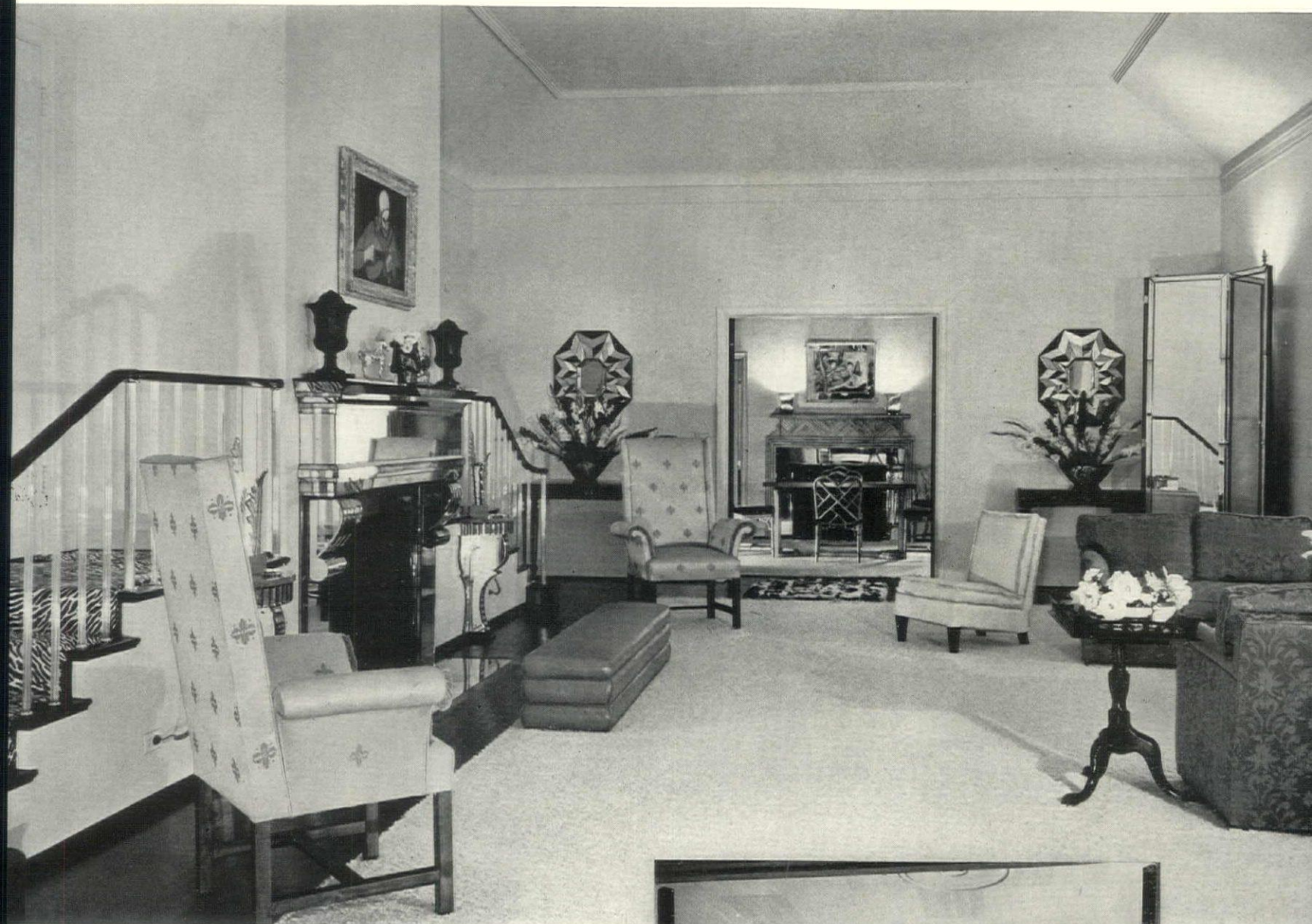


STAIRWAY INTO LIVING ROOM

STUART O'BRIEN



A COLOR SCHEME OF DUSTY PINKS, BROWN AND MANY MIRRORS



DRAMATIC CONTRASTS IN THE LIVING ROOM



When he has played the final note of "Rocked in the Cradle of the Deep" on his tuba, seen Grant's tomb and slid down the banisters for the last time, Mr. Deeds, in the person of Gary Cooper, comes to anchor in this inviting house in Brentwood, California, designed by Roland E. Coate and decorated by Elsie de Wolfe.

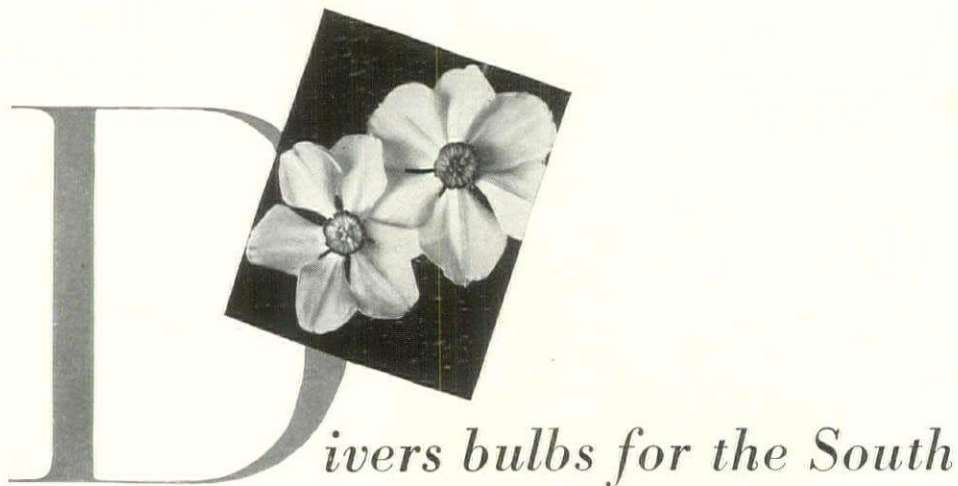
Simplicity is the keynote of the living room entered by stairways on either side of the fireplace. It's a room of sharp contrasts—rough white rug on a black floor, brilliant fabrics against white walls. Furniture is in poison green damask, green leather and gray-green satin. Curtains are green and white chenille. Sparkle and space are added by mirrors on the wall, a mirrored fireplace and antique mirrored consoles.

Japanese wood paper on walls and ceiling, bamboo fireplace and chairs, Japanese prints framed in mirror and bamboo give an Oriental flavor to the dining room. Chair seats are in shiny black leather; a yellow rug covers the polished black wood floor. The table is an unusual piece made in three sections. When not in use, the end pieces form consoles, as shown opposite.

The bedroom is a symphony in dusty pinks, with sharply defined mirror accents and a chocolate brown floor. The bed is covered entirely in white crushed velvet; chairs are in brown satin.



BRILLIANT USE OF BAMBOO



D ivers bulbs for the South

There are two ways of determining the best plant material for a given location. One is to study the native flora, and the other is to experiment with plants from similar climates. Gardeners on the Pacific coast have already discovered that their hot suns and periods of drought supply the conditions necessary for maturing certain bulbs from tropical and subtropical countries, and we are beginning to learn that many of them can be grown with equal success in the southeastern states. Some of the eastern catalogs list a few tender bulbs, but most of them must be ordered from California growers.

Among the plants contributed to American gardens by the warm countries are representatives of the three great bulb families, the Amaryllidaceae, the Liliaceae and the Iridaceae. Ranging in color from flaming orange and scarlet to clear pink and pure white, and in size from the magnificent *Crinum* to the dainty *Brodiaea uniflora*, they also offer a wide variety in form and foliage.

The Amaryllis family is a major source for bulbs for mild climates. Their grace and charm is suggested by the poetic and mythological names of some of the genera: *Lycoris* and *Nerine* for sea sprites; *Amaryllis* for the nymph celebrated by Theocritus and Virgil; *Hyacinthus* for the unfortunate shepherd, beloved of Apollo; and *Zephyranthes*, flowers of the west wind. *Amaryllis*, the genus which gives its name to the family, has only one species, although many closely related forms are known as *Amaryllis*. The common or garden *Amaryllis*, a dull red Lily with a white keel, is *Hippeastrum johnsoni*; Hall's *Amaryllis*, sometimes called the hardy *Amaryllis* because it can be grown farther north than most species, is *Lycoris squamigera*; and so on.

The true *Amaryllis*, *A. belladonna*, from the Cape of Good Hope, is common in gardens on the Pacific Coast, but is seldom grown out-of-doors in the East, although it is hardy to Washington. When I first saw its naked scapes, crowned with delicate pink flowers, and growing right out of the bare, cracked earth of a dusty patio, I said to myself that my garden would be the perfect place for it. The flowers remain fresh for a long time under the hottest sun in spite of their apparently delicate texture. They are delightfully fragrant. *A. belladonna* blooms late in July or early in August, and needs to be planted with some sort of a ground cover as its own foliage does not appear with the flowers. Annual *Ageratum* does very well for this, with the silvery foliage and soft lavender Daisies of *Boltonia latisquama* for a background. The wide, Narcissus-like leaves have a faint gray midrib. They come up in early (Continued on page 91)

HOUSE & GARDEN'S FOURTH FLOWER PRINT

WITH this almost modern reproduction of an *Anthurium*, House & Garden's search for famous old flower prints and drawings invades the quiet enclosure of Ramsey Abbey, Hants, England. It is the mid-18th Century, a period when one of the marks of a lady of quality was that she could draw flowers. There we encounter two such ladies—sisters—Frances Levinia Fellowes and Urania Marguerite Fellowes, busily engaged in filling their portfolio with drawings of exotic plants. We do not know whether Frances or Urania was responsible for this study, but history does record that they were the aunts of the first Lord de Ramsey, whose arc of years was from 1773 to 1837.



A FALL PLANTING TABLE

For the Edification

of the alert gardener whether he be amateur or professional by pursuit

N A M E	B L O O M S	H E I G H T	C O L O R S	R E M A R K S
<i>Aquilegia</i>	May—June	3 — 4	Yellow, blue, various	Graceful and airy, especially valuable in mixed border.
<i>Aconitum</i>	June—Sept.	3 — 5	Blue	One of the best for shady and semi-shady positions.
<i>Anchusa</i>	May—June	3 — 5	Blues	The new varieties are great improvements. Give full sun.
<i>Anemones</i>	Sept.—Oct.	1 — 2	White, rose	Beautiful flowers, lasting until hard frost. Good for cutting.
<i>Bleeding-heart</i>	May	2 — 4	Rose pink	Old-fashioned and lovely. Dies down after blooming.
<i>Campanula</i>	June—Aug.	½ — 3	Blue, white, pink	Wide variety of species for borders and rock gardens.
<i>Coreopsis</i>	June—Aug.	3 — 4	Golden yellow	Anywhere except in shade. Keep old flower heads removed.
<i>Dictamnus</i>	May—July	2 — 3	Pink, white	Showy for the mixed border; give rich soil and sun.
<i>Delphinium</i>	June—Sept.	3 — 6	Blues	Indispensable for background in the mixed border.
<i>Ferns</i>	May—Oct.	1 — 4	Foliage	Good for shady positions, especially massed around the house.
<i>Foxgloves</i>	June—July	4 — 5	White, purple, lilac	For backgrounds in the mixed border. Dominate whole garden.
<i>Hardy Asters</i>	Aug.—Oct.	3 — 6	Blues, purples, various	Sun, good soil. Unexcelled for late border masses.
<i>Hardy grasses</i>	May—Oct.	2 — 5	Foliage	Should be used freely both by themselves and in mixed border.
<i>Hardy pinks</i>	May—June	1	Crimson, white	Old favorite. Among the easiest to grow of border plants.
<i>Hemerocallis</i>	May—Aug.	2 — 4	Yellow, orange, various	Full sun, good drainage. Modern varieties especially fine.
<i>Hibiscus</i>	July—Aug.	5 — 8	Pink, white, red	Full sun, but prefer moist soil. Robust growth with immense flowers.
<i>Helianthus</i>	July—Sept.	5 — 6	Orange, yellow	Desirable for shrubby planting and in clumps. Newer varieties.
<i>Iris</i>	May—July	2 — 3	Blue, lavender, various	Select varieties for succession of bloom and character of soil.
<i>Lupine</i>	May—June	3 — 4	Blue, pink, various	Sun, good drainage. Massive, showy flower spikes.
<i>Peones</i>	June	2 — 4	Red, white, pink	Strong soil and sun or partial shade. Cover crown 2" deep.
<i>Perennial poppies</i>	June—Sept.	1 — 3½	Red, white	Iceland Poppies bloom all season; "Oriental" in May and June.
<i>Primroses</i>	April—May	½ — 1	White, yellow, various	Good for half shady position and rockeries. Rich soil.
<i>Phlox</i>	June—Aug.	2 — 3	Pink, red, white	Select for succession of bloom; replant every three or four years.
<i>Rudbeckia</i>	July—Aug.	4 — 6	Yellow, orange	Hardy, robust; spreads by itself; excellent for screening.
<i>Sprea</i>	May—June	2 — 5	White, pink	Prefers semi-shade and moist soil; good for borders; permanent.
<i>Stokesia</i>	July—Aug.	1½ — 2	Blue, white	Good for masses and beds in sunny positions; very hardy.
<i>Sweet William</i>	June—Sept.	1½	Pink, white	Extremely hardy and permanent; fine for cutting.
<i>Trillium</i>	May—June	1½	Red, white	Good for moist, shady positions in the hardy border.
<i>Veronica</i>	June—Aug.	1½ — 4	Blue, white	Long spikes of flowers; extremely effective in mixed border.
<i>Vinca</i>	April—Nov.	½ — 1	Foliage	Good as ground cover in shady position and under shrubs.
<i>Violets</i>	April—May	½ — 1	Blue, white	A generous number should be included in every mixed border.

S H R U B S

B U L B S

H I N T S

Beauty-bush	May—June	5 — 8	Soft pink	Good soil, full sun. A cascade of bloom when well grown.
Berberis	April—Nov.	2 — 3	Foliage	Best general plant for informal hedges; color in autumn.
Bush Honeysuckles	Apr.—July	4 — 8	Pink, white, various	Good soil, sun. Many uses. Colored fruit a feature.
Deutzia	May—July	6 — 8	Pink, white	Very hardy, permanent, and free-flowering; any soil; full sun.
Hydrangea	May—June	15 — 20	White, lilac	Tall hedges, screens, and individual specimens.
Lilac (Syringa)	June—Sept.	10 — 15	White, pink	Lawn specimens, hedge terminals, screening hedges.
Forsythia	April—May	8 — 10	Yellow	Single specimens and in mixed border. Best early shrub.
Japanese maples	May—Oct.	10 — 15	Colored foliage	Invaluable alone on the large or small lawn.
Rhus	July	15 — 20	Foliage	Unique and effective. Good background shrub.
Spiraea	May—June	15	White, pink	Invaluable in the mixed border; also isolated. Many varieties.
Althea	Aug.—Oct.	15 — 20	White, red	Tall hedges and single specimens. Very hardy.
Viburnum	May—June	12 — 15	White	Hardy and effective. Flowers followed by white or scarlet berries.
Weigela	June—Aug.	8 — 12	Pink, white	Extremely pretty and free-flowering. Graceful single specimens.

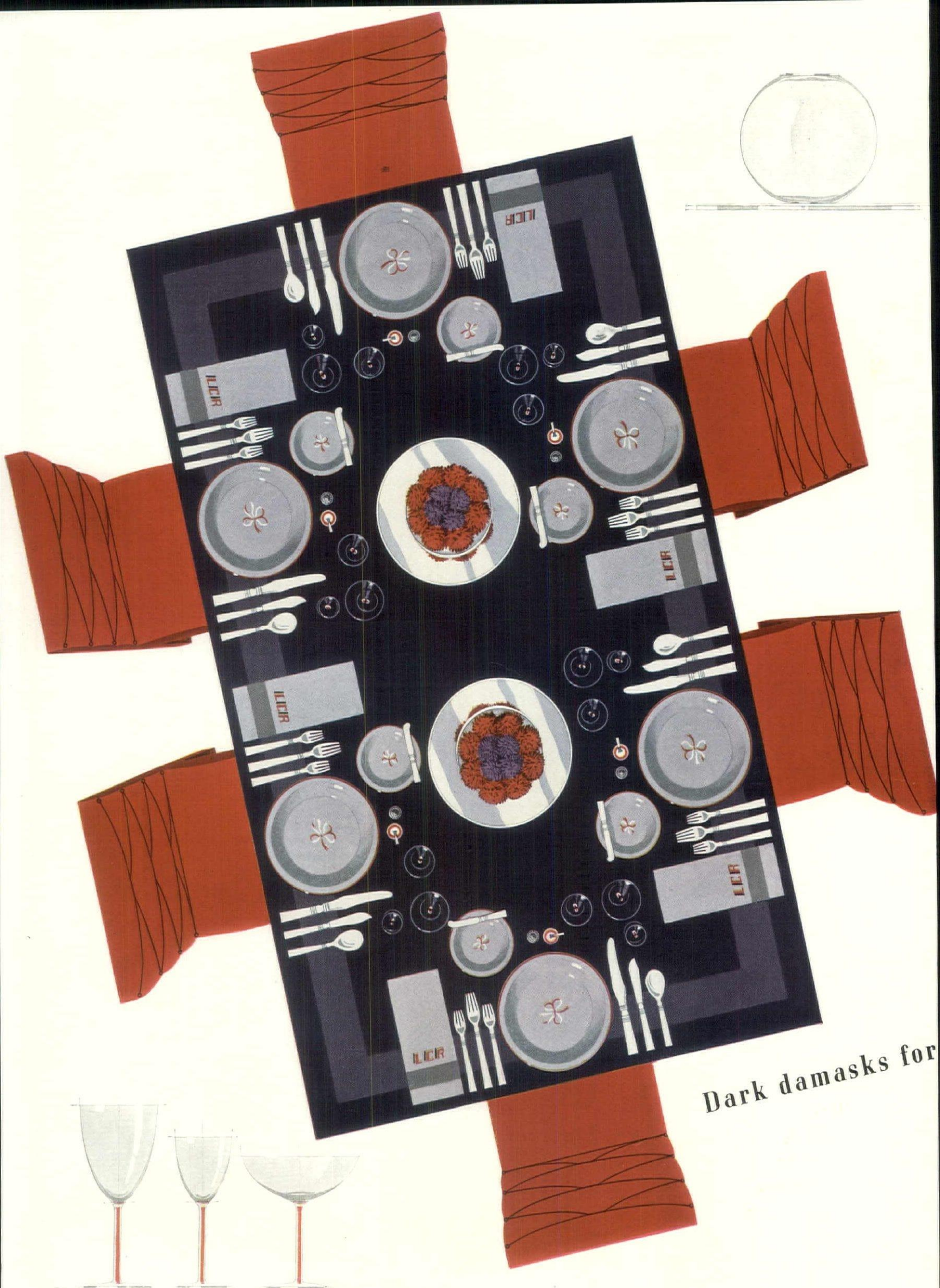
	Plant Apart	Inches Deep		
	4—8	4—6		
Tulips	4—8	4—6	Pink, purple, red, white	Most effective in long borders and in front of shrubs.
Narcissus	6—12	5—7	White, yellow	N. poeticus and N. P. ornatus good for naturalizing.
Hyacinths	6—10	5—7	Blue, white, pink	Best for formal and design bedding. Mass in variety.
Lilies	12—24	6—10	White, red, yellow	Plant soon as received. Succession of bloom throughout summer.
Snowdrops	2—4	3—4	White	Earliest flowering; naturalize in open woods or lawn edges.
Scillas	2—4	2—4	Blue, white	Under trees or on shady lawn; will stand close mowing.
Crocus	2—4	3—4	Blue, white, yellow	Brightest of the early spring blooming bulbs. Naturalize.
Spanish Iris	6—12	3—4	Blue, purple	Prefer a light, friable soil; good for the mixed border.
Grape Hyacinth	2—3	3	Blue, white	"Heavenly Blue" the best variety; plant in groups.
Anemones	4—6	3	Blue, white, scarlet	Prefer well-drained, sheltered position; good for rockery.
Allium	6	2—4	Yellow, blue	Naturalize where grass does not have to be cut and in borders.
Chionodoxa	3—6	2—4	Blue	Prettiest of the early blue spring flowers; naturalize in grass.

NOTHING short of many pages can cover the whole question of Fall planting, but here in condensed form is the basis of the story.

Be sure that the plants are in a healthy condition. Plants set out in the Fall in a dormant or semi-dormant state may not give evidence of infestation, so buy from a reliable nurseryman. Plants should be well matured; the wood should be firm and hard in the case of trees, shrubs and small fruits, and the season's period of flowering over in the case of perennials. Set out immediately upon arrival.

Any ordinary good soil will answer for most plants. Avoid extremes of coarse sand, gravel, coal ash, or broken brick. Lime is good for both extremely heavy and light soils. Only standard recognized fertilizing materials should be used.

Before planting see that all roots are in proper condition. Cut off broken or straggly roots. Prepare holes for shrubs and put in plant food. Keep roots moist. Most perennials that form in clumps or crowns should be set out so that the tops are about level with, or slightly lower than, the surface. Firm in soil about roots. Tag all plants.



Dark damasks for

Menus by appointment

New starts for gay meals

To people who love food, planning menus is an enchanting indoor sport. But when we want to please ourselves and please our guests and use all our newest discoveries at once, we often find ourselves plunged into some strange incongruities. That peasant dish that you tracked down in Bavaria appears oddly out of place if it is passed on your aristocratic Limoges platter. Likewise, the impressiveness of terrapin is vastly impaired if it is served in bouillon cups.

House & Garden has conceived a new approach to the matter in suggesting that you consider your table accoutrements before you plan your menus. This plan has other virtues than avoiding incongruities of service. You will find that your menu automatically acquires a certain harmony, and that you can put into usage many of your appointments that have been lying idle because they haven't seemed to fit into the picture.

For example, suppose your heirloom pieces haven't yet descended to you, and you have acquired your china and glass chiefly because you thought they were fun. Among them are some screw-top British egg cups, a vast and beautiful pewter platter, Lenci plates, shallow crystal dessert plates, and modern glasses on square bases. Use them together and have your menu make capital of their individual quality. You might have for lunch a new version of bacon and eggs, the eggs coddled with cream and cheese, the bacon concealed in the bacon rolls that Elsie de Wolfe made famous at her cocktail parties; cold sliced fillet of beef surrounded by bright bouquets of vegetables; raspberries with clotted cream.

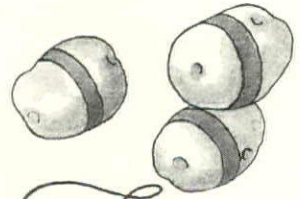
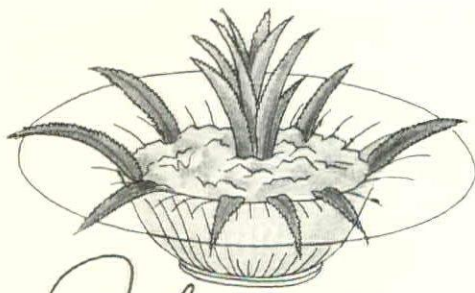
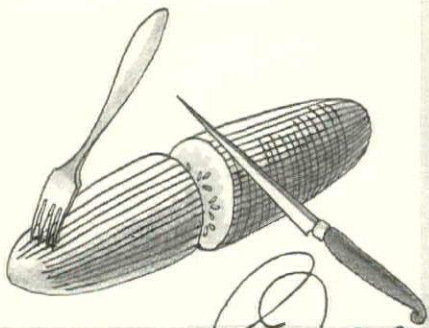
Or you are the proud possessor of an almost complete set of Crown Derby, which, *grâce à Dieu*, includes a tureen. Your glasses are Waterford with sizes for every wine. Your linens are beautiful ivory Celanese, really modern but traditional in effect. Your menu—Potage St. Germaine (most certainly from the tureen); brook trout (boned!); a rack of lamb with artichoke hearts heaped with tiny peas; a salad with foie gras; and, for dessert, flaming pears. Wines? With the trout try Pouilly-Fuisse, a charm- (*Continued on page 78*)

HERE it is—the new dark table linen you'll be seeing at all the brightest parties. "Romantic Blue" they call this dusky violet shade and what a background it makes for the modern gray and red china and the delicate glasses with their thermometer red stems. Very effective also is the use of contrasting napkins—in this case the same gray shade as the plates, with letters embroidered in blue and red. Table cloth, china,

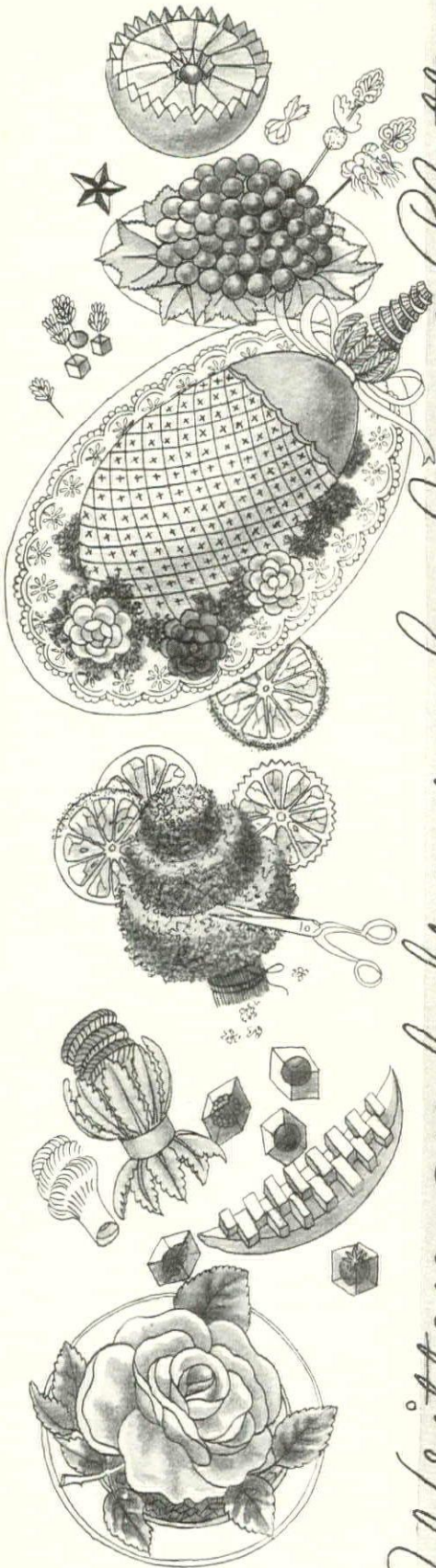
glasses, crystal globes for flowers, circular mirror plaques and red leather dining room chairs: Macy's.

The flat silver is Georg Jensen's distinguished modern pattern "Acadia". For another dramatic setting, start with a table cloth in Java brown and use brown and green Swedish glass, beige plates sprinkled with little green and brown leaves, dark green glass flower globes. There's also a rich Burgundy shade, an emerald design and a lovely smoky gray. Practical note: you will find that they all wash beautifully

bright tables



Once Upon a Time . . .



Written and drawn by June Platt

O

NCE upon a time there was a fancy cook, and a very fancy cook she was indeed. Fortunately she was a good cook too, or this would be a very sad little story.

Occasionally her enthusiasm for decorating would carry her creations into a realm bordering dangerously on the ridiculous, but she was never known to neglect the careful cooking of a dish for the decorating of it. Nothing as dull as a butter ball ever graced her mistress' table; instead, butter would appear in the form of a remarkably realistic, full blown yellow rose, on a bed of crushed ice, with real rose leaves and stem attached. She could also make tiny little calla lilies, for individual butter plates, or fashion dainty baby carrots with little sprigs of parsley for foliage.

The most entrancing little goldfish made of raw carrots, with transparent-paper-thin fins and tail made of radishes, would mysteriously appear in the finger bowls which, prepared in the pantry by the less imaginative waitress, previously contained the usual spray of rose geranium. Once when there was no time to make goldfish and rose geraniums were not to be had, the waitress asked the cook for a suggestion. A rose was promptly extracted from the dining room table, pulled apart and a petal was floated in each bowl; and as a crowning touch one drop of rose water was placed on each petal to represent dew drops. Not a bad idea at that. While we are on the subject of finger bowls, did you know that there are at least half a dozen different fragrant leaves which may be used? lemon verbena, rose geranium, mint geranium, apple geranium, nutmeg geranium, and I have even heard of using tarragon leaves. Another little suggestion: the water in finger bowls should be lukewarm, not ice cold.

To go back to our cook, she had a passion for paper frills; chops, ham bones, lamb bones, drum sticks, hors d'œuvres-toothpicks and even chicken wings were invariably dressed in frills, all of which she made herself. Once in a while they were made of Cellophane: light pink, red or green. We're not quite sure whether the book of etiquette would approve, but they were very gay and festive looking.

Soup was garnished with crisp, uniformly cut, hot croutons or powdered parsley, or paper thin slices of lemon, or vegetables cut in fancy shapes with cutters sold especially for this purpose. Sometimes for variety clear soups would have thinly shredded French pancakes or little cubes of French fried potatoes added at the last moment. On state occasions she made tiny little flowers, pink, green and white, cut out of Royal custard for the clear consommé.

Fish was generally decorated with a generous supply of fried parsley, nice and crisp, and lemon, cut in every conceivable shape from baskets to slices, the edges of which were rolled in paprika or powdered parsley. Also for very fancy parties she decorated hatelets within an inch of their lives with shrimps,



There Was a Fancy Cook

crawfish, mushrooms and lemon. In case you don't know what a hatelet is, it is a collection of suitable and decorative bits of food, placed on a long silver skewer with a fancy top. The skewer is then inserted as a crowning touch either into the food itself, or into the socle on which it is mounted.

Meat platters were decorated with white or red camellias cut out of raw turnips or beets. Sometimes the white ones were faintly blushed with pink. Calla lilies were made of raw turnips, carrots and parsley. She had a grand time clipping tight bunches of parsley into formal shapes that would put an English box garden to shame. The hatelets for her meat dishes were decorated with truffles, mushrooms, or vegetable flowers.

BIRDS were garnished with crisp watercress or parsley, the hatelets composed of truffles, mushrooms and cocks' combs.

She showed great restraint with her salads, but was lavish with chopped chervil, tarragon and chives.

Her desserts were so fancy that I couldn't possibly begin to describe them. Spun sugar nests for ice cream eggs, meringue bee hives filled with ice cream with little bees made of almonds with caramel glazed wings, soufflés with soufflés on top of them, crowned with a wafer-thin, gold-leafed lid, and so on and so forth. But flavor was never sacrificed for beauty.

Fruit was always decorated with grape leaves or calax. Cherries and strawberries appeared in a perfect mound on green leaves, the stems being all carefully concealed within.

Cold meats were garnished with aspic chopped or cut in fancy shapes, watercress, parsley, and the most intricate of intricate hatelets made of cocks' combs glazed with aspic, truffles, lemons, pickled lambs' tongues, and bits of chicken breast cut in fancy shapes, miraculously encased in aspic.

SHE made ice cubes of orange juice for orange juice, ice cubes of ginger ale for ginger ale, she sometimes amused herself by decorating the frozen cubes with maraschino cherries, blackberries, strawberries and an occasional sprig of mint or a tiny little forget-me-not.

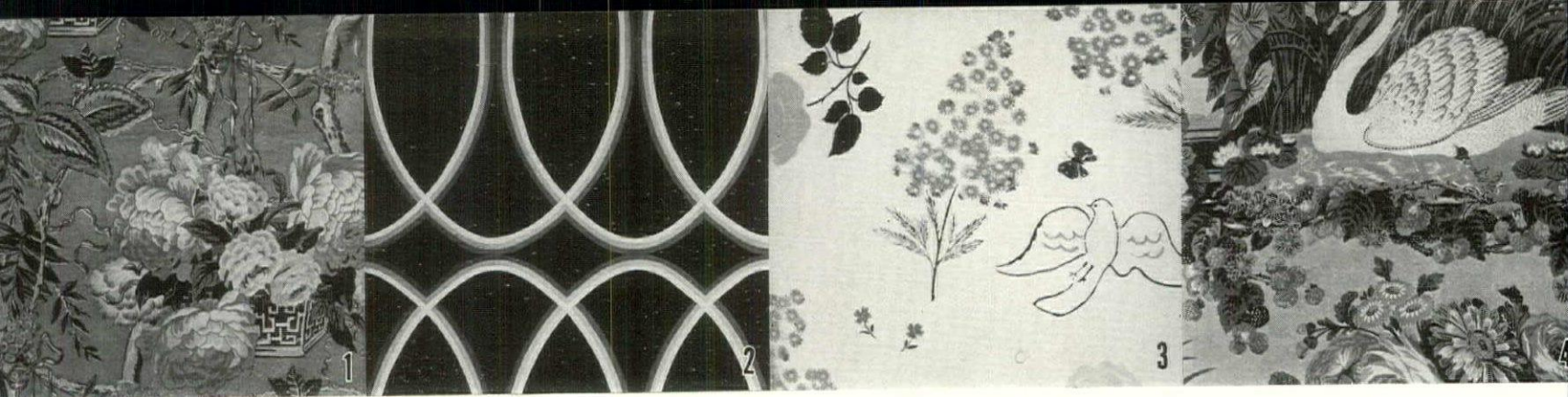
I could go on forever telling you how she decorated her cakes with real flowers, inlaid jelly, or powdered sugar. How she made baskets of raw potato, macaroni and partially cooked noodles, then fried them in deep fat, all just to have something suitable to serve pomes soufflés in. How she curled her celery, and shaped her rolls, and peeled her baked apples and sliced her cucumbers, and powdered her parsley. I know that any minute now you are going to tell me you don't believe a word of it, but my answer to that will be please to remember that I started this story with "once upon a time." It just happens that I know how to produce some of these fancies, in case you want to indulge in a bit of frivolity. Here are directions for a few of them:

CARROT GOLDFISH FOR FINGER-BOWLS

With a sharp knife, carve out of small tender red carrots as many one inch long ovals as you will want fish. Flatten them slightly on the bottom and try to have the ovals come to a sharp edge down the center of the top. These ovals will make the body part of the fish. The fins and tail are made of almost paper thin slices of either radish or white turnip. Most dictionaries give a picture of a goldfish which you may use as a guide in cutting the fins and tail, but be sure to leave a little extra on the pieces so that they may be inserted into slits in the carrot to secure them in place. Caraway seeds are inserted for eyes. They are sharp and go in easily. The sharp ends sticking out should be snipped off with scissors. Put the fish, once assembled, into ice water in the refrigerator to keep crisp until ready to place in finger-bowls, along with a bit of geranium or a little flower. The bodies must be cut carefully so that they are not lopsided and the two lower fins should be inserted at a 45° angle so the fish will balance on their tail and fins in the bottom of the bowl. These fish keep beautifully in the refrigerator for several days and may therefore be used several times.

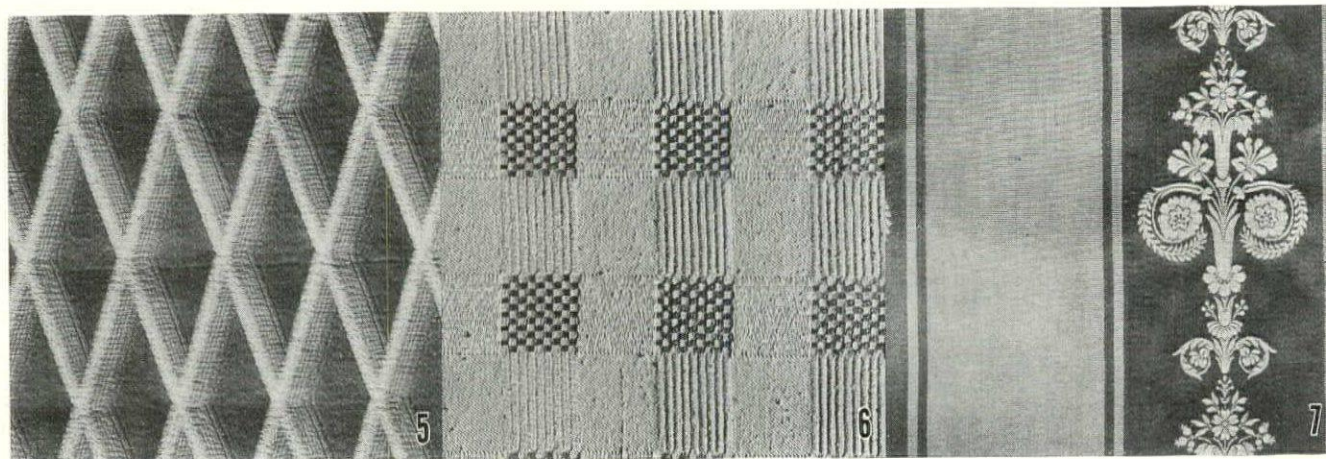
LARGE YELLOW BUTTER ROSE

First scald your butter paddles several hours before you will be making the rose, and put them in the refrigerator right under the ice freezing compartment so that they will be well chilled. Now put some ice in a large bowl of water, and when the water is cold cut ½ pound of butter in various sizes. One small piece, three slightly larger pieces, then five pieces even bigger and last of all seven pieces bigger than the rest. Put the pieces of butter, as you cut them, into the ice water. When they are all ready proceed to make butter balls in the usual manner, rolling the pieces around and around until nice and round, on the rough side of the paddle. Work quickly because the butter must not be too hard for the next process, which consists in putting the balls one by one on the smooth side of one paddle and slapping them with the smooth side of the other paddle until you have flattened them well out into thin wafers not more than an eighth of an inch thick. Put them back into the ice water as you make them. Now take the smallest wafer and roll it up with your fingers to fashion the center or heart of the rose, having a slight flare at the top, and the bottom closed. Then take the three slightly larger pieces and secure them to the heart slightly overlapping each other and flaring out a bit, just like a real rose. Put the rose as you form it back into the water for a second or two so that it remains firm. Next add the five petals overlapping them well at the bottom and opening them out well at the top. Pinch and roll the edges here and there imitating the petals of a real rose, as realistically as possible, but (*Continued on page 78*)

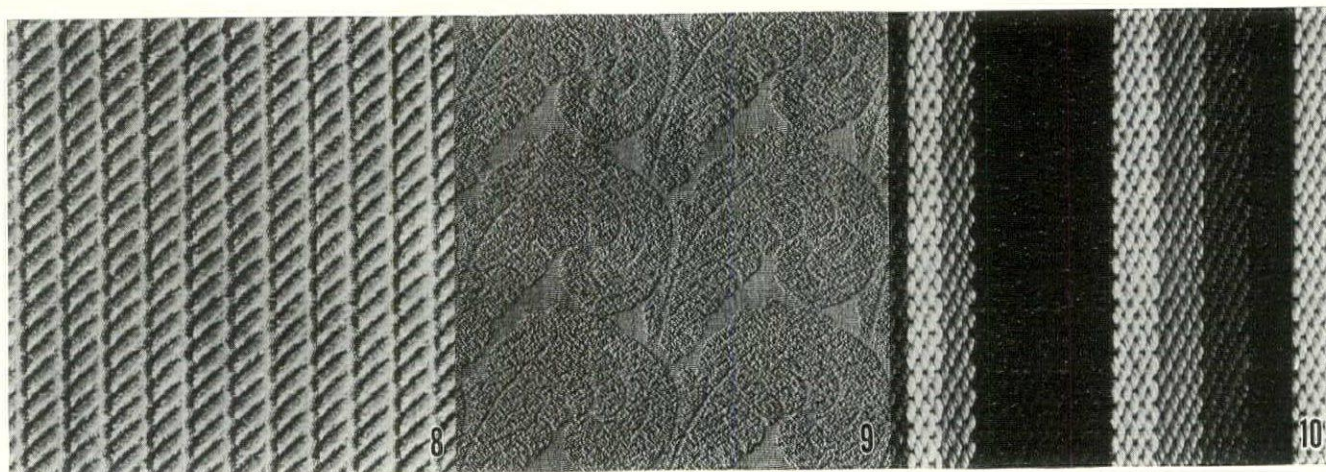


DANA B. MERRILL

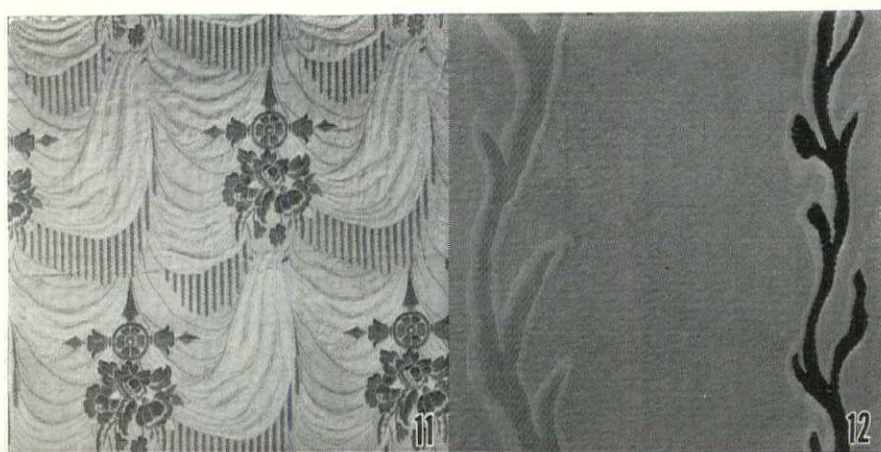
PRINTS, linen and cotton, bold and bright. 1. Georgian linen: Margery Sill Wickware
 2. "Oval", glazed chintz with large repeat, light tones on darker grounds from W. & J. Sloane
 3. Glazed percale designed in Paris . . . gay colors floating over white field: Wanamaker's
 4. Reproduced from an early Victorian chintz . . . florid garden, swans, urns: Elsie de Wolfe

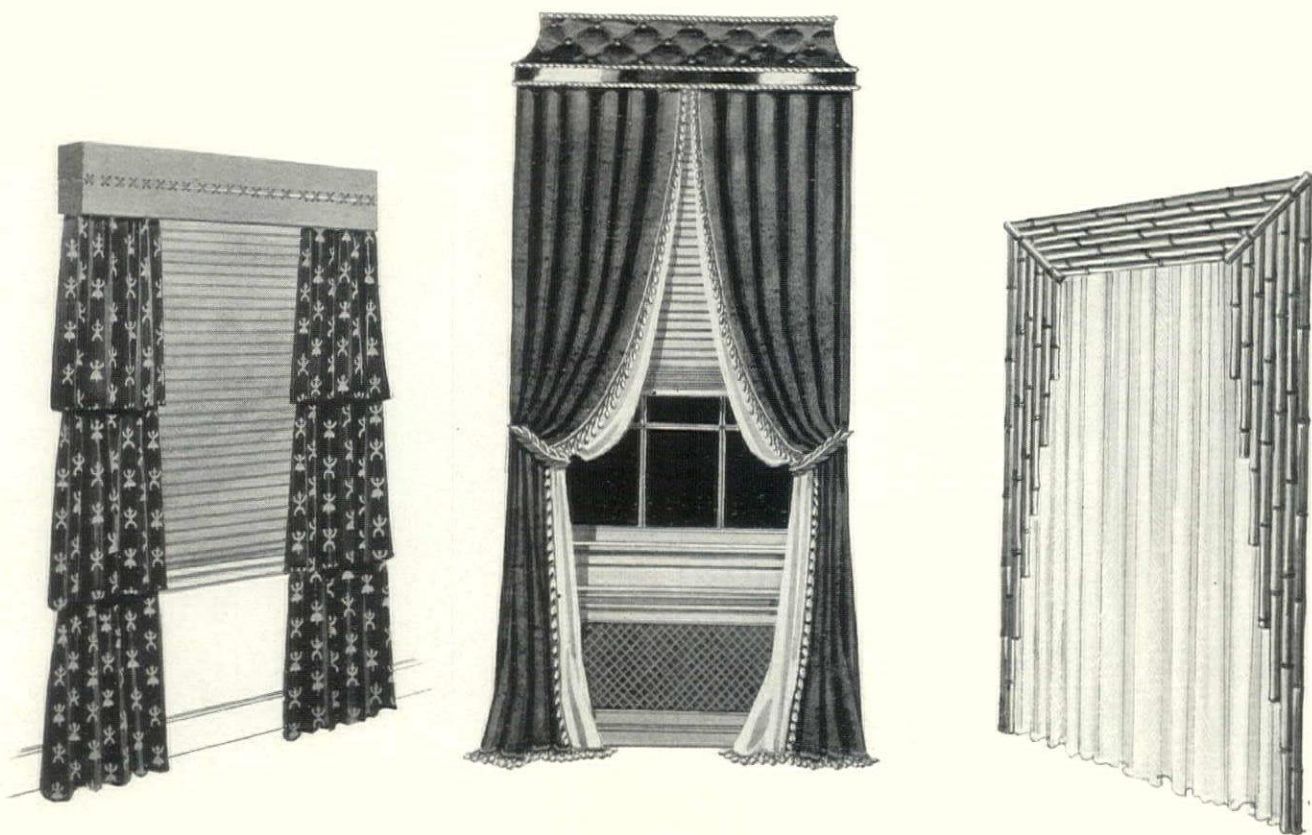


DAMASKS both original and traditional. 5. Lattice effect, in Chinese colors: Elsie Cobb Wilson
 6. Shows unusual weave, a design of squares in pure silk: Rebecca Dunphy & Grace Hutchins
 7. Documented from Empire designs . . . very distinguished in gold color: James McCutcheon



TEXTURES vary in character. 8. Corduroy rope effect—gray and other colors: Hampton Shops
 9. Deep textured design of plumes in green. Other colors: red, blue, brown: Elsie Sloan Farley
 10. Wool Hereford Cloth, knitted striped effect; variety of graded colors: Hampton Shops
 11. Sculptured swags in off-white with colored details: Rebecca Dunphy & Grace Hutchins
 12. Modern chartreuse and black motifs outlined in white, natural background: W. & J. Sloane





Various Valances

FOR VARIOUS ROOMS BY DECORATORS

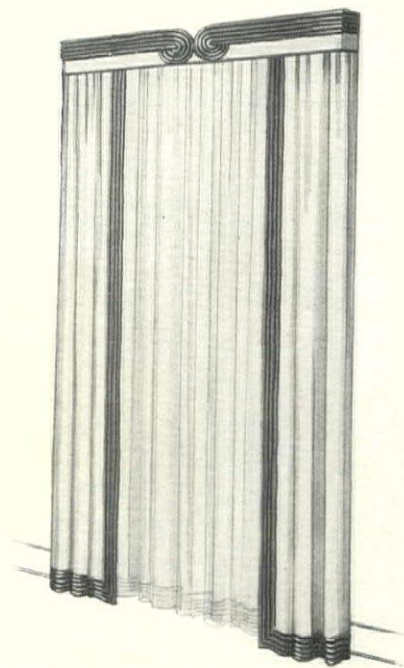
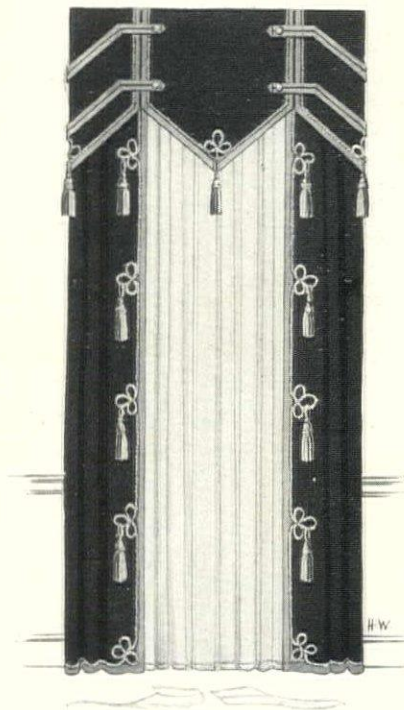
LEFT, above, R. H. Macy & Co. covers a valance board with two pieces of leather laced with leather thongs. The triple-tiered curtains are made of semiglazed chintz which is printed in an amusing pattern with gay Tyrolean characters used as motifs on darker fields

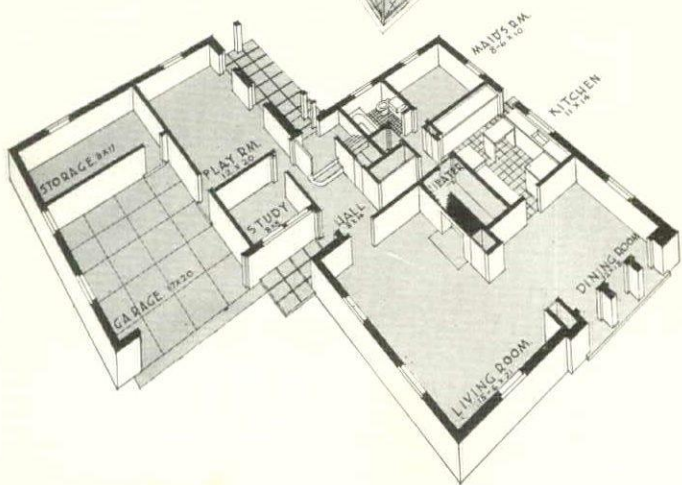
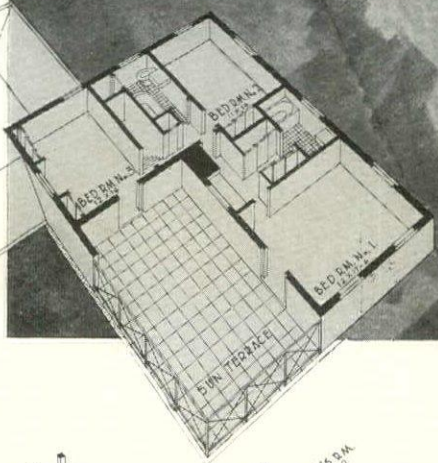
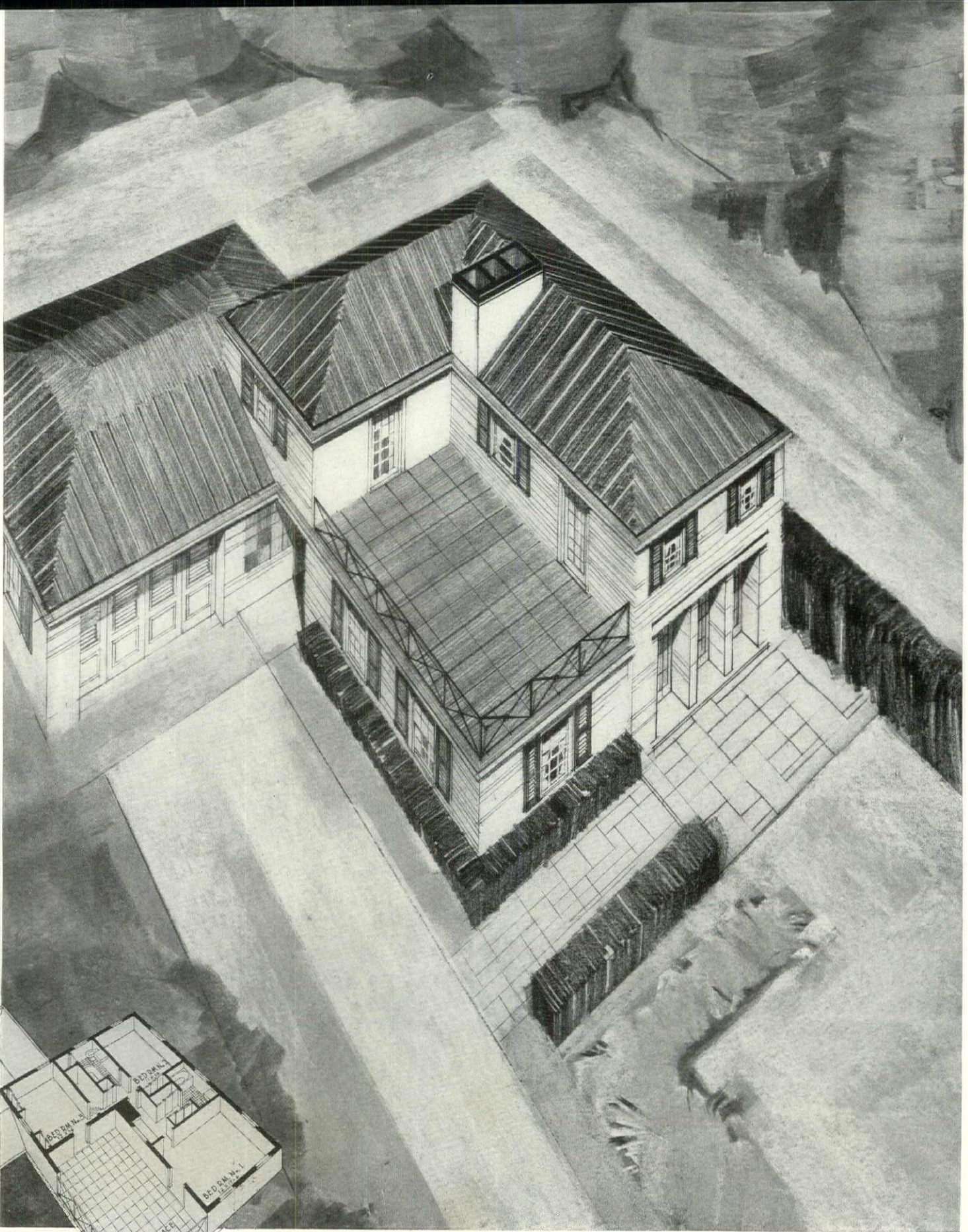
CENTER design by Hampton Shops shows a shaped cornice in tufted gray satin edged with a border of mirrored glass. The luxurious draped curtains are satin matching the valance and faced in shell pink

RIGHT, above, B. Altman & Co. creates a palmette of graduated lengths of half-rounds of natural bamboo. It may either be used alone as trim for the window opening, or, as shown here, with a full curtain of net

EXTREME right, Bello's designs a valance board in lines and scrolls of heavy satin-covered cording. The sleek satin curtains, falling straight to the floor, are edged in the same manner. This severely simple treatment is well adapted to numerous varieties of rooms and schemes

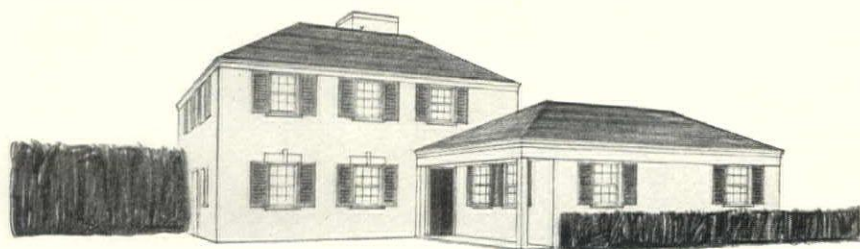
DESIGN at right, by Hobe Erwin, makes telling use of deep points, braided and trimmed with tassels and frogs. The material employed is a ribbed mohair. The soutache braid and trimming can be a contrasting color, or of a much lighter value of the color of the hangings





THE REGENCY INFLUENCE

To illustrate the fundamental importance of a sound, well organized plan, House & Garden engaged architects Allmon Fordyce and William I. Hamby to design a New American home based on the average reader's requirements. Four architectural interpretations of the same plan are offered, the solution on this page being inspired by the quiet dignity of Regency design. The house contains 30,000 cubic feet, which, at forty cents a cubic foot, would bring the cost of building to \$12,000. To find the approximate cost if built in your locality, consult your local architect or contractor. Working drawings and specifications have been drawn up, and they may be procured from architects Fordyce and Hamby.



If you're planning to build

READ THIS ANALYSIS OF THE PLANS OF OUR FOUR NEW AMERICAN HOMES

IT MIGHT be stated as an axiom that a house is no better than its plan. No matter how attractive in appearance the house may be, no matter how charming the architectural and decorative treatment, if the plan is inadequate or poorly organized, the house must be inherently unsatisfactory. And the weaknesses of the plan will continue to make themselves felt until they are corrected—if, indeed, they can be corrected, once the house is built.

What constitutes a good plan? What are the factors which ought to be considered when drawing the plans for a house; and what should be looked for, in a plan, to see if these conditions have been met?

The answers to these questions, which we submit in this article, result from a conscious and thorough effort on the part of *HOUSE & GARDEN* to consider the problem entirely in the light of contemporary needs and contemporary family life. First, we conferred with the distinguished architects and designers, Allmon Fordyce and William I. Hamby, whose reputation for original research in contemporary planning is well known in the architectural field, and asked them to design a house which should be moderate in cost yet planned to meet squarely the conditions commonly imposed by the requirements and activities of the average contemporary family. Then, as a check on their research, we conducted our own independent survey by sending out five hundred questionnaires to those of our readers who had indicated to us that they were building, or about to build, new homes. We asked them what kind of house they liked, what kind of plan. We asked them to tell us how many and what kind of rooms they wanted and how they would use them. We tried to get a picture of how some of our active, up-to-date readers lived, in order to check their needs against the house we were having planned. Their full and enthusiastic responses have been of enormous help to us and to the architects, and we shall have occasion to quote some of our readers' observations in this article.

But first let's turn to the architects for an expression of their basic ideas on planning a house. It should be helpful to anyone considering building a home to find out how a skillful

and experienced architect approaches the problem of evolving a well-organized, adequate, and attractive plan.

"The important consideration in house design," say architects Fordyce and Hamby, "is a thorough and clear understanding of household requirements—that is, the requirements of the individual family who will occupy the house. Given this, the architect has a real, factual basis for evolving his plan. And planning is of the utmost importance. Aside from materials and construction, which are really technical problems, the basic pattern for the house is its plan; and the basic inspiration for the plan should always be the daily life of the family itself.

"We approach our job of planning, therefore, on this basis: the family works, plays, eats, sleeps; the family's activities are as diverse as are the ages and interests of its members. There will be guests for cocktails, for dinners, for games, for the week-end, for small and large gatherings. The changing seasons will alter somewhat the family's mode of living. But under all circumstances and all conditions the house must adapt itself readily to all requirements, providing quiet and seclusion where it is desired, adequate space when guests are entertained, warmth in winter, cool air in summer, and always economy—economy of cost, footsteps, operation and maintenance. The modern way of living requires that a home shall be no larger than normal needs dictate, yet shall have such flexibility inherent in the plan as will enable it to meet, as comfortably as possible, the occasional extraordinary demands.

"So far as architectural style—the appearance of the house—is concerned, the taste and predilections of the individual have certainly to be considered. All this attempt to sell modern architecture is futile. When the design of a house is a true expression of the needs, the comfort, the

activities of a modern family, then that house is in the real sense modern regardless of architectural style. The honest use of different materials and construction methods inevitably leads to characteristic differences in appearance."

This expression from the architects, defining a good house as a true expression of what is required of it, appears to be very

Not an architectural exercise but four actual "New American Homes" for which working drawings and specifications have been prepared. The designs and plans pictured and analyzed in this article are based on a questionnaire sent to 500 readers and on previous planning studies conducted by the architects

much in line with our readers' point of view as reflected in the responses to our questionnaire. "My house," says one reader, "is about 30 years old and there is an appalling waste of space in it, such as a too large dining room, useless hallways, bathroom too large, windows badly located, etc., etc." Another says, "I don't want any waste space in the house; I want plenty of light and ventilation." The great majority found their closet and storage space inadequate and poorly designed. We noted a very decided trend towards a second living room, such as a study or library, on the first floor. Many of our readers, we found, avail themselves of the waste space in their basement by having a game room or hobby room there, but said emphatically that, if it were possible at no greater cost, they would prefer to carry on these activities in the light and air of the first floor.

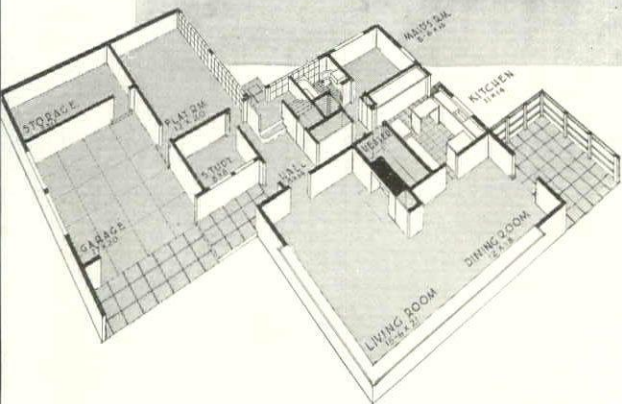
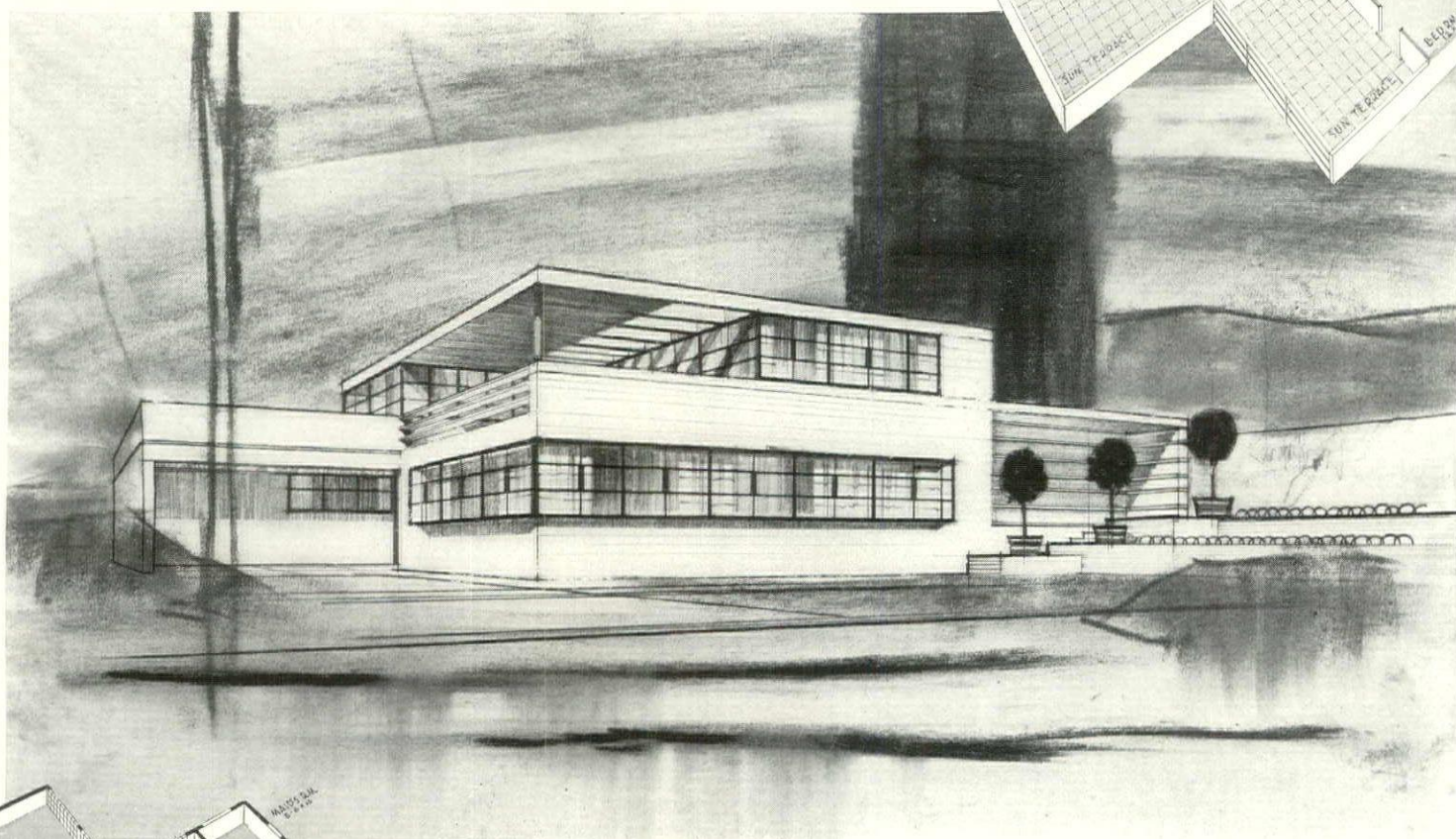
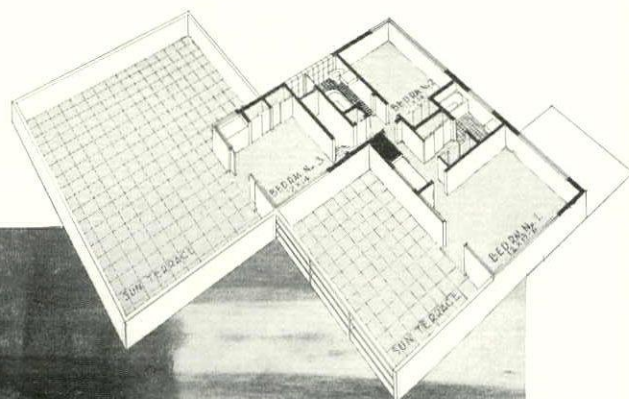
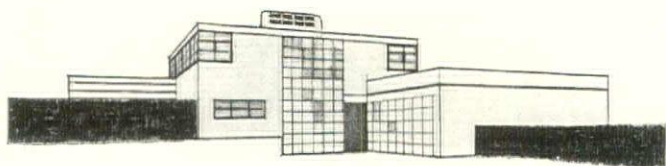
These and innumerable other observations poured in on us, all tending to support our architects in their contention that as the conditions and activities of household life change so must the scheme of the house change, if it is to

offer maximum usefulness, comfort and economy.

So much for the factors involved. Now let's refer to the plans drawn for us by Fordyce and Hamby. These houses were designed not as a criterion of what all houses should be but as a specific solution of the specific needs of an average family of House & Garden readers.

In the first place, to clear up any mystery that might develop, these are not four different plans but one plan with four suggested architectural treatments which could be applied to it with equal success. The slight differences that occur are merely differences in window treatment, terraces, etc., incidental to the development of different wall and roof treatments. In all cases the arrangement of the rooms of the house remains the same, so we can take any plan as typical for the purposes of this discussion.

We shall not repeat here all the pertinent observations made in the captions accompanying our plans. Instead, we shall suggest an answer to our question about what to look for in a plan by dividing this plan into its major components and seeing how they work.



A MODERN EXPRESSION

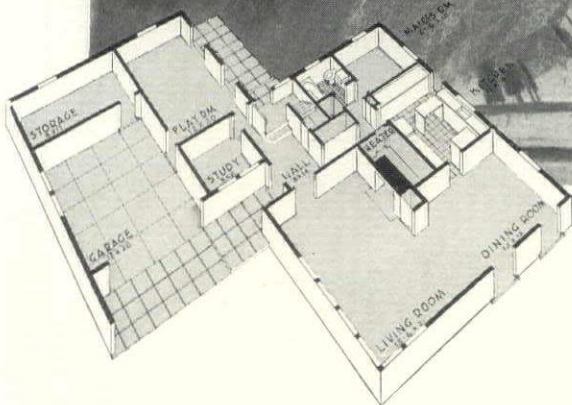
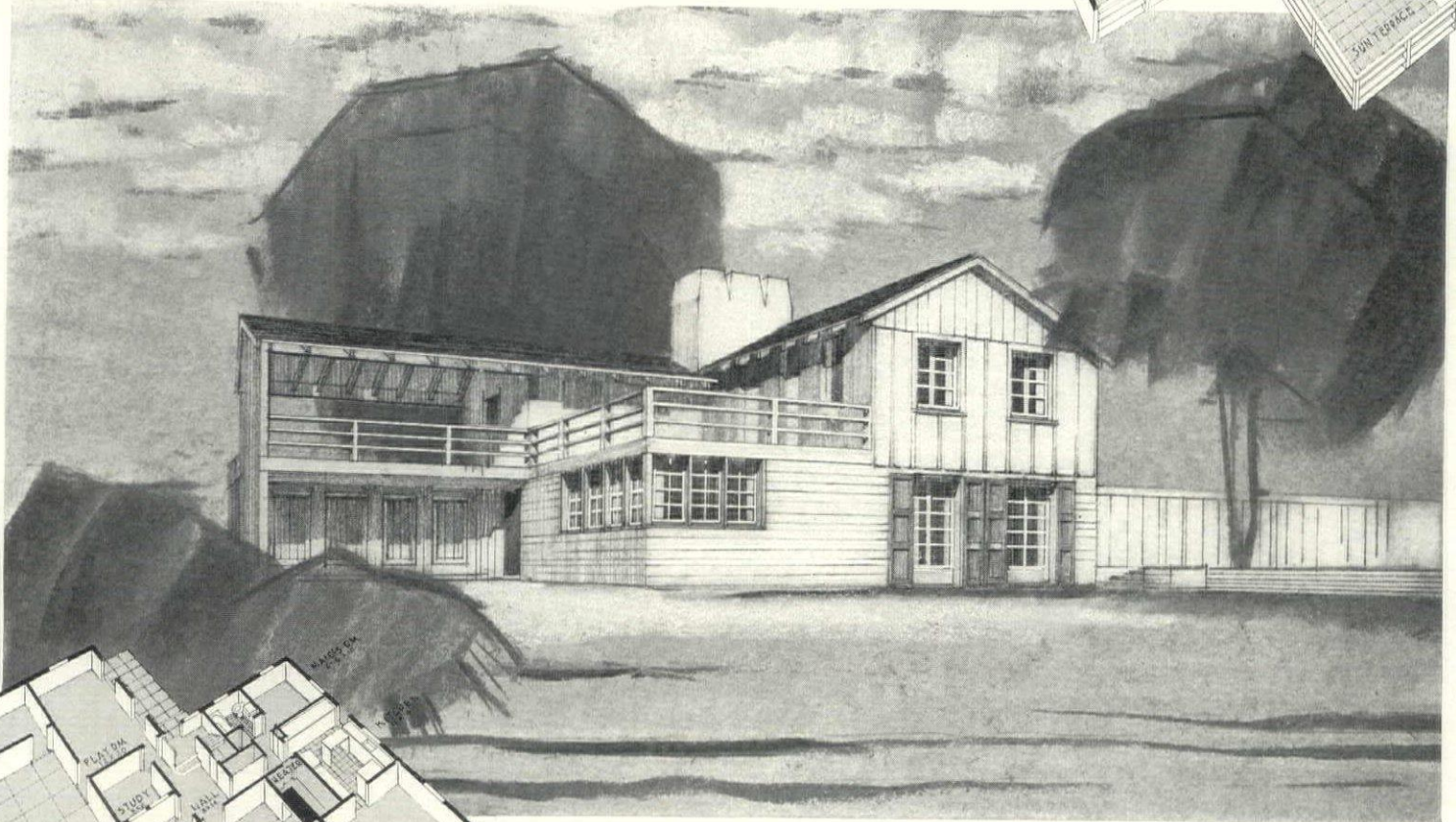
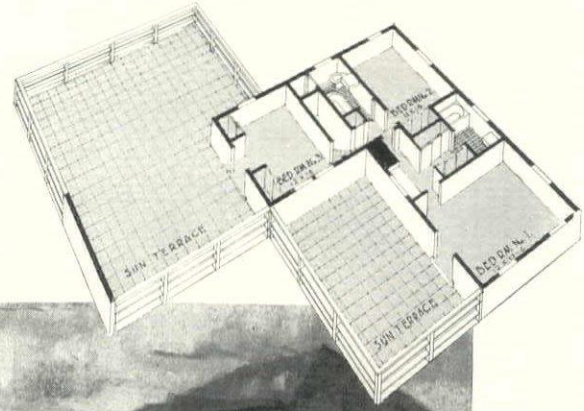
The modern style is perhaps not yet generally accepted, but certain of its advantages may not lightly be set aside. Note especially that modern materials of great durability, less suited to traditional styles, may be used here appropriately and economically. Maximum light and ventilation are other assets. Answering a questionnaire, sent to 500 subscribers, one of

our readers spoke of the need for "a program to break down the general unfavorable reaction to the use of new materials". This house is well adapted to standardized steel frame construction, with walls of concrete or composition, and composition roof. Structural glass brick is used for exterior walls of playroom, staircase and the bathrooms adjacent to the stairs

A WESTERN TYPE

Exceptionally fresh and vigorous are the architectural styles common to the Pacific Coast. This version of our New American Home is directly inspired by that freedom of design and frank use of materials characteristic of work west of the Sierra Nevadas. Note the large second-floor terraces on plan at right, designed to meet the increasing demand

for outdoor areas connected with the upper rooms. The unusually successful second-floor plan offers splendid cross ventilation and a very attractive layout. The master bedroom has closet space and dressing table conveniently placed outside the room. Another bedroom and bath could be added, on the smaller terrace, without greatly disturbing the existing scheme



Briefly, this house, like any house, is composed of three separate, integrated major units—a service unit, a living unit, and a sleeping unit. These have their own separate requirements and must be developed accordingly; but they also relate to one another, and this relationship must be clearly expressed in the plan.

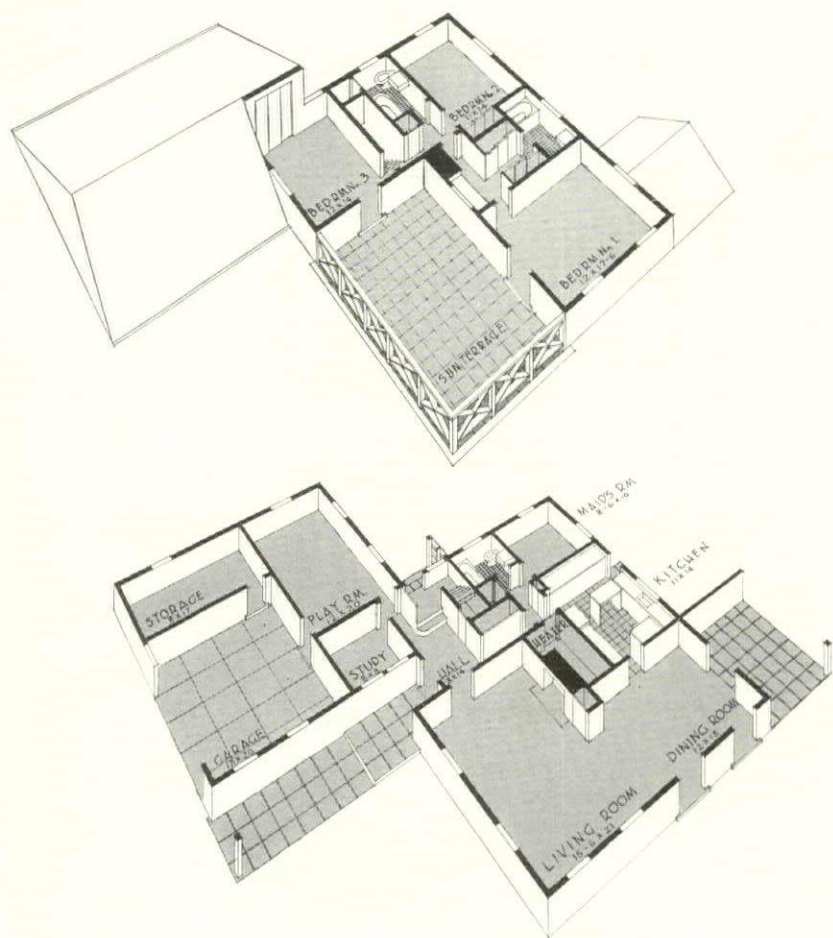
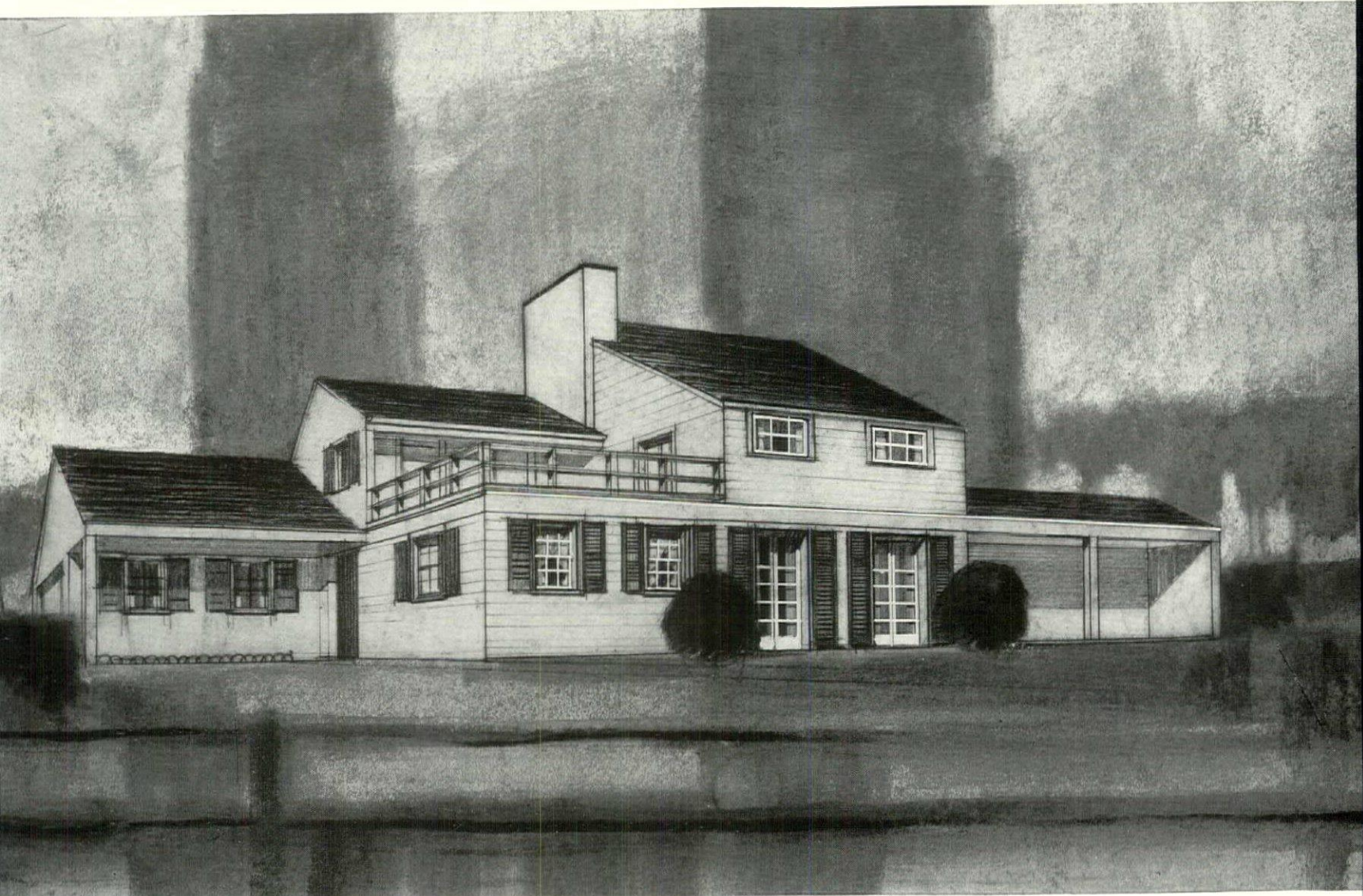
The service unit comprises a kitchen; a laundry next the kitchen; a heater room between kitchen and fireplace, with access from the rear hall; a servant's room and bath; a service entrance. The important points in composing these items into a unit are compactness and efficiency. This is the working area of the house and there should be no waste space, involving waste of time and footsteps. The architect has, however, recognized the possibility that in some cases servants' quarters might not be required on this floor, and the room and bath are therefore adaptable to the requirements of an extra guest room.

The arrangement of the living unit evolves from a quite different need. Comprising dining room, living room, study, playroom and front entrance, the scheme is conditioned by a need for decentralization of the rooms, so that the

varying activities of members of the household may be accommodated without conflicting. Yet this conscious spreading out of the plan must be composed in such a way that two or more of the rooms can be opened up to form a large and attractive area for entertaining. This feature offers the flexibility which is so important in a small house.

The sleeping unit obviously demands quiet, privacy, maximum ventilation, adequate closet space, and a convenient location of bathrooms in relation to bedrooms. That these qualifications have been recognized by our architects is quite obvious from the plan of the second floor. Our readers have been very explicit in their demands for adequate ventilation, so we find every bedroom a corner room, and two of the three boasting three exposures. The great majority of the questionnaires returned to us also showed that an outside area on the second floor—a sun-deck or porch—is a desirable feature.

In addition to these major units, we might list storage—dead storage—as another consideration. So in place of an unorganized space in the basement we find a carefully planned and conveniently accessible space adjacent to the



AN EARLY AMERICAN DESIGN

Not a copy of an old house, but a new house designed in the spirit and tradition of the early architecture of our country. An interesting effect is gained by keeping the roof slopes parallel with one another, by a skilful balancing of the various masses, and by such conventional touches as the window blinds and the small windows of the upper floor. The sun deck, a feature seldom, if ever, considered desirable in Colonial times, here makes itself comfortably at home as a concession to a latter-day urge.

The plan of House & Garden's New American home benefits very noticeably by the omission of a basement. Space for a modern heating and air-conditioning plant is provided between the kitchen and the chimney, with convenient access from the rear hall. The space usually wasted in the basement is brought up to the first floor where it takes the useful form of a study, a large game room and a convenient, well-placed storage room.

garage. This space, together with the garage—which may also be classed as storage—is properly kept remote from the main rooms and yet conveniently near the entrance.

Studying a plan in this way we are in a position to estimate how well it will serve our needs when the plan becomes a building. The broad general scheme, as briefly outlined above, is the first point to consider; then we can come down to all the big and little details which are subject to adjustment and refinement as the plan becomes more and more an expression of our personal needs.

Take for example that portion of our plan which houses the playroom, study, and garage. This section could be modified in a variety of ways without changing its shape or its cubic content. We could plan it for a two-car garage and a larger playroom, or a one-car garage, study, and larger playroom. (Incidentally, the playroom, as planned, is large enough to accommodate a ping-pong table comfortably.) Other uses, suggested for this space by our reader survey, are: a physician's private office; a work-room for the amateur photographer, or other hobbyist; a second living room where older children may entertain their friends. We found a great many readers who stressed the importance of a powder room on the first floor, preferably adjacent to the study. Unquestionably, space for

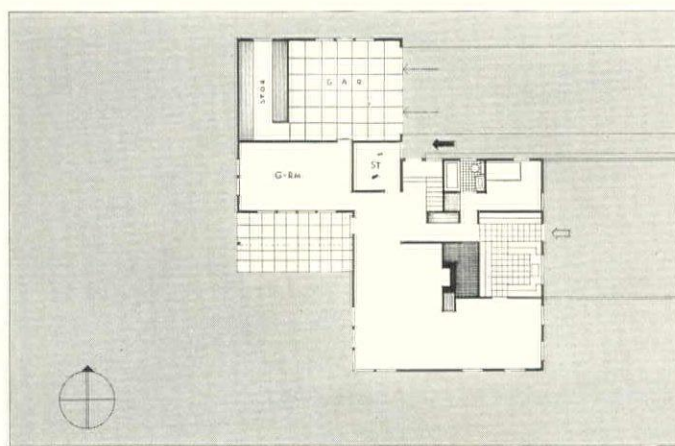
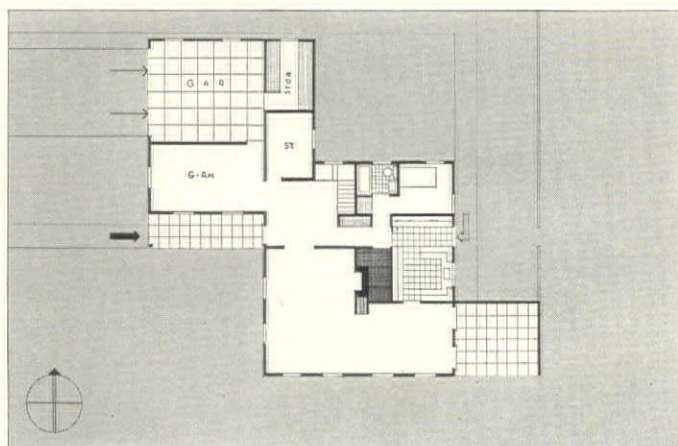
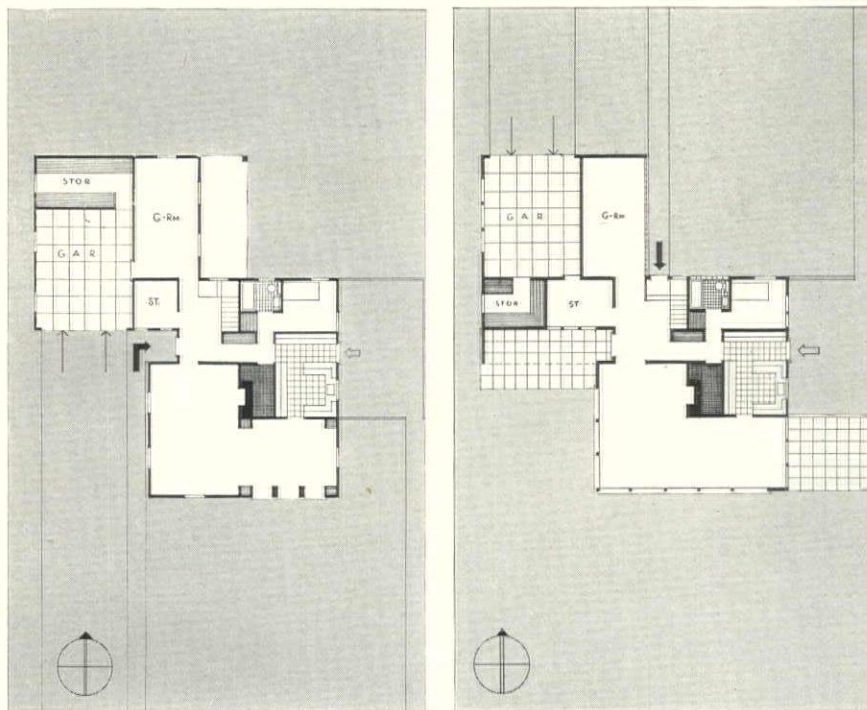
this could be arranged between the study and playroom.

In this article, however, we have not attempted to hold ourselves specifically to the consideration of the houses shown here. We leave much of that to the captions. Our aim has been to suggest a reasonable and logical approach to good planning. Review the steps as we have outlined them—the steps we and our architects followed in developing these houses: First, consult yourself, and list as accurately as possible the facts, the needs, the activities of your household life. Out of that picture, will grow the plan of your house. Then study the plan, looking for compactness and efficiency where they are essential; comfort, flexibility, adequate space where these are important. See if the rooms stand in convenient relationship to one another, see whether the normal activities and movement around the house can be carried on without undue walking, or climbing up and down stairs. See if the space provided is sufficient yet not excessive. Waste space is poor economy in every sense. And check up on the orientation of the house (note below).

In short—when you build a home you want it to be emphatically your own home, ideally suited to your needs, your whims, your way of living. The surest way to get it is to let the scheme of the house develop out of these.

FOUR ORIENTATION STUDIES

IN PLACING a house, with reference to the compass points, we have to consider such important factors as prevailing breeze, perhaps a view, and the pathway of the sun across the sky. Here are shown four studies of our plan in which the main rooms, in each case, face south, toward the bottom of the page. But the garage and front entrance successively face south, north, west and east. Of course, any other point of the compass can be substituted for south. If you wish an eastern exposure for your main rooms, consider the bottom of the page east and your garage and entrance will then face, successively, east, west, south and north. And so on for any given orientation. Any of these schemes are adaptable to any of our designs, or, to put it differently, any of the designs can be oriented as shown here. This easy flexibility is possible because the garage-study-game room unit is a square within which the parts may be shifted without altering the form or position of the total area





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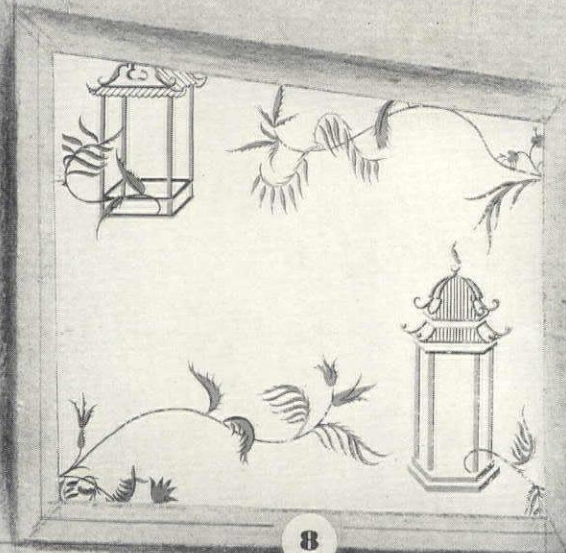
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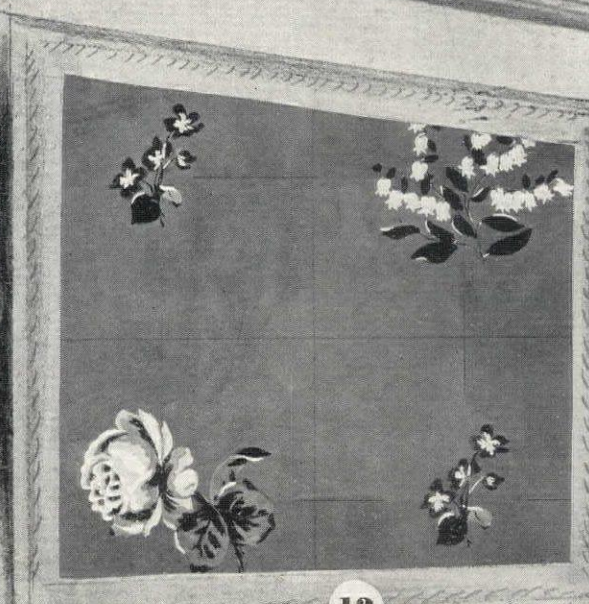
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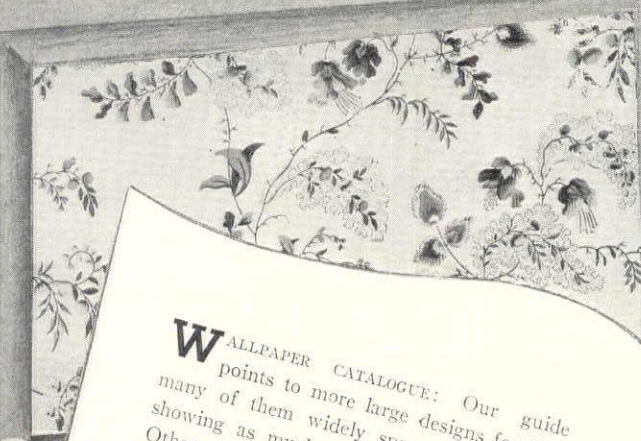
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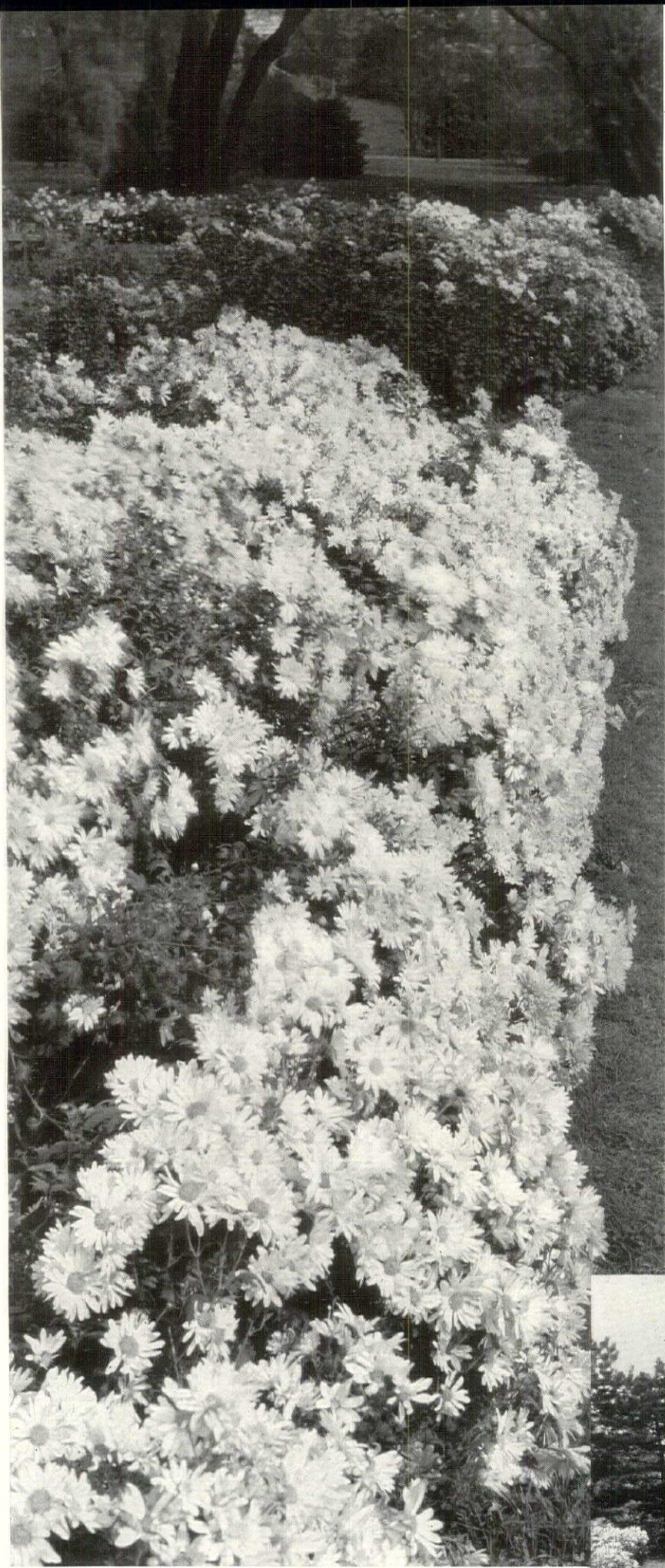
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WALLPAPER CATALOGUE: Our guide points to more large designs for fall, many of them widely spaced and simple, showing as much background as possible. Others reveal a distinct vine-like tracery throughout. The painter in the corner tries to reproduce those new subtle beiges and grays, dusty pastels, blues, browns, and occasional reds. Heated discussions center around many a new and unusual departure in color combination. Museum masterpieces: 1—A Lonegren still life of grayed beige flowers on a deep blue-green ground: Margery Sill Wickware. 2—Margaret Owen's modern representation of purple pink strawberries on deep brown, with blue-green leaves. 3—Imperial (washable wallpapers) paints an unusually large maroon flower on a dusty pink ground, also in turquoise on peach. 4—Theirs too is a striking strawberry portrait, with lifelike colors on pale blue. At Wolf Bros. 5—Tropical touch: cool green leaves on white, from Richard E. Thibaut. 6—White plumes and silver beads interpreted by Emmerich on soft gray: Blauvelt Assoc. 7—The yellow rose is subtly combined with quiet gray and pink: Margaret Owen. 8—Chinese portraits in white with silver accents: Katzenbach & Warren, design from Rebecca Dunphy & Grace Hutchins. 9—This veritable classic shows a pink urn and petunias on deep blue: Richard E. Thibaut. 10—Strahan's 18th Century representation has a fresco quality never before achieved on wallpaper. Soft blue flowers on white: Wm. Gleason Adair. 11—A lovely English vine in clear blues and purple pinks on white: Elsie Sloan Farley. 12—"Simsbury", a historical sketch by Katzenbach & Warren. The dark gray ground harbors yellow, wine, deep rose, and cream: Rebecca Dunphy & Grace Hutchins. 13—Another still life: ripe strawberries, yellowy green and red. Strahan design from Wm. Gleason Adair.





HARRY G. HEALY

AUTUMN GLORY

OF FEW flowers can it be fairly said that they stand head and shoulders above all others that are contemporaries in blossoming. The hardy Chrysanthemum, though, need never doubt its claim to such distinction, for it is as much the king of Autumn flowers as the Tulips and Daffodils are the rulers of Spring. One might say that it is all things to all gardeners, with equal genius playing its rôle in the tiniest dooryard planting and in great borders such as those of the Brooklyn Botanic Garden, where the accompanying photographs were taken.

These outdoor Chrysanthemums come in an immense variety of forms, sizes and colors. In flowering season, they range from late August to hard frost. Give them good soil, sun and a sheltered but well drained situation. Like other Fall flowers, they should be planted in Spring just as growth starts, so that their development shall be unhampered. Water them well in dry weather.



Sheep and Goats

Two of the most amusing and ornamental items for the small place are *Capra hircus* and *Ovis aries*; hardy, beautiful, entertaining, and of the easiest culture. They will also come when you call them.

I am thinking of the goat and the sheep in connection with the city person in the country, whose ownership of animals has been limited to dogs or cats or canaries. He now feels that he need no longer resist the impulse to keep what is commonly known as livestock; not as an undertaking, but merely as a decorative diversion. In his case the horse or cow might be more than he cares to cope with, and as his tastes may not run to rabbits, guinea (or regular) pigs, or poultry, he finds himself in the delightful predicament of having to get a kid and a lamb to keep each other company.

After his selection the care and shelter of these creatures should be his chief consideration; but nothing, no matter how practical, should supersede in importance the appearance of their quarters. Such matters as comfort and convenience cannot be too strongly stressed, but the pleasure of having animals will amount in the end to much less than it otherwise might if their living arrangements are not an attractive element in the layout of the grounds. In the case of the goat and the sheep these arrangements are very moderate, consisting of a simple shelter and enclosure. The shelter can be a lean-to against a stable or garage, or be made a section of any such building; it can be combined with a toolhouse or workshop, or it can of course be an independent structure. It should be large enough to have a stall, six feet square, for each animal, a storage space for hay and grain, and a three-foot passageway along one side. A gate from each pen opens into this passageway, and a small door from each pen opens into the enclosure, which should lie on the south, or sheltered, side of the building.

The size of the enclosure would depend to a certain extent upon the space available. It really shouldn't be smaller than sixteen by thirty, and even then the animals should be allowed outside occasionally, not so much for exercise as for a change of scenery. The enclosure should be extremely well drained, as much for the appearance of the yard as for the good of the animals. The fence should be five feet high, strong, naturally, and styled to its surroundings. One thing about the fence as far as the goat is concerned. She will not try to leap a five-foot barrier from the ground unless she is desperately anxious to get out. But if there should be a box or a branch or any possible intermediate foothold onto which in her playfulness she can bounce and bound her way over, there is a chance that she might try it. Goats are great leapers, and a clever one in an effort to get over a



by Richard Pratt

high fence will often, in lieu of anything else, make use of another goat's back as a kind of bounding block. A sheep will not in this connection require any particular precautions, except that she might be used as a bounding block.

A sheep is an excellent grazer and can do a neat, close-cropped job on the lawn. A goat, on the other hand, is more interested in nibbling the leaves from underbrush, going in for grass in only the most half-hearted fashion. On the small place, therefore, a goat, when it is allowed outside its enclosure, should either be tethered or closely watched in order to keep it from doing damage to low-growing trees and shrubbery. A sheep, with a little supervision and training, can be allowed the freedom of the lawn. Both animals should be guarded against the possibility of attacks from dogs.

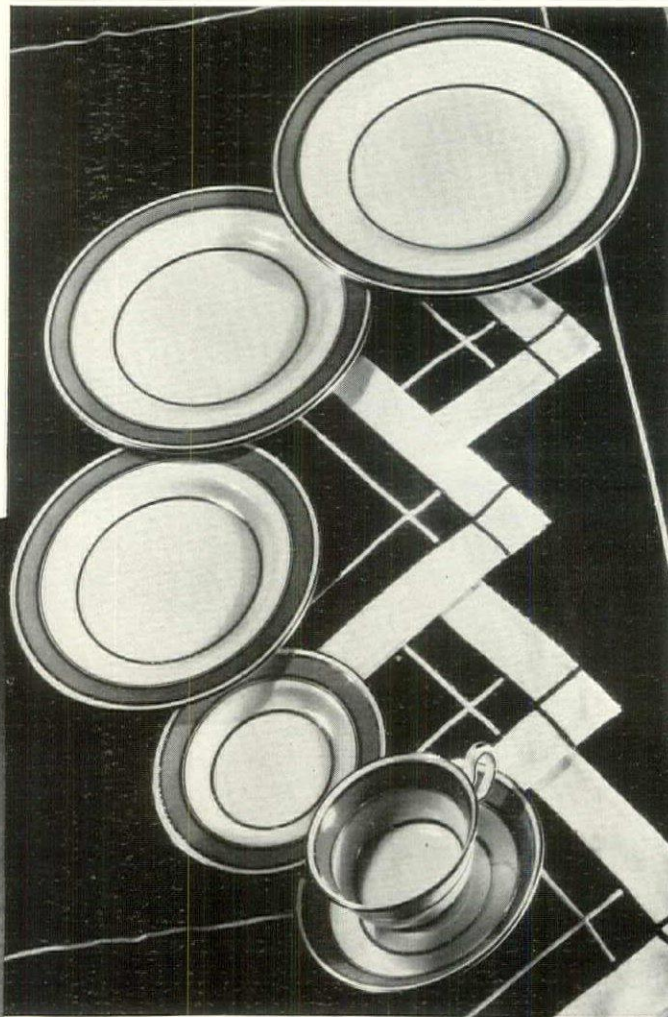
I will return to the care and the quarters of the goat and sheep but, having given a sketchy notion of their homelife as pets on the small place, I would like to interrupt with a brief consideration of their selection with regard to age, sex, type and breed. These matters have of course a different importance for the person who is going to keep a few animals for pleasure than they have for the person who hopes to create with them a profitable enterprise, just as in each case certain details of care and upkeep would be quite different. Here we are concerned with them as attractive pets and with their quarters as a decorative part of the architectural and landscape scheme of the place. And the choice of the animals will be discussed from this point of view.

The five principal breeds of goats in this country are the Nubian, Alpine, Saanen, Toggenburg and Angora. The Angora is raised for its fleece, called mohair, with which it is draped in a white (Continued on page 89)



TEA IN A GARDEN

A fair and warm September afternoon makes it possible to place the tea table under the great tree at the bottom of the garden. The furniture and appointments are smart and gay, sharply defined and colorful. The sterling tea service is Lunt Silversmiths' Modern Classic. With it is their newest flatware pattern, "Chased Classic". Both from Brand-Chatillon. Furniture is from R. H. Macy & Co.

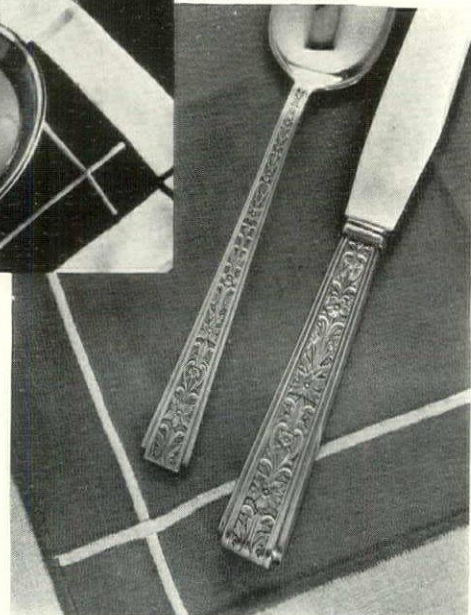


China and linen are strikingly simple. Wedgwood's pattern comes in various colors: Wm. H. Plummer & Co. Mosse's linen has scarlet centers with cream edges



Glasses, gaily decorated with geometric devices in brilliant red and white, are chosen for long drinks. Tumblers come in the same design: Wm. H. Plummer & Co.

HAROLD HALIDAY COSTAIN



Sterling silver flatware is Lunt Silversmiths' new Chased Classic pattern. The raised center panel is chased with a decorative floral pattern: Brand-Chatillon



COLOR DECKS THE TEA TABLE IN A GARDEN SPLASHED WITH SEPTEMBER SUNSHINE

Maryland Rooms



David Payne, House & Garden's wandering room portraitist, returned from Washington with a bulging portfolio, from which we selected these four studies of interiors. The first is a boy's room at "Cremona", on the Patuxent at Oraville, St. Mary's County, Maryland, with pine beams and woodwork and plaster walls.

In this same house is a room for the men of the family. Originally the kitchen, it still retains its pine beams and waxed brick walls and floor. Furniture is covered in cotton and linen. The colors are keyed to the coppers, hennas and yellows of harvest.





At "Cremona" is also this Georgian bedroom, with its soft blue walls and curtains of blue and cream flowery antique chintz. Venetian blinds are pale blue inside and white outside, giving a soft light. A distinguished four-poster and an original Chippendale sofa are among the furnishings. Schuyler & Lounsbery, decorators.

The living room in the home of Mrs. James Clement Dunn is furnished with French pieces set against an interesting dull blue wall. Two round-topped niches are backed with mirrors and hold, on their glass shelves, a collection of rare Chinese objets d'art.



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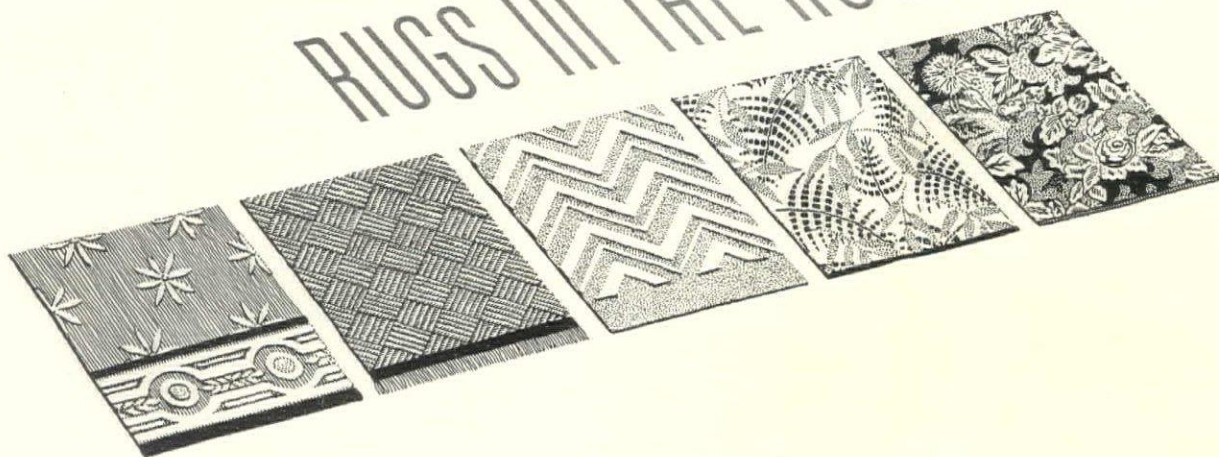
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EVERYTHING'S TEXTURE

RUGS IN THE ROUGH



TEXTURE is still tops in rugs and carpets. And whether your room is modern, 18th Century or a clever mixture of old and new, you'll walk on a rough-surfaced rug and like it. For the latest floor coverings stress texture for every type of interior. There's also a flock of new ideas in both color and design—more and better colors—patterns varied enough to satisfy every decorative urge. Here are the highlights:

Texture. All manner of ingenious weaving tricks to create a rough hand-loomed look. Most luxurious are hand-carved rugs, with patterns actually sculptured out of the pile. With these you can have a really individual floor covering, as any design and color combination can be carried out. Newest in this type is a hand-tufted rug with the design cut in intaglio effect. Here again any form of decoration is possible. While definitely modern in treatment, these soft, deep-piled rugs are smart notes with 18th Century furniture, giving a fresh new look to the entire room. Opposite are three rugs of this kind. Number 1 shows a carved design of big scrolls. Equally effective is number 9 with a delicate leaf border. Number 5 is more dramatic—sculptured dark brown leaves on a white ground.

Depth and texture are also achieved by cut and uncut pile, by all manner of shaggy and looped surfaces, tweed effects and heavy twist weaves that produce a durable, pebbled surface. Among the deep-piled effects are some gay rugs called "Softop" in which the pattern is formed by thick tufting combined with flat yarn. Number 4 opposite is a rug of this type inspired by a Swedish design. Also highly textured is a carpet called "Looptuft"—an all-over rough effect combining two heights of looped pile that looks for all the world like knitting. This is number 6 opposite and

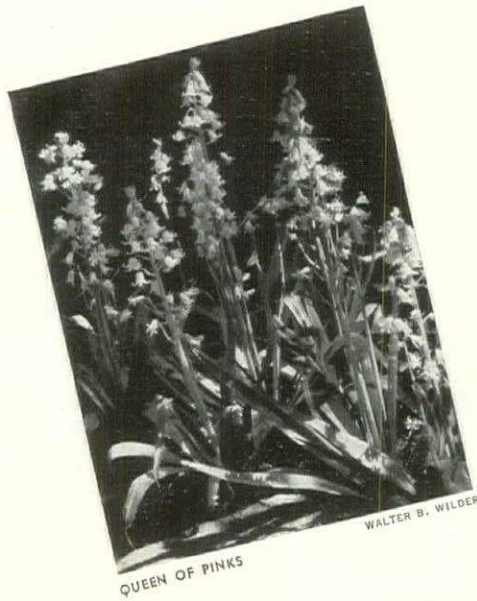
with it you can have the effect of a plain-tone floor plus the added interest of texture. It comes in many colors of which we liked champagne the best. Another textured carpet that harmonizes splendidly with today's decorating is "Donegal", its heavy twist construction giving a pleasantly rugged look. The latest color in this is a cool silver.

Color. Very encouraging is the number of good colors in both textured weaves and plain broadloom. In general, colors are grayed and softened. New notes are Umbrian blue—the misty violet shade of the hills around Perugia—flotilla—a deep, dark blue—glacier blue, aquamarine, chamois, clay-beige, champagne, Bermuda sand, Dubonnet, mauve, almond green, canary and walnut. Brown and all shades of tan are still the favorites, with blues running a close second. Reds are returning, greens are grayed and softened, peach tones have a brownish cast.

Design. Modern patterns predominate. These are mostly restrained geometric effects—dots, stripes, lattices, chevrons, blocks and checks. Outstanding is a design by Modernage—chenille with chocolate ground and center block design in brown, beige, coral and yellow. This firm specializes in this type of rug, using the idea of a plain carpet with superimposed abstract designs combining the colors of the room.

Sketched above are five new patterns you should know about. Starting at left is Firth's Decrotuft—chenille, hand-sculptured in any design and color. Lord & Taylor. Next, Mohawk's lattice effect in dark green flecked in rust: Altman's. The chevron is a Klearflax hand-tufted carpeting from Wanamaker's. Next, "Fernshadow", Karagheusian's charming pattern in café-au-lait and brown: Altman's. Last. Bigelow's Victorian design, brown and beige, with touches of magenta; Stern's.

Look opposite at the latest bright ideas in textured floor coverings. 1. White hand-tufted rug, sculptured scroll design: V'Soske Shops. 2. Bigelow's very usable brown and beige checked rug: Altman's. 3. An Alexander Smith design, tan-brown ground flecked in rust to give tweed effect: Sloane. 4. "Softop", white hand-made rug with pattern formed by tufting and flat yarn: McMillen. 5. White tufted rug, carved leaf design in brown: V'Soske Shops. 6. "Looptuft", decorative texture formed by loops in two levels—a Bigelow pattern from Altman's. 7. "Hill-N-Dale", Masland's effective ridged rug: Sloane. 8. Hand-tufted rug with bright blue design on white: McMillen. 9. High-pile broadloom, delicate carved leaf border: Elsie Cobb Wilson. 10. Karagheusian's modernized chevron pattern in subtle beiges and browns: Altman's. 11. Brown carpeting with beige bamboo design for your 18th Century schemes: Tate & Hall



QUEEN OF PINKS

WALTER B. WILDER



S. BIFOLIA ALBA



S. SIBIRICA TAURICA

SPRING SCILLAS

by Louise B. Wilder



SCILLA SIBIRICA

GARDENERS are ever on the lookout for new materials with which to create charming pictures in their gardens, or seeking to devise ways to make use of old materials so as to create novel effects. The wise gardener carries with him always a small note book in which he may set down, before fresh impressions have erased them from his memory, pleasing associations of plants seen in other gardens, or suggested by chance foregatherings in his own, or read of. When planting time comes he will turn to it many times with a thankful heart.

Such a note book is before me now and some of its notes in regard to Scillas have already been carried out, others are in immediate prospect. For

Scillas, be it known, are among the most usable of garden materials, though they are far from being given a chance in most gardens to demonstrate their versatility.

Of course they are not new. Many of them have been enjoyed for centuries. One, *Scilla nonscripta* (*S. festalis*, *S. nutans*), is a common British wildflower. All who have known a spring in rural England have seen it filling woodland hollows with a soft mist of color, as well as lavishly used in gardens.

There are some eighty known species of *Scilla*. They are found in many parts of Europe, in temperate Asia in the more mountainous sections, and in the mountains of tropical Africa, but comparatively few species are grown in gardens, and not all are hardy. Of the hardy kinds that are available it may be said with emphasis that there are few more satisfactory bulbous plants for use on a wide scale, few that with such confidence may be left to themselves to increase and create certain beauty once they are planted. They are scarcely fussy as to soil and situation, accepting sun or shade, reasonably dry or moist ground with equal equanimity, and they will flower in shade so dense that almost any other plant is discouraged and gives up the struggle. Moreover they increase so generously that starting with a handful one soon has two handfuls and so is soon on the road to undreamed

wealth. But the small Onion-like seedlings must be watched for and protected and never rooted out in an excess of orderly zeal.

The flowers are either bell-shaped or starry, usually the former, and they come in many tones of blue and lavender, also white, pale and deep pink and rose. The season covered by the different kinds is a long one, beginning with the Snowdrops and lasting through the May Tulips, and beginning again in late August and carrying on through September. Now is the time to order them so that their gentle beauty may be incorporated without delay in our garden's scheme of decoration.

About the first week in March the small burnished red noses of *Scilla bifolia* make their appearance above ground. This is the Two-leaved Squill said to be found in shaded groves in parts of Central Europe. The noses soon split to form the two leaves and between them arises the reddish, rather flexuous stem, some three inches high, strung with starry flowers of a somewhat slaty blue, or creamy white, or more rarely a rose-pink. These are modest flowers but quite telling when used in the rock garden about the skirts of the small shrubs, or massed in greater numbers along half shaded paths. Because of the inclement season at which it elects to bloom sheltered situations are the best for it.

Much more showy and flowering only about a fortnight later is the well known Siberian Squill, *Scilla sibirica*. This is the bluest of all spring flowers; perhaps only certain Gentians compete with it in point of blueness at any season. And it is one of the most useful and accommodating of its race.

Scilla sibirica looks a little like a *Chionodoxa*. Both are richly blue yet they should not be planted together for their individual hues, while not differing greatly, are curiously antagonistic, sufficiently so to be disturbing to the fastidious eye. The Siberian Squill is a brilliant flower but for all the power of its splendid color it needs a complimentary hue or white to bring out its strength—a fleet of white Crocuses, say, or a bush of *Magnolia stellata* or Forsythia. A love- (Continued on page 95)

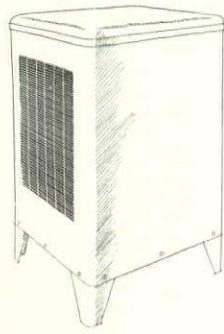


ANTON BRUEHL

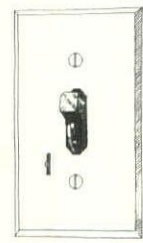
PITCHERS with many purposes: Top row, left: A Hepplewhite water pitcher that also serves as a Martini mixer: Reed and Barton. Next, Watson's Early American creamer which can be used for dessert sauces: Brand Chatillon. At right is a simple cream jug designed by Alvin, from Wanamaker. Second row left, Lunt Silversmiths' "American Directoire" makes a comely syrup jug: Ovington. Arrange flowers in the lovely water pitcher next: a Georgian design by Gorham. At the end is a cereal pitcher: International Silver Co. Towle's unusual shaped creamer begins the bottom row: Lambert Bros., then comes a Colonial cream pitcher to fill with tiny flowers on a breakfast tray: Wallace motif from Wanamaker. Last, F. W. Smith's Georgian design, good for water or iced drinks: Udall & Ballou

Pretty Pitchers

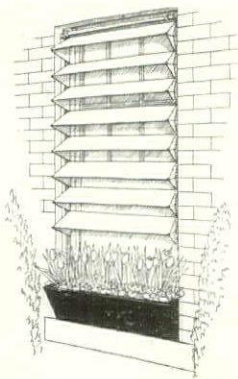
MODERN MECHANICS



HEAT SPREAD in the "living zone" is the theory of this automatically controlled "floor-flo" gas heater which, by means of a fan, forces heated air through the grille in the front and down along the floor level. Trane



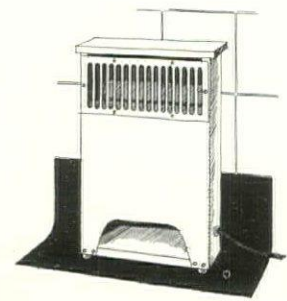
WHICH SWITCH must you turn out before you get into bed? If it's on the wall you will appreciate the convenience of this "mark-time" switch which will not permit the lights to go out until you're safely in bed. Rhodes



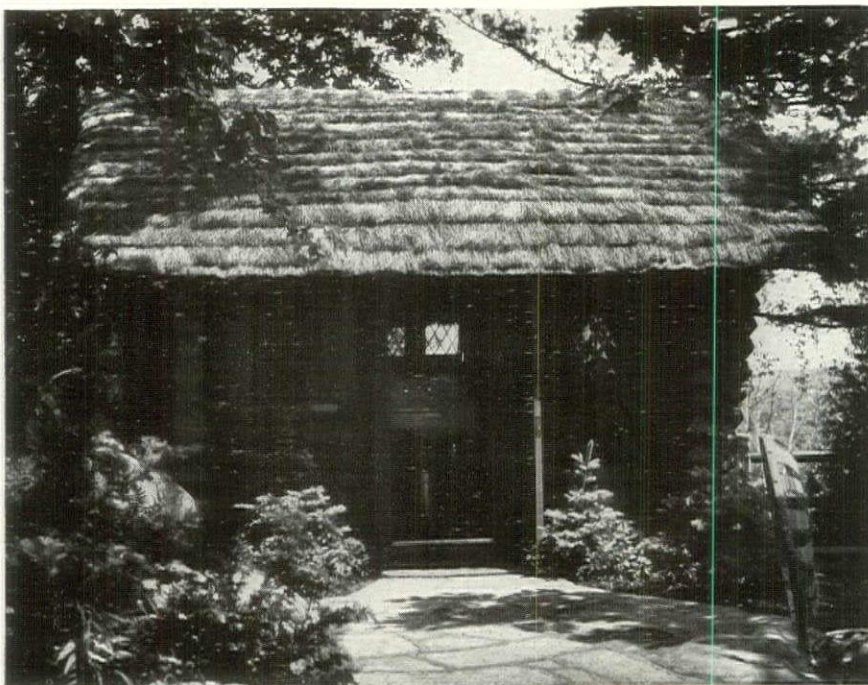
COPPER AWNINGS permanently installed and adjustable like Venetian blinds are said to be meeting with a good reception particularly in the air conditioning field where heat passage is a serious problem. Bruns



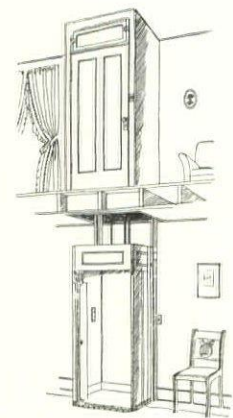
BLACK BEAUTY is the well-chosen name for this newly designed gas range. It includes among its desirable features a lever on the side to slide oven racks without burning fingers. Monel tops cover the burners. Estate



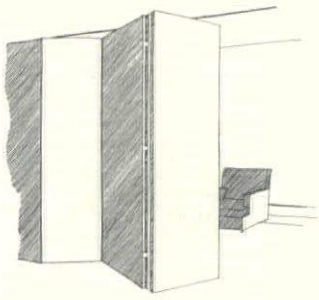
HEAT BY WIRE. This new electric convection heater, utilizing the natural rise of warm air for circulation, is a $\frac{3}{4}$ kw. unit and measures $4\frac{1}{2}$ " wide, $9\frac{1}{2}$ " long and 16" high. Available in a variety of finishes. Electric Air Heater



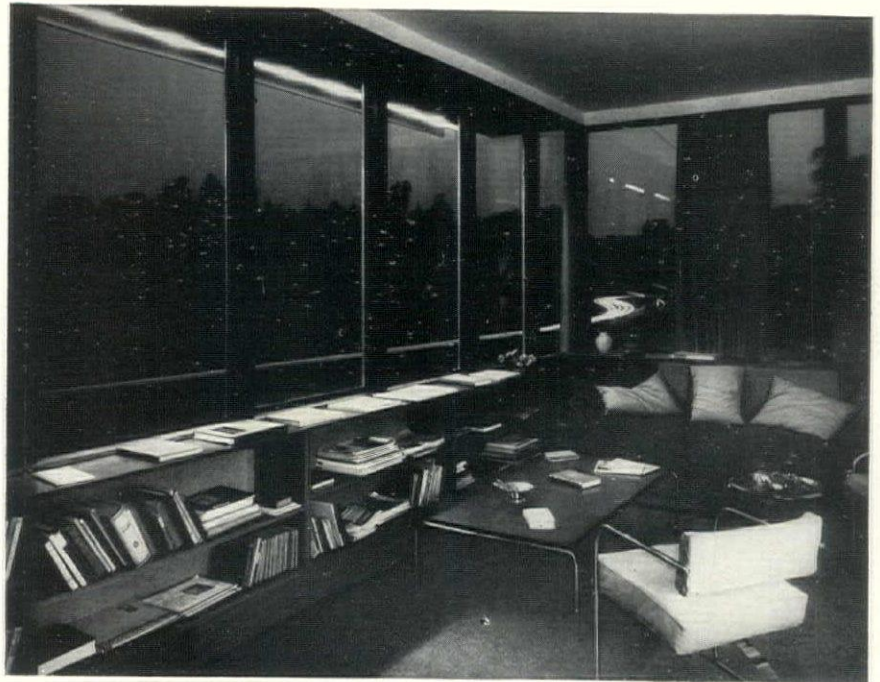
THAT THATCH on the roof of the attractive garden house shown above is a new type combining old-fashioned charm with modern practicality. It is proof against rot and vermin, will not carry a spark, has an extremely good insulating factor and is economical. Thatched Roof Co.



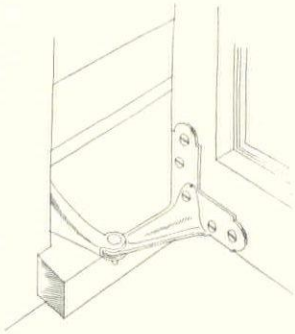
GET A LIFT urge the cigarette advertisements. An elevator in your home is always a source of satisfaction. It is practically a necessity for old people or invalids and may be easily installed in existing houses. Shepard



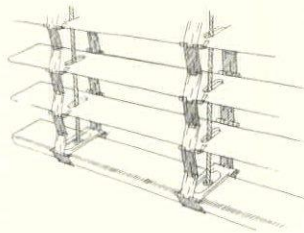
MANY READERS, in a recent questionnaire (see page 57) showed a preference for the modern "open-type" floor plan in which rooms may be separated by folding partitions such as these above. Richards-Wilcox



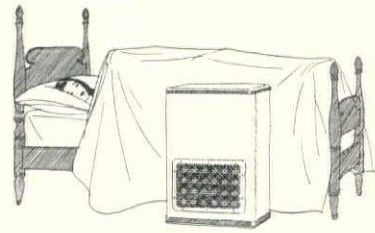
TUBULAR LIGHTS under the eaves of this California Research House (shown in Section II of this issue) eliminate the reflection of interior lights on the windows and permit a clear, unbroken view from the inside at night. Interior reading lamps are also used for illumination. Neutra



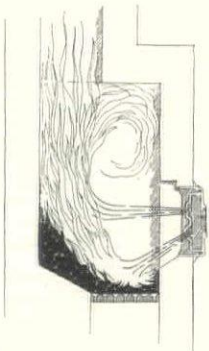
NEW HINGES for wood casement windows extend the sash four inches away from the frame and permit the outside surface to be easily cleaned from the inside. They also improve ventilation. Casement Hardware Co.



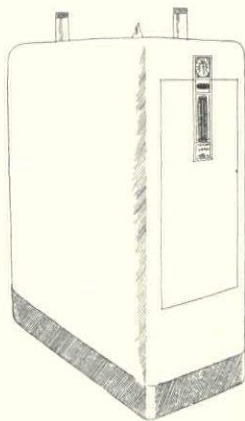
METAL TAPES for Venetian blinds are a new note in decoration. They have the advantage of durability and ease of cleaning and may be had in many colors as well as in natural "modern" metallic finishes. Gould Mersereau



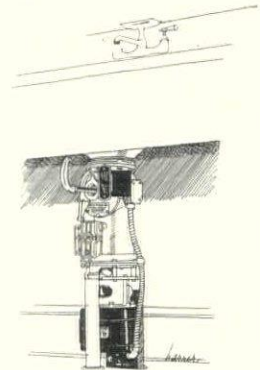
HAY FEVER sufferers find relief in these "coolrest canopies" which cool and dehumidify the air under the canopy. They may be drawn over the head and are said to reduce by 87.82% the pollen in the air. Crosley



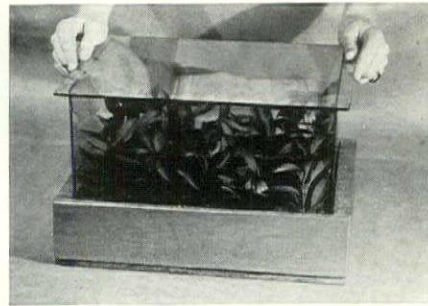
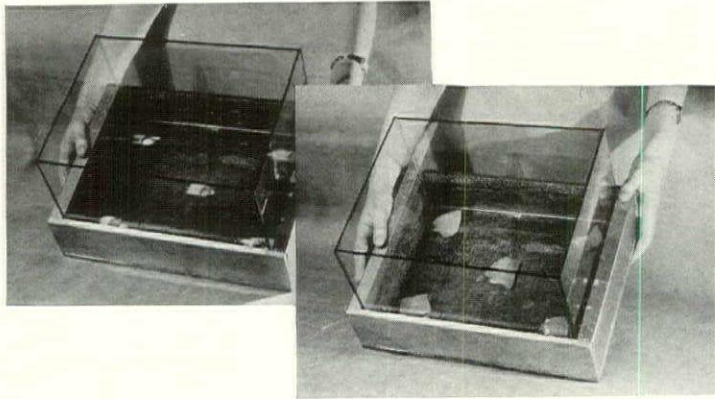
AIR TORCH incineration insures complete combustion by the directional introduction of air at a comparatively high velocity impinging on the burning mass, as you would blow a fire or burn a blow-torch. Kerner



GUSTAV JENSEN, noted modernist, recently completed the design of this new boiler and it is as efficient as it is attractive. It cuts fuel bills because it is constructed so that it heats quickly, cools slowly. Waterfilm

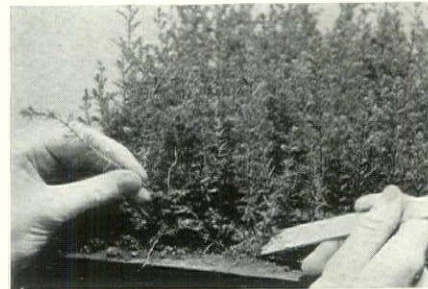


MACERATION is the best thing for your garbage if you want to dispose of it without fuss. A "disposal unit" under your kitchen sink will pulp and carry away everything from crumbs to meat bones. General Electric



ACTIVITIES FOR GARDENERS FOR SEPTEMBER

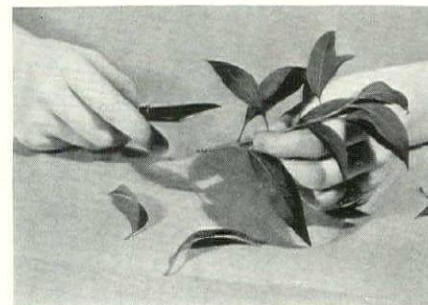
RIGHT now is Iris planting time, so do not delay any plans of this sort you may have. By carrying them out at once you will provide the rhizomes with opportunity to re-establish their roots before cold weather. Evergreens, too, can be removed if provided with good root balls and kept thoroughly watered until the ground freezes hard. If they are sizable, stake them with guy wires in three directions against wind damage.



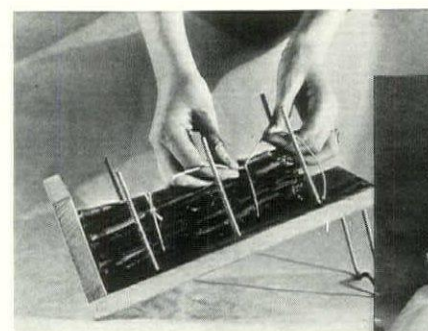
APPLS, Pears, Peaches, Grapes—in fact all kinds of fruit now in season—should be gathered in such a way that the twigs or spurs from which they grow are not injured. Frequently these bases will be the source of next year's blossoms as well as this year's, so they must not be injured. Grape clusters are best removed with a knife or clippers.



PLANTS of various kinds for winter use in the greenhouse or dwelling may be specially fed now to stimulate growth, but it is not advisable to try any such method on the outdoor trees, shrubs and woody vines. The objection to feeding such subjects as late in the season as this is that the extra stimulation may lead to the production of considerable new growth which will not have time to ripen sufficiently to withstand the cold Winter weather. The result would be killing back and harm to the plant.



MANY late Summer- and Fall-blossoming flowers, and certain of the vegetables like Tomatoes and Eggplants, can have their season prolonged if provision is made to protect them at night from the first frost which is likely to arrive toward the end of September. Usually this cold snap is of brief duration and is followed by two or three frostless weeks. Cheesecloth, or even newspapers, supported on stakes will suffice.



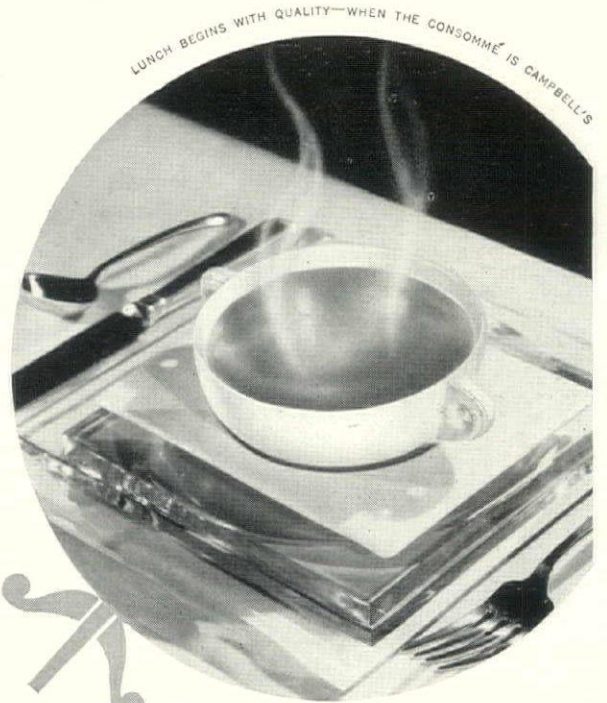
Explanation of the photographs

FROM top to bottom: Small glass case for rooting cuttings; notice the holes in the bottom for drainage. • The same case, with pieces of broken crock to prevent the clogging of holes. • When filled with cuttings, the closed case is kept from direct sunlight. • A flat of seedling Cypress, sown in February and photographed in October. • In making a softwood cutting of Forsythia the cut is made just below a node or leaf joint. • Removing lower leaves from a softwood Forsythia cutting. • Hardwood cuttings are bundled and tied before being stored for callousing. • A rooted piece-leaf cutting of Sansevieria; the new shoot lacks the parent stripe. • Brooklyn Botanic Garden





QUAINT CHINA FOR A PARTY SOUP, CAMPBELL'S CREAM OF MUSHROOM



LUNCH BEGINS WITH QUALITY—WHEN THE CONSOMMÉ IS CAMPBELL'S

TABLES for LUNCHEON

Y

OU plan a luncheon. You consider a soup to serve. You want it to balance nicely with the rest of the menu, and yet to have winning ways of its own—savor and charm to make your luncheon a success.

And here are three just such soups.

First, **Asparagus Soup** that becomes a very party-ish cream soup by the adding of milk (instead of water). Those deft Campbell's Soup chefs make it of asparagus watchfully chosen for its tender green deliciousness. They add fine table butter to make it rich, and dainty asparagus tips for appetite bait. And if you haven't enjoyed it lately, do!

Consommé that subtly whets the appetite. A consommé that Campbell's simmer slowly from choice beef and adroitly savor with carrots, celery, parsley, and delicate seasonings. Auspicious beginning for your luncheon, served jellied, or steaming hot.

Cream of Mushroom. Just that. Cream that's *honestly so thick it will hardly pour*. And blended into it the rare fine flavor of mushrooms, fresh and young. Then, for good measure, mushroom slices by way of garnishment. Women do say that no other cream of mushroom soup before was ever quite so good as this of Campbell's.



AN INFORMAL TABLE WITH PEASANT POTTERY—AND CAMPBELL'S ASPARAGUS SOUP

Campbell's



Perennial Smartness



Trim, slim, and beautifully finished, Columbia Residential Blinds are the last word in window smartness . . . and they're just as enduring as they are smart. We use only straight-grained woods . . . we use only the best tapes because they outwear any other tapes made . . . we manufacture our enamel right in our own plants. Equally important, every Columbia Residential Blind is made especially for the individual window . . . measured and fitted by Columbia Authorized Dealers who are specialists in this type of work.

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(BY THE MAKERS OF COLUMBIA WINDOW SHADES)

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Please send me your "Book on Blinds" and the name of my nearest dealer.

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DARK DAMASKS FOR BRIGHT TABLES

(CONTINUED FROM PAGE 51)

ing white Burgundy and with the lamb—if the company is worthy of it—Batard-Montrachet 1923.

If you live in the country and have gradually assembled a supply of rustic china and glass, bring them back and use them in town. Covered soup bowls will hold a version of pot-au-feu. The knives you brought from Biarritz with the enormous napkins are grey, the centerpiece is fruit, and leaves, and the candlesticks are Mexican tin. The glasses are Mexican, too, in green, and the fruit knives and forks have green handles. An earthenware casserole embraces coq au vin and green vegetables appear in amusing replicas of china cauliflowers and cabbages; your beautiful olive-wood salad bowl offers a mixed green salad; wicker baskets

hold rolls and the black cherries and green almonds for dessert. A Moselle—Zeltinger or Berncasteler—would be the wine for this luncheon.

You love modern lustre and Lalique glass and have a lot of both. The service plates and soup cups have that lovely silver leaf pattern, the dessert plates are Wedgwood lustre. The glasses are shaped like tulips rising from incredibly slender stems. The table mats are of Cellophane, the napkins of organdie with appliquéd monograms. The menu is consommé Bellevue; breast of guinea hen with wild rice; hearts of palm, vinaigrette, apricot soufflé; a savory. With that guinea hen the perfect vinous accompaniment would be a bottle of red Burgundy, say, Musigny 1929 or a Chambertin of the same year.

THERE WAS A FANCY COOK

(CONTINUED FROM PAGE 53)

naturally handle it as little as possible. When the seven biggest petals have been added, let the rose float in the ice water in the refrigerator until you are ready to send it to the table. Then fill a shallow soup plate or bowl with pounded ice, lay a few real rose leaves on the bed of ice and carefully lift the butter rose onto the ice. Arrange it so that the under petals are supported by the ice and serve at once. If you want to make an even larger rose, keep adding larger and larger petals, but this is the best size. These roses are not in the least difficult to make and are guaranteed to bring forth a burst of applause and admiration.

INDIVIDUAL LITTLE BUTTER CALLA LILIES FOR BUTTER PLATES

Prepare paddles ahead of time as per butter rose above. Make a dozen small butter balls about the size of marbles and make a dozen larger ones. Flatten the large ones with the smooth side of the paddles until wafer-like, as per rose above. Now roll the smallest ones so as to form a thin round pencil shape, pointed on one end, using the rough side of paddles. Now wrap the wafers around these so that the bottom is closed and the top flared, cornucopia like. Roll the top ever so slightly in two places to form the little point peculiar to a calla lily. Place a tiny piece of parsley where the stem should be. Float in ice water until you are ready to serve them.

TO SERVE AND DECORATE SLICED OR SHREDDED FRESH PINEAPPLE

Cut off the top of a large ripe juicy pineapple and pull out a dozen or so of the most perfect spikes, which should be carefully washed and placed on ice while you are preparing the pineapple. First make a syrup by boiling 1 cup of sugar with 1 cup of water for five minutes. Then peel the pineapple with a sharp knife and carefully cut out all the eyes. Now with a silver knife or fork slice or shred the pineapple, whichever you prefer. Place it in a glass dish, preferably with a flaring edge, and when the syrup has cooled slightly, pour it over the pine-

apple and place the bowl in refrigerator to chill for several hours. When ready to serve place the pineapple leaves symmetrically around the edge of the dish and put two or three sticking up in the center. Serve accompanied by a little glass bottle of kirsch.

TO SERVE CHERRIES OR STRAWBERRIES IN PERFECT MOUNDS

This takes a little time but is very easy. Choose a bowl that has a round bottom, the size depending on the number of cherries or strawberries to be used. The most perfect ones are placed closely side by side, tails or stems inside so as to line the bowl completely with a perfect layer; then the rest of the bowl is packed tightly and carefully, stems always up. The top layer is made as even as possible, the stems being down this time. A flat plate is then put on the bowl and it is put in the refrigerator to chill before being turned out carefully, like a child's mud pie, onto a large plate covered with green leaves.

FRIED PARSLEY FOR DECORATING FISH

Select small sprigs of very green parsley and wash well in cold water. Drain well and squeeze it dry in a tea cloth. Lay it in a wire basket and plunge the basket into boiling deep fat (preferably olive oil). It will be crisp in just a second or two. Drain it thoroughly on absorbent paper and sprinkle it lightly with salt. Be careful not to break it as it is very fragile.

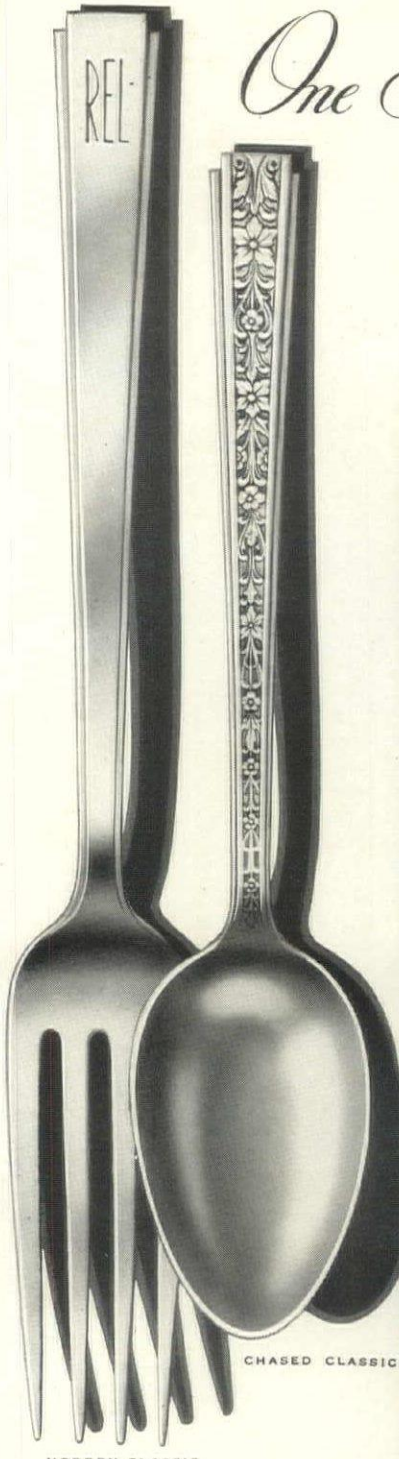
CLIPPED PARSLEY BALLS

Wash plenty of parsley in several waters to remove all sand. Gather it piece by piece holding it tightly in one hand and pulling the stems down with the other so that you make a very condensed tight bouquet. Then secure it well with string. It should be as tightly packed as watercress is when it is purchased in bunches. Now with sharp scissors clip into a perfect ball or into any other shape you may fancy. Wrap loosely in a wet cloth and place in refrigerator until ready to use.

(Continued on page 80)

One Silhouette in two Moods

MODERN CLASSIC • CHASED CLASSIC



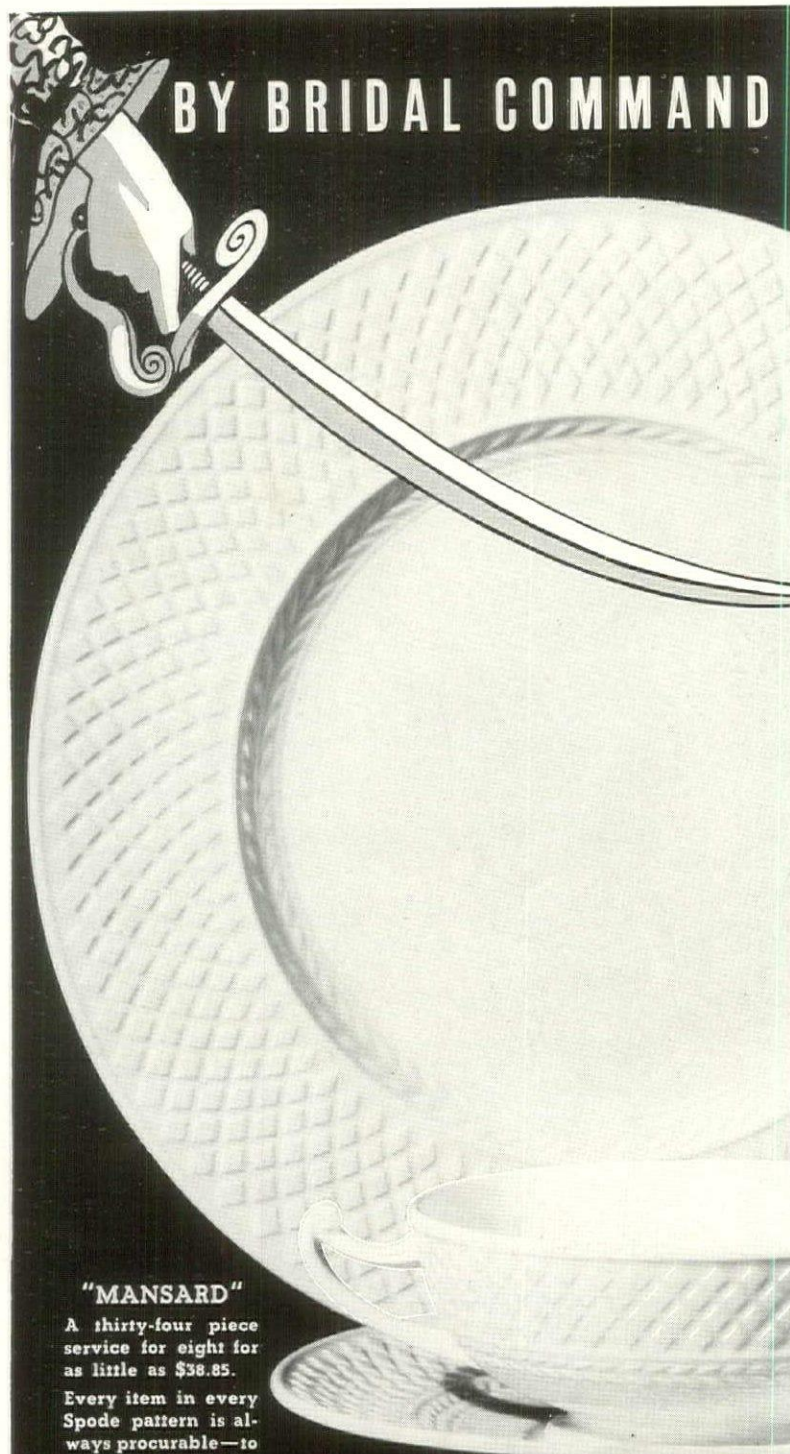
Treasure
TRADE MARK
B&C

These two important patterns in TREASURE Solid Silver have the same fundamental lines—the one expressed in ultra-simple surfaces of gleaming sterling—the other richly decorated with a formal floral design. Either one will form a modern setting of rare charm for the new season's hospitality and bring you satisfying beauty and craftsmanship to be cherished for years to come.

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Spode ...The Bride's Tableware for nearly Two Centuries

THERE WAS A FANCY COOK

(CONTINUED FROM PAGE 78)

CHOPPED PARSLEY

Wash it well and pick off the leaves carefully (no stems should be used). Press it well in a cloth to extract all water. Lay it on a flat chopping board. Use a fairly large very sharp knife slightly rounded on one end. With the left hand hold the point onto the board during the chopping process and with the right hand work the knife up and down. Do this until the parsley is so fine that it is almost a powder. Place on a saucer and cover securely with either a damp cloth or waxed paper so that it won't dry out.

SLICED CUCUMBER

Wash, then peel, cucumber with a sharp knife, removing all the green skin and leaving the white part as smooth as possible. Now mark it lengthwise from end to end by holding it securely to the table with one hand and grasping a heavy pronged fork in the other, press the prongs down into the pulp at one end and scrape little marks into it from one end to the other. Repeat the process until the surface has all been marked. Now slice it across in paper thin slices. Soak these slices in ice water a while until crisp (no salt). Dry well and marinate a few minutes in French dressing before serving.

BOILED POTATOES

When boiling old potatoes with their skins on, wash well with a scrubbing vegetable brush; then with a sharp knife cut off an even strip around the potato exactly in the center about half an inch wide. Put them on to cook in boiling water containing a little salt, cover and cook gently until they may be readily pierced with a fork. Drain off every bit of water, and shake them over a fire a few minutes. Sprinkle lightly with salt, cover with a cloth and place on back of stove until ready to serve. When cooking new potatoes do just the opposite. Peel the whole potato except for a half-inch strip around the middle. Cook exactly the same way and serve in a folded napkin.

FLOWERS MADE OF RAW VEGETABLES

Camellias are made of either beets or perfect white turnips. A gadget may be purchased especially for making these. It is necessary, however, to have perfect and symmetrical vegetables which should measure at least three inches in diameter once peeled. The top is then sliced off evenly, a pivot pin is inserted exactly in the center and if you follow directions exactly that come with the gadget, a little kamellia attached does the rest. White kamellias may be given pink edges by rubbing the edge of each petal with a piece of red beet or brushing the edges with a camel's-hair brush which has been dipped in liquid vegetable coloring.

CALLA LILIES

Raw carrots and perfect white turnips are used for making these. The carrot is pared carefully with a sharp knife to form the yellow stamen. The white turnip is peeled and a thin

slice from the center of the turnip is wrapped around it to form the white part of the flower. White heavy thread is then tied neatly and securely around the bottom of the lily to secure it and parsley is then placed around the bottom to hide the thread. The flowers are then kept floating in cold water until ready to use.

ICE CUBES

Have you ever decorated ice cubes? It's lots of fun. Fill the freezing pan with its squares one-third full of whatever you are going to make the cubes of—coffee, orange juice, water, ginger ale and so forth. When frozen, add a cherry or a strawberry or a slice of lemon or leaf of mint to each square and fill the pans three-quarters full of juice. You may even freeze tiny little blossoms such as forget-me-nots in the cubes. But, aside from decorating, the possibilities of more flavor for your iced drinks are tremendous. Crushed cubes of frozen coffee added to cold coffee make iced coffee superlatively good, and so on and so forth.

PAPER FRILLS

These, of course, may be bought very inexpensively ready-made, but some people live in places where they are hard to find. Here is how they may be made. Procure some thin white architects' tracing paper or, failing that, thin typewriter paper or tissue paper; paste or rubber cement, a pencil; a ruler; and fine sharp scissors. Also some round smooth sticks varying in size. These sticks are used to roll the frills on. For chops, the stick should be half an inch in diameter. For ham and lamb bones they should be about an inch in diameter. For chicken legs they should be anywhere from half an inch for tiny broilers up to an inch and a quarter for bigger birds. To make frills for chops cut the paper in strips one and three-quarters inches wide by nine inches long. Fold these in two evenly so as to make strips nine inches long by seven-eighths of an inch wide. Now measure half an inch down from the fold at either end and draw a straight faint line all the way across. The next process is to cut the paper in tiny strips a sixteenth of an inch apart from the fold to the guide line, the whole way across. To speed things up a bit the paper may be folded once more in two, pencil side out before cutting. When all the frills are cut, open them all up and place them before you pencil side up; pencil lines to the top. Now take one at a time, put a little paste along the entire bottom edge and fold the paper up until the edge meets the pencil line above, forming thereby a rolled edge of cut frill on the bottom. Press the glued parts gently to stick the edges together, then allow the paper to dry well before the next process of rolling the frill slightly diagonally and spirally around the half inch stick. Manage to have the bottom edge of the frill end up straight around the bottom and secure it with paste. Don't wrap the frill too tightly around the stick or it will be difficult to slip it off the stick without mussing or tearing it.

(Continued on page 82)



Sloane does both

Fine Reproductions and Budget Furniture



Gracious Adam Reproductions . . .

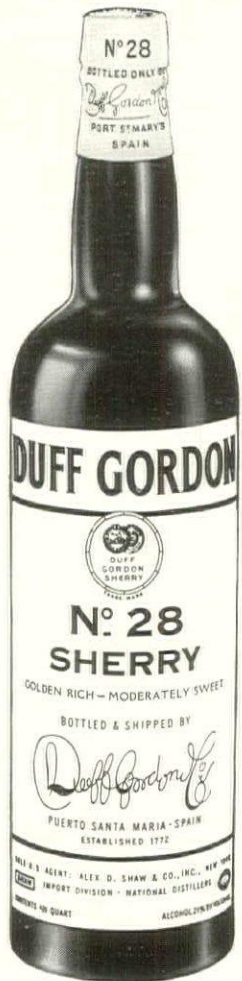
Inspired by the finest work of the Brothers Adam, this bedroom set is reproduced by Sloane Mastercraftsmen in selected satinwood veneers, cross-banded and inlaid. It is decorated with classic oval Wedgewood panels in the Grisaille manner. The group has been finished with such infinite care that its mellow patine suggests all the beauty of a stately period. 8 pcs., \$2200. *Sixth Floor*

Budget Sheraton Pieces . . .

For those who seek authentic fine design and faultless workmanship at modest prices, Sloane Mastercraftsmen have created pieces like this Sheraton set. In two-tone mahogany, with fine swirl mahogany veneers, its simple yet perfect detail is executed as carefully as that of Sloane's finer pieces. Eight piece set, with twin beds, \$395. *Sixth Floor*



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THERE WAS A FANCY COOK

(CONTINUED FROM PAGE 80)

Ham frills are made by cutting strips of tracing or heavy tissue paper in pieces fifteen inches long by three and one-half inches wide. Fold in two and draw a guide line one inch down from the folded edge. Cut the same way down to the guide line, as for the chop frills, all the way across. Unfold, pencil line out and to the top, roll bottom edge up to meet line and secure with paste. When dry, roll on large stick and paste bottom together securely. Chicken frills are made with the same sized pieces of paper, unless for tiny broilers, in which case chop frills would be a better size. As ham frills lamb bones vary so in size, it is well to wind a few on even thicker sticks.

HORS-D'OEUVRES TOOTHPICK FRILLS

All of the above mentioned frills may be made of different colored Cellophane paper, but it is more suitable for the toothpick frills. They should be glued, however, with a cement made especially for Cellophane. Cut the Cellophane in strips four inches long by one and a half inches wide. Fold in two, making the strip four inches long by three-quarters of an inch wide. Mark the cutting guide line half an inch down from the fold and cut in tiny one-sixteenth of an inch strips all the way across as for the other frills. Unfold, lay the strip before you, pencil guide line out and to the top, and roll bottom edge up to meet the line. Glue it down with Cellophane cement. Now dip a toothpick halfway into the cement and, starting at the top, roll the frill tightly around the toothpick. Secure it with more cement at the bottom. Note: if you want to make Cellophane frills for large bones they are prettier made with proportionately more Cellophane, so cut the strips six inches wide by sixteen inches long. Fold once making the strip sixteen inches long by three inches wide, then again, making the strip sixteen inches by one and a half inches. Make a guide line for cutting one inch from the fold and cut in strips down to the guide line all the way across. Proceed exactly as for other frills, only when you unfold it to roll it over to form the rolled fringe the Cellophane will be of four thicknesses instead of two. The frill will be prettier and stronger if you make a foundation for it by cutting a plain strip of white letter paper two and a half inches wide by four and a half inches long, wrapping it around the big stick and securing the ends with glue. Now proceed by winding the Cellophane frill onto this foundation, securing it from time to time with a little Cellophane cement. To make them even fancier, end off with a white paper frill at the bottom (chop size) and as a crowning touch tie a Cellophane ribbon around the bottom.

PINK FLOATING ISLAND

The next time you make floating island make the custard part the same as usual, nice and thick. Then beat the whites of the eggs to a stiff froth and add little by little a dessert-spoon of powdered sugar for each white, beating after each addition. Continue beating while you add a small glass of red currant jelly a table-

spoon at a time. Beat until well incorporated and a delicate pink. Put the custard into a shallow glass dish and drop the pink whites in little islands over the whole surface. Dot the top of each with a tiny spot of currant jelly. Serve within an hour, well chilled.

CELERY CURLS

Cut stalks of celery into three-inch lengths and pull off all strings. Wash well and then slit within an inch of the end, making at least six or eight incisions in each stalk. Drop them into a bowl of ice water containing the juice of half a lemon. The split ends will curl back along the stalks. To hasten the curling process place bowl under freezing compartment of refrigerator until ready to serve.

BAKED APPLES

When you bake apples, choose sound ones, core them well with an apple-corer, but don't peel them. Mark the apples into sixths by making incisions lengthwise in the peel with a sharp knife within an inch of the bottom; but avoid cutting deep into the pulp. Place the apples not too close together in an enamel baking pan, fill the centers half way with granulated sugar, then drop two or three little red cinnamon drop candies into each one. Now fill the centers to overflowing with sugar and squeeze a few drops of lemon on each one. Cover the bottom of the dish with water and bake in a moderate oven until tender. The incisions in the peel will cause the apples to open up like flowers. Don't put apples in the ice box when baked. They should not be served ice cold.

BASKETS MADE OF POTATO, MACARONI AND SPAGHETTI OR NOODLES

These are definitely a lot of work, so don't undertake them unless you have lots of time to spare. The bottom of the basket is a slice of raw potato three quarters of an inch thick cut from a big potato and trimmed into an even oval about three and a half inches long. Heavy uncooked macaroni is then broken into even lengths about three and a half inches long and inserted into the top surface of the slice of potato, at a slight angle, about three-eighths of an inch in from the edge, and about half an inch apart. These form the spokes of the baskets around which long strands of unbroken partially cooked spaghetti or noodles are woven. There must be an uneven number of spokes for the weaving to come out right. The spaghetti must be cooked just long enough to be pliable but not soft. Manage to secure all the ends on the inside of the basket. When the basket is made it is dropped into boiling deep fat and cooked until a deep golden brown and crisp. The difficult part about these is that they have a tendency to collapse or cave in at the sides. A long handled wooden spoon held into the center of the basket while frying will help to a certain extent avoiding this calamity, but be very careful not to burn yourself. Once crisp, the baskets keep their shape very well, and are used to serve either soufflé or fried potatoes in.





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Superbly executed, modern as this season's debutante, Sonata brings a fresh rhythm into fine sterling. It lends additional grace to the most richly appointed table. Created upon lines of elegant simplicity, Sonata grows in charm through daily use.

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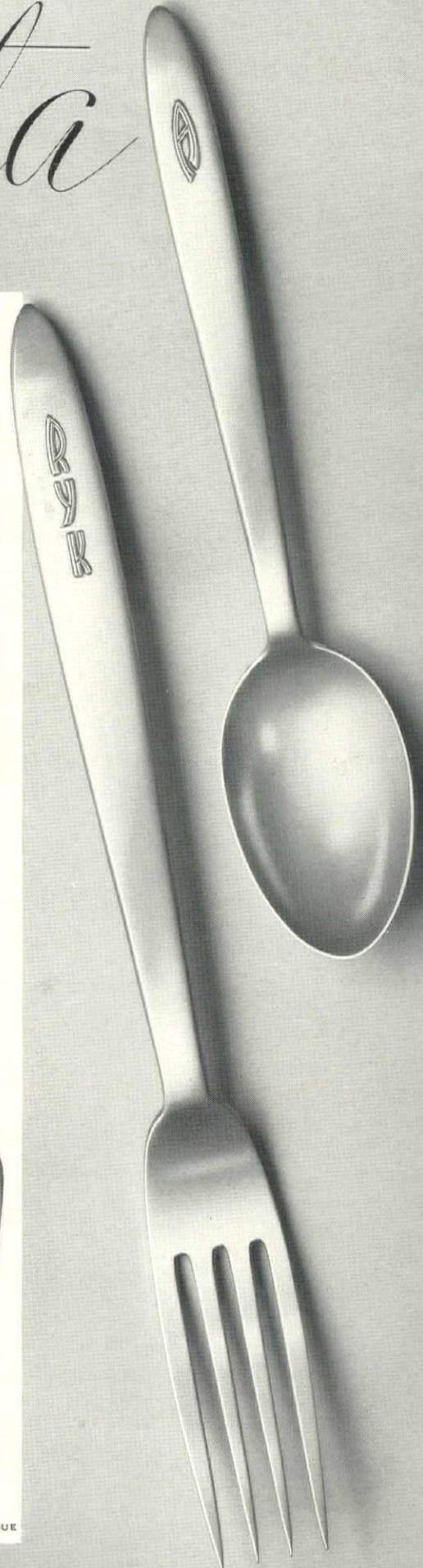
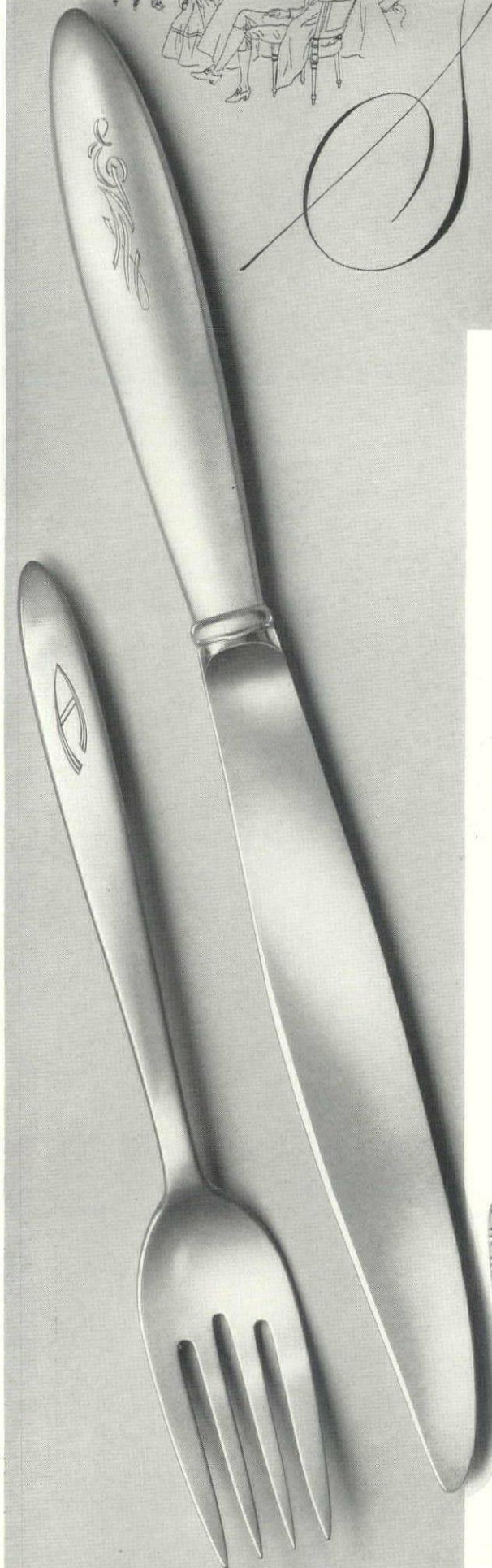
HAWTHORN



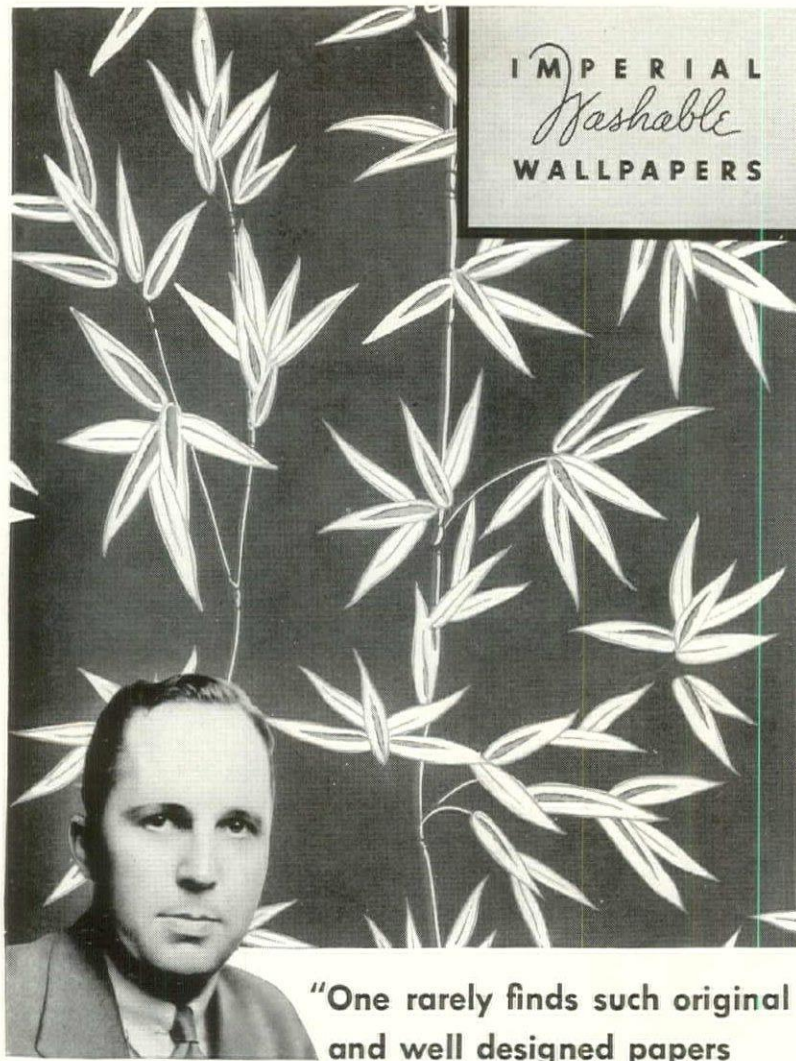
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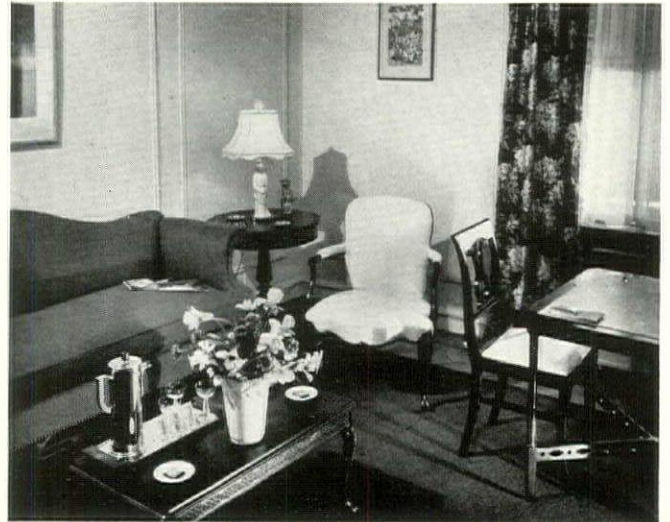
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STOPPING AT ESSEX HOUSE



THE guest in Manhattan need no longer be hotel-room-shy. Here are charming interiors, arranged in suites, having the atmosphere of comfortable rooms in a country house. Sunny living room (above) in white, blue and green, by Altman



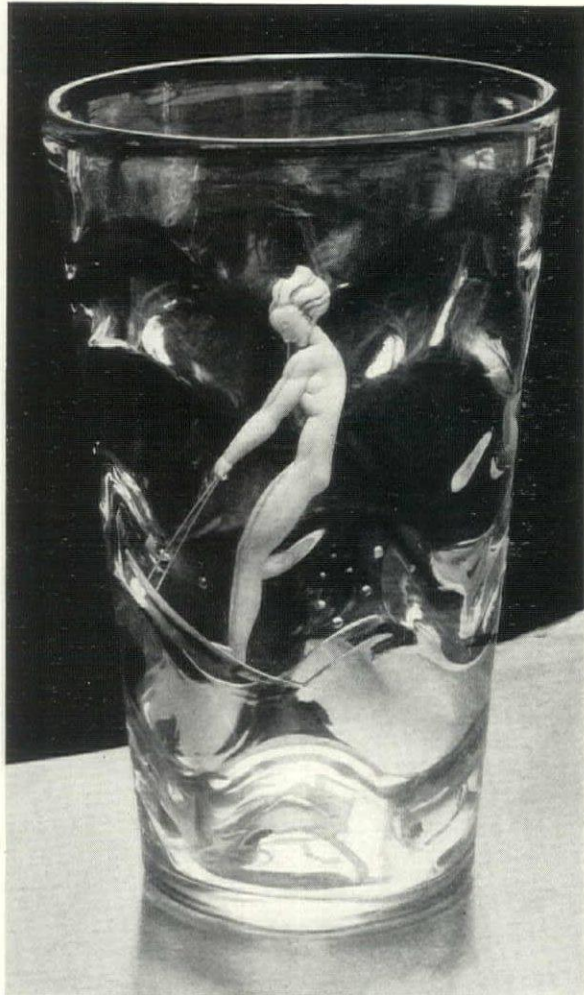
BEDROOM of the same suite has yellow walls, soft gray-green carpet—colors in perfect accord with the furniture of Biedermeier design. The curtains are of a flowery brown chintz with yellow for the glass curtains. Decorations by Altman



CONTEMPORARY Chinese Chippendale is the theme chosen by Walter M. Ballard for the successful living room above. The color scheme is a blending of red-gold, turquoise, brown and black. Interiors at Essex House, Central Park South

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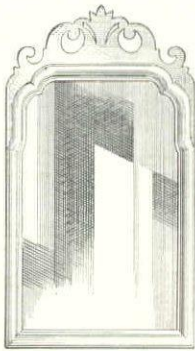


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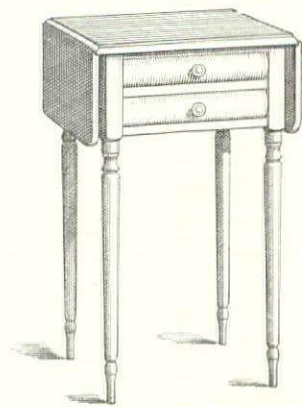
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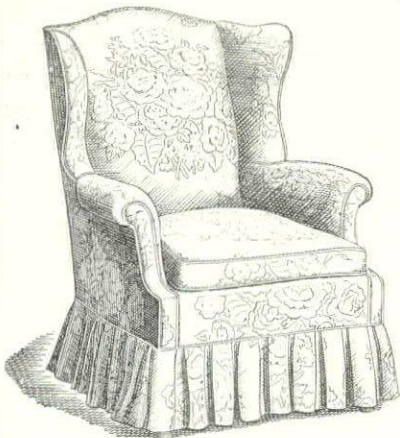
WHITNEY MAPLE fits graciously into any decorative scheme. Early American in feeling, it does not demand a purely Colonial interior. Its graceful lines and proportions make it adaptable to any room—formal or informal. Because its beauty is permanent and not that of a “tricky” or temporary fad, it adds charm to any home and harmonizes with fine furniture or other woods and periods. Remember this—it is one of the economies peculiar to fine maple—you do not have to buy a complete suite to enjoy Whitney maple.



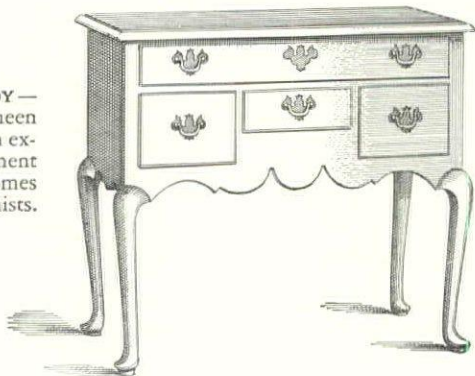
WALL MIRROR—A mirror of Chippendale type, showing Queen Anne influence. #6120—\$21.90.



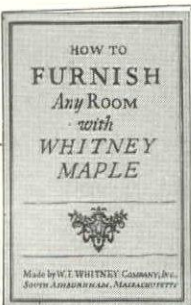
SEWING TABLE—This useful drop-leaf table was first made in this country about 1800. Its design shows clearly the influence of Thomas Sheraton on our Early American cabinet-makers. #6141—\$25.50.



FALMOUTH CHAIR—Adapted from a Chippendale design dating about 1760. Originally the wings and skirt kept out errant drafts. #3529½—\$62.



PHILADELPHIA LOWBOY—This lowboy of Queen Anne inspiration is an example of the refinement of furniture in the homes of the wealthier Colonists. #3656—\$60.



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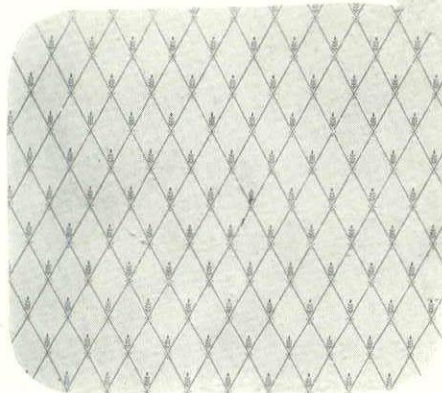
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WASH YOUR WALLS

BELOW, Sanitas washable wall covering in green on a pale beige ground: Bloomingdale's. Right, Wall-tex decorative-coated, washable, and very practical with dots in shaded green on a white ground: from Bloomingdale's



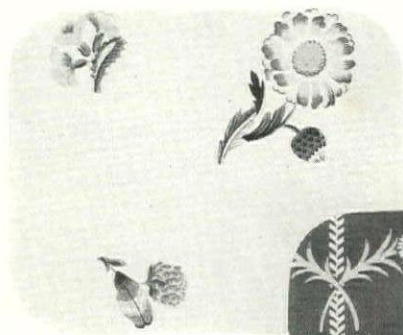
LATELY the definitely practical aspects of canvas backed wall coverings have become an established note in modern decorating. And the latest coverings—not oil cloth, but fabric wall coverings—undoubtedly merit a word or two in their behalf. Being of coated canvas you can have the walls washed clean without a resultant blister or streak. In fact, you can keep washing them with soap and water indefinitely, without any loss of color or pattern. Also, they don't absorb moisture at the seams, and won't pull loose from the wall in skittish moments.

If repeated cracks in the plaster are a constant source of consternation in your house, you'll find these fabrics a joy forever, for the cracks can't show through, hidden as they are by a practical covering that is also decorative. Some people even go so far as to use these materials on ceilings, creating there, too, both a colorful and crackless effect. Incidentally, these materials also make an excellent base for repainting and decorating, for they serve as a smooth undercoat through which rough wall surfaces won't show.

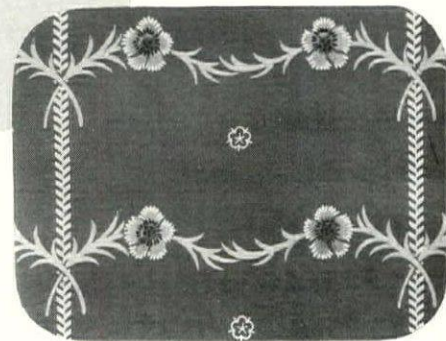
Having ascertained the definite useful qualities of these materials, the manufacturers have enlarged their lines, and retained leading decorative artists to make the designs. Though especially suitable for bathroom use—witness the upper right example—an kitchens, as upper left—there are also designs for the entire house, so that practically every wall in the house. The patterns run mostly to the scenic, to dull-finish velvety surfaces, to small floral Colonial motifs, and to stripes and plaids. Finishes vary from dull to extra glossy and for super elegance, to the metallic finishes that resemble satin.

Lastly, you'll find limitless plain colors to take the place of paint; the Wall-tex people even go so far as to put out a booklet wherein schemes for the entire room—walls, woodwork, rug and draperies—are all charted.

Those who prefer wallpapers will find numerous new patterns that wash beautifully. For instance, in our lower left photograph, and directly below. The latter forms a very pleasing design for a simple bedroom or bath. It is a Mayflower design with pale beige, yellow, and touches of red on a deep honey beige ground from Bloomingdale's.



ABOVE, Imperial's washable paper grows bright orange, yellow and green flowers on a white ground. Idea for gay kitchens or bedrooms: from Wolf Bros.



FLOWER MOTIFS FOR LUNCHEON TABLE



HAROLD HALIDAY GOSTAIN

DUE to the appointments chosen, a charmingly cool effect has been created in the table setting shown above. The ivory colored china is decorated with clusters of conventionalized flowers, delicately contrived and delightfully colored. These colors and motifs appear again in the embroidered sheer linen mats and napkins. An oblong plateau of mirrored glass forms the table center and acts as a base for the colorful flowers arranged in a square shallow dish. Glasses of modern design

are decorated at the base of each bowl with rows of tear drops. Flatware is the "Berkley Square" pattern in Community Plate, made by Oneida, Ltd. It is designed on long slender lines, discreetly ornamented, from James McCreery & Co. The china is the Lady Hamilton design made by Oneida, Ltd.: John Wanamaker. Linen from James McCutcheon & Co. by Duncan Miller. Glassware and table center are from B. Altman & Co. Mahogany table by courtesy of Charak Furniture Co.

TRENDS IN DECORATION

(CONTINUED FROM PAGE 41)

pretense. In our own generation Donald Deskey, Gilbert Rohde and Russel Wright are carrying on the same tradition of honesty and sincerity.

So you can take your choice between the two, and those who want Modern furniture to live with a long time will select the simpler, more forthright kind.

Fabrics

Anticipating a year of exciting progress in the decorating field, designers and decorators have a surfeit of textures from which to choose. The market has disclosed an astonishing lineup of countless weaves. Damasks, brocades, brocatelles and tapestries abound, their presence due to the now established mode for greater elegance. In pattern they group themselves in three distinct classes: Modern, Transitional and Period. There are striking geometrical designs—great chevrons, blocks, stripes and lattices for the Modern list. Stylized flowers, foliage, plumes, broken lines and some Chinese motifs for the Transitional group. As a rule, in the period things, careful documentation has been indulged in. The range here begins with discreet small motifs and runs clear through the

floridness of the Georges and the Louis.

One can't but feel relieved that the experimental, artistic novelty textures of the last few years have been tamed. Unusual and even unexpected textures do exist, but they have undergone a definite refinement. The rage for quilting has somewhat calmed down, the more subtle sculptural quality of matelassés replacing it.

With the trend toward finer fabrics for interior decoration, silks are assuming increasing importance in the decorating picture for fall. Manufacturers have produced an unusually wide range of weaves and patterns suitable for smart interiors whether traditional or modern.

You will find magnificent designs in 100% pure silk presented in their fresh-off-the-loom white, resplendent in pattern and subtle in weave. From these you order your own individual color for your particular scheme. This news and the fact that you may have your own fabric hand-woven and hand-blocked in whatever design you may crave strike the high luxury notes of the subject. In general, silken surfaces will be more dull, more subtle, than formerly, reproducing the quality of old burette and "raw silk".

(Continued on page 88)

WEDGWOOD



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Florentine

THIS newly created Bone China dinner service of unusual character and charm is worthy of the very best Wedgwood tradition. The design, as indicated by its name—is based upon the art of the Italian Renaissance, and is hand colored in a strikingly different shade of bright turquoise blue giving an effect of superb richness and sophistication, which harmonizes charmingly with the Neo-classic trend of the present day. This attractive pattern may be purchased from open stock in leading shops.

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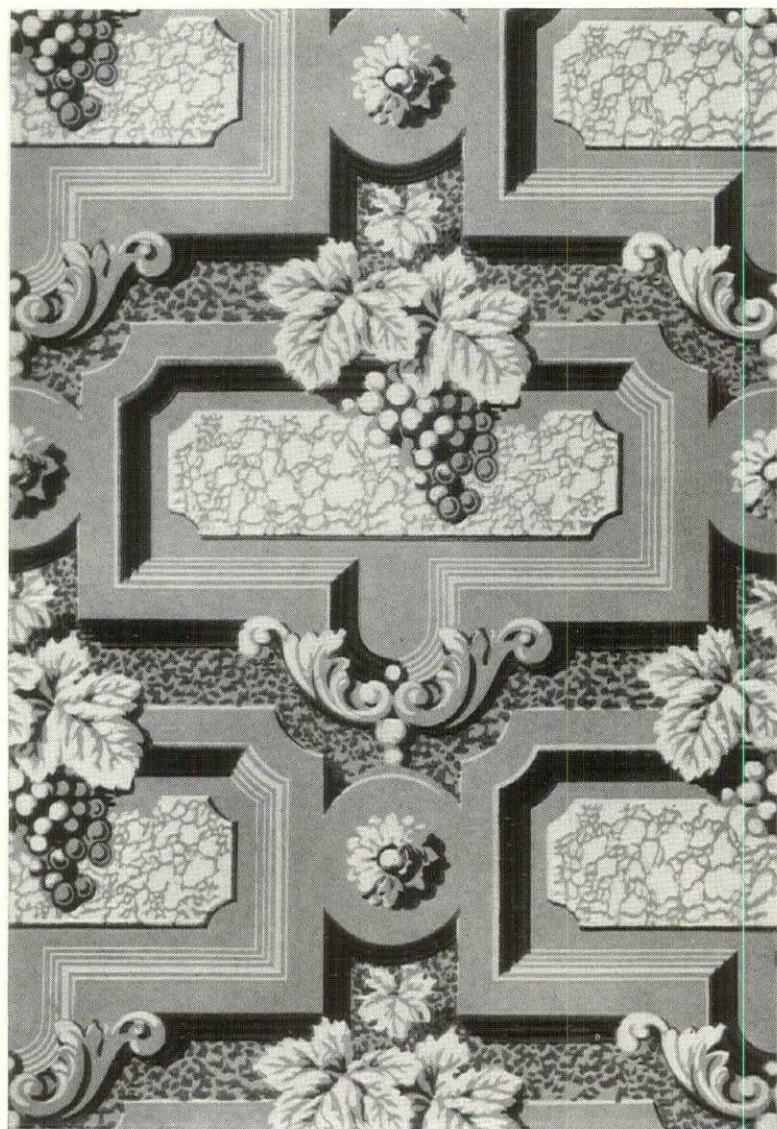
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TRENDS IN DECORATION

(CONTINUED FROM PAGE 87)



NYHOLM

Whites in decoration are still with us. In this distinguished living room, walls, sofas and shaggy rug are white. Chippendale pine mantel against mirrored chimney breast. Pierre Dutel, decorator

Astonishing things will be done with cotton. It is beginning to wear a very convincing make-up in order to play the rôle of silk. Somehow this doesn't seem quite honest of it, but its likely success will probably do away with our qualms. Chintz and hand-blocked linens strike a cross between traditional and modern. Enormous repeats will be seen in very English-looking linens. The same will be true of very modern-looking chintz. Amusing documents—late Regency, or very early Victorian—have been drawn on for patterns for glazed and semi-glazed percale. Along with these will go the lovely 18th century designs copied from the real thing.

Colors

Colors! Colors! Colors! "There are many of them", as Gertrude Stein has said. France sends us fresh, almost aniline, colors shown in motifs splashed over vast white spaces, gay and appealing. Then we find period colors with frankly period designs. Also we note the arrival of a Chinese color range, lacquer colors running through blond and dark tones. We already see a great deal of ice blue, but feel that it will not live along with the richer oriental hues. In the Chinese scheme of things blue is a real factor, not a thin cold tint. A deeper silvery blue will be popular. Off whites, by the way, will not quiet down, neither will a dusty chartreuse, especially when combined with gray. A new medium, pinkish-gray, is about to arrive as a younger companion to last year's dusty pink. Some will call this color "Moonstone", and we think it quite prophetic. Puce tones are likely to continue and adventures will be made with gunmetal, with black and with the darker greens and raisins

... all wonderful background colors for crystals, flowers, and for people.

The specially made furniture, integral part of every special plan, will be more exciting than ever. We hear of gleaming white plaster swags, contrived to embellish white consoles accented with crystal mirror and gray pewter. Stripped wood effects will continue. They will surface pieces having a traditional air as well as those strikingly original. With these our fabrics bracketed as "Transitional" will be in perfect harmony.

Wall Treatments

Walls and their treatments will be varied—ornamental plaster will continue as high style. Drapery treatments, valance details, tree motifs and great urns filled with flowers are among the themes already successfully exploited. We hear of a great room being projected, the walls to be treated in this medium with columns, pilasters and arcades, developed in crisp, slight relief. Classical in idea, but when projected as a background for elaborate lighting fixtures of crystal and metal and hand-blocked silken fabrics, both of these last in the modern spirit, we are restless to see the result.

Simply painted walls, of course, will go on, in every known color. And in special instances you will see the introduction of a textured painted surface. This takes the form of gesso brushed on with long vertical strokes, rubbed down with "rottenstone" and then finished with tint in the form of a glaze which is susceptible to the natural and artificial light effects of the room.

Wall paper patterns and colors will be varied in the extreme. The fac-

(Continued on page 89)

TRENDS IN DECORATION

(CONTINUED FROM PAGE 88)

simile wood effects, done by a photographic process, are marvelous examples of printing and very rich in effect. The walnut graining in deep tones is very good, the simulation perfect.

For the same process of mural design by paper hanging, an artist has created a series of designs in the form of panel motifs. These are applied by hand to plain colored paper lengths, the remaining spaces of the room being in plain paper matching the ground of the painted pieces. Trophies, scenes and a variety of subjects delineated in off white and sepia on a field of puce or gray are very attractive.

Colors in general are grayed and softened. Magenta is a new color that bears watching and burnt orange is coming to the fore. Blue is increasingly popular and canary yellow is a bright fresh note. All shades of brown are still favorites and you'll see much red. Also look for much gray in wall paper. Here is how these colors are used:—

LIBRARY—Walls painted luggage brown. Rough tan and brown textured materials on the furniture, curtains of Georgian chintz in white and tan with touches of burnt orange. Burnt orange taffeta accents. Gunmetal gray carpet.

DINING ROOM—Wall paper with gray ground patterned in a big climbing carnation design in burnt orange and bright green. Curtains are orange satin. Poison green leather chairs and a gunmetal rug. Helen Needham created these schemes.

MAN'S LIVING ROOM—Black walls. White leather used for curtains and to cover a big sofa. Chairs are in white corduroy—an excellent background for a Georgia O'Keeffe flower painting in off whites and alabaster sculpture by Gaston Lachaise. Off this is a hall painted pale chartreuse with plaster bamboo pilasters painted white. The floor is of inlaid linoleum in a decorative design of leaves on a cream ground. Diane Tate and Marian Hall were the decorators.

DINING ROOM IN SOUTHERN HOUSE—Color scheme taken from a wall paper

screen in a hunting design. Walls: Painted apricot—buff from the background of screen. Curtains: linen damask in the same tone as walls, trimmed with loop fringe in various brown tones. Rug in buffs and browns. Furniture: Old mahogany upholstered in dark leather. Many crystal accessories—chandelier and candlesticks and glass urn for flowers are sparkling notes in this subtle scheme devised by Hobe Irwin.

RED USED BRILLIANTLY—A small morning room opening onto a terrace in a city penthouse has walls covered in red and white striped wall paper. White trim. The bouffant curtains are of very fine white embroidered batiste. The mantel is black marble and the furniture is covered in white modern fabrics and red antique satin. The glow were the decorators.

Three color schemes and we are finished!

A sitting room has walls painted pale hydrangea blue. Book cases and carved mantel are of stripped pine. The couch is upholstered in dusty pink. Two Venetian brackets in mirrored glass with red glass details are an important feature. Floor is carpeted in dark red. Jane Smith, Inc. was the decorator.

Elsie de Wolfe creates a dining room inspired by Georgian details. However, the panelling, ornamentation, arrangement and color scheme are delightfully underscored by a modern hand. Turquoise blue walls with white details. A swag of fruit and flowers, in the Grinling Gibbons manner, sculptured in plaster, tops the large fireplace opening.

Anne Tiffany's own drawing room makes use of dark walnut walls of photographic process wallpaper, simulating wood, as a background for deep textured creamy white fabrics. A fragment of an ancient Chinese wall painting forms the overmantel. Lovely Regency candelabra of bronze have been converted into lamps with white shades.



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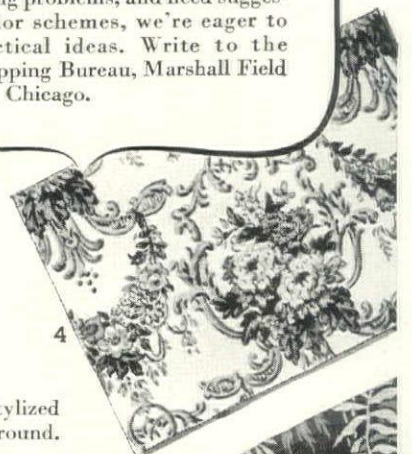
These refreshing new fabrics, authentic harbingers of fashion trends, reflect the harmonious, livable spirit in decoration which will prevail alike in town and country homes this season (and, let us hope, for many seasons to come!)

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5. "Larchmont," \$2.25 yard—an exquisite cotton damask with silky, mercerized sheen.

SHEEP AND GOATS

(CONTINUED FROM PAGE 65)

profusion somewhat resembling a permanent wave. The first four are milk goats, some more short-haired than others, but all close-cropped in comparison with the Angora. Although they vary somewhat in size, the chief distinguishing characteristic between the Saanen, Alpine and Toggenburg (the latter being the smallest) is the coloration. The Saanen is pure white; the Alpine is white except on the body from the waist to the tail, which is dark brown; the Toggenburg is cafe au lait with white face and lower legs. All three have ears erect and beards. The Nubian is quite a different animal in appearance, having wide, flat, pendulous ears, something like a hound, no beard, is larger and rangier than the other breeds, and has a shorter, smoother coat. It has no fixed color, but is usually either all black, tan or red, or spotted-white with one of those three colors. All the milk goats are apt to be hornless, the Nubian more so than the others; the Angora never. In buying a

goat be sure that it is hornless or that it has been cleanly and permanently disbudded; as horns on a goat, no matter how innocently handled, can be troublesome and even dangerous. Some horns after disbudding have a tendency to grow again, so make certain that in the case of your purchase this cannot possibly occur.

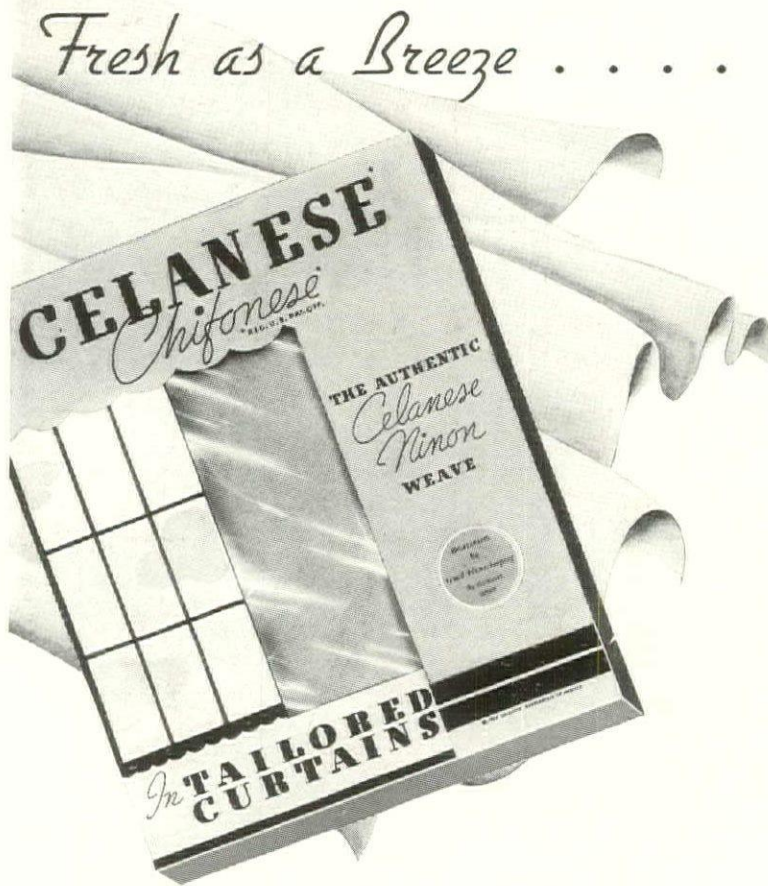
The choice from among these five breeds for pets is altogether a matter of taste. They are all by nature (and training) quiet, gentle and affectionate. The Angora would have to be sheared occasionally and its coat kept in condition, which would be quite a job, but worth it for the effect. The others, by nature and breeding, are milk producers, and at maturity, if allowed to lead a normal life, should at certain intervals be bred, and over the proper periods milked twice a day. Goat's milk, in spite of all the really unfounded rumors to the contrary, is just as good if not better than cow's milk; richer than

(Continued on page 90)

MARSHALL FIELD & CO.

RETAIL-CHICAGO

(CONTINUED FROM PAGE 89)



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most and more digestible. But both the milk and the mohair are, in the case of goats as pets, incidental to the pleasure of having the animals around; and by the time you have brought a kid to maturity you will know whether you want to keep it as a producer as well as a pet or put it back in the farmer's flock and take another kid to raise.

TYPES AND BREEDS

There are also two general types of sheep, known (callously) as the "mutton" and the "wool". The latter is represented by the various breeds of Merino, which are indeed so much a matter of wool that their appearance and the difficulty of keeping them in attractive condition make them rather unsuitable as pets. The "mutton" sheep, of which there are many varieties whose names—Suffolk, Shropshire, Southdown, Hampshire, Cotswold, Lincoln, Oxford, Leicester, etc., etc. denote their English origin—are raised for their wool as well as for their mutton. Perhaps a breed like the Southdown, which is smaller than most, with fine, short, straight white fleece, would be one of the easiest both to raise and to keep presentable.

In the case of both goats and sheep only the females should be considered for pets. The buck (particularly) and the ram acquire a disagreeable odor from which the doe and the ewe are entirely free, and in addition the latter are apt to be gentler and more affectionate. The best age at which to buy either a lamb or a kid is at about two months. By this time, if they are sound and healthy (and of this you must make absolutely certain), they will not require the special attentions and nursing which they would in infancy. The only objection to getting them when they are much older is that you will not only miss the fun of a most appealing period in their lives but lose the chance to train them thoroughly from early childhood. This training can proceed along the lines of your own particular fancy, but for practical purposes they should be taught to come when called, to stay within a prescribed area (if allowed to run loose), and to be gentle. The sheep is neither so active nor so playful as the goat and will not need to be taught gentleness with such pains as the latter. The butting of a tiny kid is cute, and it is a temptation to encourage it; but a kid eventually becomes a good-sized goat, the unexpected butt of a big goat from behind, no matter how much it was meant in play, is a good deal more blessed to observe than to receive.

ARCHITECTURE

The illustrations here indicate more vividly than could words the architectural possibilities of a shelter and enclosure for these two animals. Simplicity is the safest guide to follow in regard to style, but the opportunities for making the unit of small building and yard an effective feature of the house and garden scheme are by no means limited by the smallness of the unit. The creatures it contains are there for your pleasure, entertainment and amusement, and there is every reason why the quarters should

express the qualities of the occupants.

From the practical side, the yard, as I have said before but which I cannot over-emphasize, should be well fenced and well drained. It should have both sunlight and shade, and it should be sufficiently sheltered so that the animals can use it in winter as well as summer. Whether it can be kept in grass will depend somewhat upon its size and upon the other facilities for pasturage. As a very small yard would afford practically no opportunity for grazing anyway, it might as well be surfaced with tan-bark, say, which would keep it dry and clean. Then, if they were kept in confinement, the sheep could do its grazing on grass-cuttings thrown in occasionally and the goat its foraging on now and then a little bundle of underbrush. The principal feeding would be done in the stalls on hay and grain.

EQUIPMENT

The building should be light, dry and well ventilated—all very important. It is equally important that the ventilation should be accomplished without any drafts, to which the goat especially is susceptible, though both animals can stand almost any amount of coldness. Some owners of Nubians, in extremely cold weather, put little blankets on their animals, more I imagine as a gesture than as an actual necessity. The pens are like miniature box stalls, with hay mangers and feed boxes set on the side towards the passageway for convenience in feeding. Each pen has a gate leading into the passageway and a low door opening out into the yard. The partitions between pens should be about four feet high. Well packed earth laid on a sub-base of cinders makes an excellent floor for the pens. This should be kept covered at all times with a good dry litter of clean straw. From the point of view of lightness and sanitation, the best color scheme for the interior decoration of the shelter can be accomplished with an occasional coat of whitewash, while a further embellishment of the interior can be carried out with a neat arrangement, along the passageway, of the few accessories the goat and the sheep require. These items include brushes, combs, clippers, shears, strap and collar leads, tethering ropes, and a few bottles of the simplest remedies. At one end of the shelter should be the storage space for hay and grain.

The methods and materials for feeding, though simple and enough, should be discussed in detail with either the dealer from whom you purchase your animals or with a veterinarian or other expert, as these will differ slightly with certain animals and with certain localities. However, it can be said that both the goat and the sheep can just about share the same food—clover or alfalfa hay and a grain mixture, with occasional meals of vegetable and apples. The goat is inclined to be a finicky eater, often refusing to eat grain, etc., which has been handled, or hay which is not perfectly clean; but what she leaves can at least with some chance of success be offered to the sheep.

There is a lot more that could be said about these two animals, but nothing that, after having read this much, couldn't much better be learned from actual experience with them.

DIVERS BULBS FOR THE SOUTH

(CONTINUED FROM PAGE 46)

spring, and die down before the flowers appear. *A. belladonna* requires a warm sheltered position. The bulbs should be planted six inches deep in soil that has been mixed with sand, leaf-mould, and well rotted manure. Good drainage is important. Once established, they should not be moved as long as they continue to bloom. They are said to prefer light shade, but I find that they do equally well in full sun. *A. belladonna*, unlike the capricious *Lycoris*, is a dependable bloomer.

SPIDER-LILIES

The Nerines, commonly called Spider-lilies, are very much like *A. belladonna* and the *Lycoris* in form and habit. Their flowers grow in umbels on bare scapes that push out of the ground and burst into bloom, as if by magic, in a few days. The lustrous dark green leaves follow the flowers, and are valuable for a winter ground cover. *Nerine sarniense* is common in southern gardens. It is perfectly hardy in North Carolina, and probably to Washington, but has not proved so in Maryland. It comes from the South African coast originally, but is called the Guernsey Lily because some bulbs washed ashore from a wrecked ship became naturalized on the island of Guernsey. The lacquer-red flowers form a ruff at the tip of the stiff stems; their long, bright red stamens curving up from the crisped petals suggest the name of Spider-lily. Nerines will bloom in sun or shade, and flourish in any soil. Their only requirement is plenty of water before they bloom.

DIVIDE AND SET OUT

Nerines are extremely prolific. They should be divided in the spring when the leaves die down, and when replanted they should not be set very deep. As mine increased I divided them, and set them out wherever I could find a vacant spot in the borders, or beside the pool, or under the hedge. For they bloom in September at that trying time when the Phlox has gone to seed and the Chrysanthemum buds are just showing color, and at what would otherwise be a very dull time the entire garden bursts into flame.

Spider-lily is also the common name for *Hymenocallis*, another genus of Amaryllidaceae, as well as for *Nerine*, *Lycoris aurea*, and *Pancratium*. For *Hymenocallis* it is particularly inapt, as well as confusing, since it refers to the long, recurved perianth segments which would suggest a spider's legs only to the liveliest imagination. Several species are native to the United States. The genus *Hymenocallis* includes *Ismene* (*H. calathina*), the Peruvian Daffodil. This lovely summer-blooming bulb from the Andes rather resembles a large white Daffodil with narrow petals curled back from a flaring, delicately fringed cup. There are several flowers to a stalk. The wide, linear leaves are dark and luxuriant. *Ismene* is said to be hardy where the temperature does not go below fifteen degrees above zero, but I think it will stand even lower temperatures. Where there is any doubt of its hardiness it should be taken up in the fall, and set out again in the spring. It does very well this way as the bulbs bloom short-

ly after they are planted. It should be planted four inches deep in full sun, in a light, sandy soil.

The Crinum, closely allied to the Amaryllis, are striking garden plants with Lily-like flowers and exotic foliage. Coming from warm and tropical regions, they are usually known as greenhouse plants in this country, but many of them can be grown out-of-doors in mild climates, and three are considered hardy. An enthusiasm for Crinum is not always met with sympathy because the name usually calls to mind *C. longifolium*, a hardy species and the one commonly seen in gardens. It is an awkward plant with yellowish white flowers on a thick stem.

The beautiful *C. sanderianum* from tropical Africa is a favorite in Florida, but it is not often grown in the Mid-South although it is perfectly hardy here. It begins to bloom early in August, and I have had it in bloom in my garden as late as the ninth of November. Sometimes the last buds are killed by frost before they open. They are called Milk-and-wine Lilies because the pointed milky petals are streaked with wine. The flowers are flaring and heavily scented. They grow in umbels, and all open at once. The broad leaves tapering to a long point are yellow-green and very luxuriant. Milk-and-wine Lilies are of the easiest culture. They like a generous mulch of manure in the fall, and plenty of water just before, and during, the blooming period. The bulbs increase rapidly.

OF THE OLD SOUTH

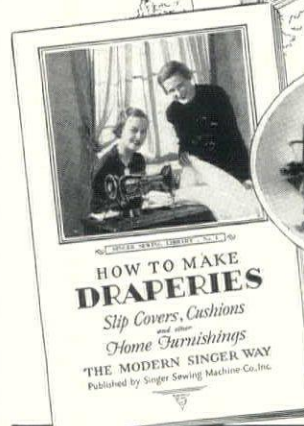
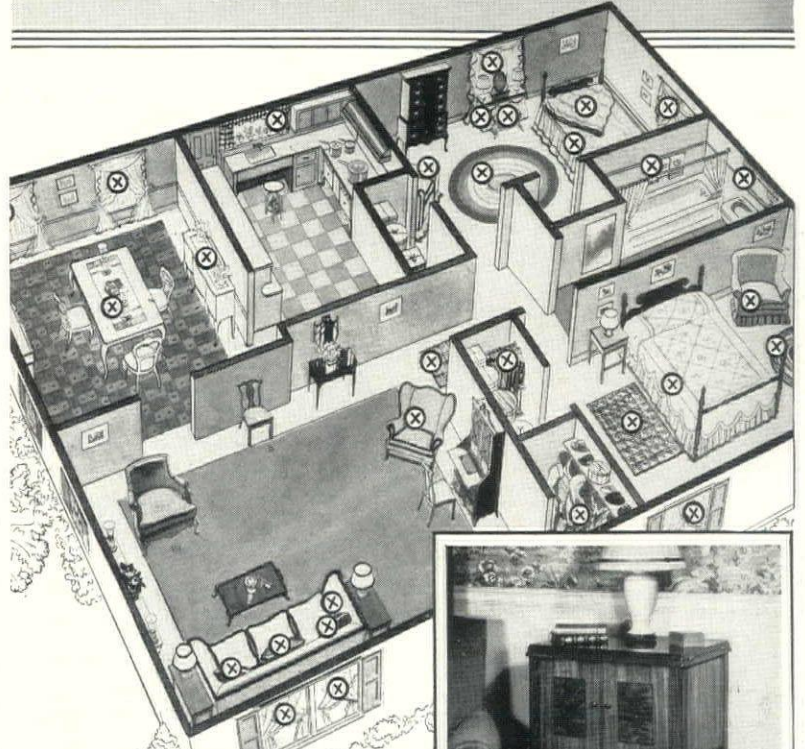
The Tuberose (*Polianthes tuberosa*)—an Amaryllid once popular but now associated with funerals—was a common bulb in old gardens in the South. It is seldom grown out-of-doors any more except in the dooryard gardens of colored people, where you may meet its intoxicating fragrance (intensified after dark) when you go for the wash on a summer evening. A tall spike for mid-summer is too valuable a form to be ignored, and Tuberose has the additional merit, being natives of Mexico, of having flowers with a texture strong enough to withstand the heat of the sun. They are rather leggy, and should be put in the back of the border behind other plants. The double forms are stodgy, but the single, Mexican ever-blooming variety has waxy white flowers that look and smell very much like orange blossoms.

SMALLER IN SIZE

The Fairy Lilies (*Zephyranthes*) are charming dwarf Amaryllids. In April the low lying meadows from Virginia to Florida are white with our native Atamasco Lilies (*Z. atamasco*), but their possibilities for the garden have never been fully realized although they are easily transplanted, and respond to cultivation. The Atamasco Lily is the Lily type of *Zephyranthes*. It has single white flowers and very narrow strap-like foliage. *Z. candida*, another white species—called the Summer Crocus, although it blooms in the fall—is the Crocus type. The small cupped flowers, tinged with pink on the outside when the nights get cooler, appear in September and October, and the peren-

(Continued on page 92)

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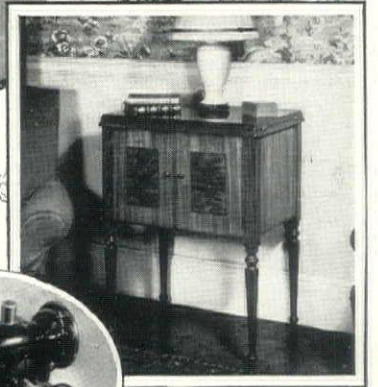
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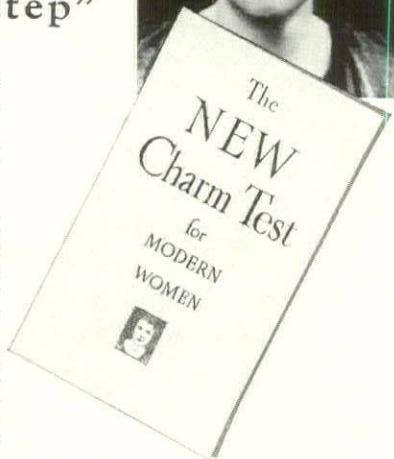
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DIVERS BULBS FOR THE SOUTH

(CONTINUED FROM PAGE 91)

nial leaves make a green edging for winter. It is native only to the marshes of the La Plata, which was named Silver River because its banks were covered with these small white flowers. There are several pink forms. The one in my garden came from South Georgia where it grows wild, and is called the Rain Lily, because it appears suddenly after a rain. It blooms all summer on the margin of a sunken border in combination with the velvet blue *Torenia* which, like the Rain Lily, likes plenty of moisture.

Watsonias should be planted from four to five inches deep in well-drained soil in full sun; they should be left to establish a clump. Where they are not hardy they may be taken up like *Gladiolus*, and planted again in the spring. But they do not keep as well as *Gladiolus*, and it is better to leave them in the ground when that is possible. Already popular in California, they should certainly be better known in the East.

IN SPITE OF HEAT

SUMMER BLOOMING

Among the summer-blooming bulbs of the *Iris* family, *Tritonia* (or *Montbretia*) and *Watsonia*, two half-hardy *Irids* from South Africa, are particularly desirable for southern gardens. Blooming in June when there is apt to be a gap between high spring and early summer, *Watsonias*, brilliant in color and distinct in form, are preferable to perennials such as the Painted Daisy or Canterbury Bells to which our climate is not favorable. Growing from large corms, having sword-like foliage and spikes of wide open flowers, *Watsonias* are something like *Gladiolus*; and for me their delicate formed flowers on thin, wiry, branched stems have more charm than the heavy, solid spikes of the *Gladiolus*. There are crimson, rose and white species, and the hybrids come in a number of delicate and brilliant shades from flesh pink and coral to orange and scarlet.

Tritonias, much like *Watsonias* except that they are smaller, bloom gaily in the midsummer heat. I plant *T. crocosmaeflora*, the common garden form (which multiplies very fast), as I do *Nerines*, wherever there is a free spot in the borders so that they will be dominant when they are in bloom. The sprays of brilliant orange carry the borders through July and August. An old form with scarlet edged petals is to be avoided. The hybrid *Tritonias* are larger than the type and have a wide range of color, some with interesting markings. Fire King is red, Star of the East golden yellow with a paler eye, and Una apricot with a carmine blotch. The small corms should be planted from four to six inches deep in a sandy loam mixed with leafmold. They should be carefully examined before planting, as it is very easy to mistake the top for the bottom and set them upside down. They will tolerate

(Continued on page 93)

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DIVERS BULBS FOR THE SOUTH

(CONTINUED FROM PAGE 92)

some shade, but do best in full sun. North of Philadelphia Tritonias should be stored over the winter.

Various half-hardy bulbs of the Lily family are adapted to garden conditions in the Mid-South. The first to bloom is the Spring Star-flower (*Brodiaea uniflora*), a tiny bulb that smells like Onions and has leaves like the leaves of Garlic. The pale lavender flowers, starchy and sweet-scented, bloom in March with Cowslips, Violas and Grape Hyacinths. The bulbs are said to be hardy in the North, but not permanent. In the South they increase, and are sometimes used for a ground cover. *B. uniflora* is from Argentina, and is entirely different from the Brodiaeas of Western North America. The latter bloom in April, and are more curious than beautiful. The funnel-shaped, dull blue flowers of *B. laxa* are bunched at the ends of ridiculously long flexible stems that twine around each other or any nearby plant. *B. crocea* is bright yellow, and *B. coccinea* crimson. Brodiaeas require a dry situation, and should not be moved. They are hardy in the South although little known outside of California.

BLACK AND WHITE

Ornithogalum arabicum, a tender bulb from the Mediterranean, is usually considered a greenhouse plant, but it is perfectly hardy in North Carolina. The fragrant white flowers are piquantly accented by shiny black pistils. They grow in many-flowered racemes on

eighteen-inch scapes, and bloom from the middle of April to the middle of May. The bulbs are almost as big and solid as Dutch Hyacinths. They should be planted in the fall six inches deep in a warm, sunny border. *O. thyrsoides* is not hardy in North Carolina.

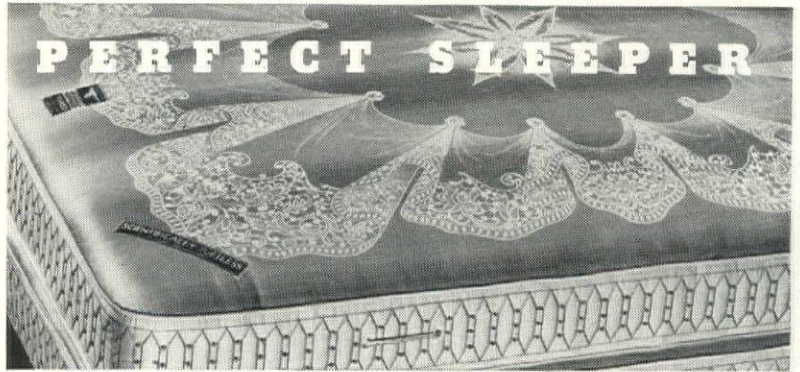
BRILLIANT COLOR

Torch Lilies (*Kniphofia*) are mostly of doubtful hardiness north of Philadelphia. They are not bulbs, but are usually classed as such. The tall Red-hot-poker-plants (*K. pfitzeri*), with brilliant red spikes shading to yellow, make a brilliant display in the fall. The dwarf hybrids are ever-blooming, and very effective in the front of the border. A pale yellow form that I have had for years blooms fitfully from the middle of May to late fall. The grassy foliage and solid flower-heads give character to a marginal planting of Alaska Daisies and white Petunias in front of a clump of orange Tritonias.

These are only the more obvious of the innumerable brilliant and exotic bulbs from tropical America, South Africa, Mexico or the West Indies, tolerant of—or even demanding—heat and lack of moisture in the resting period. They require a minimum of care, are not subject to disease, and—with the exception of a rare Nerine or choice Crinum—they are amazingly cheap. In a carefully planned garden these bulbs will bloom almost continuously from early spring until frost.

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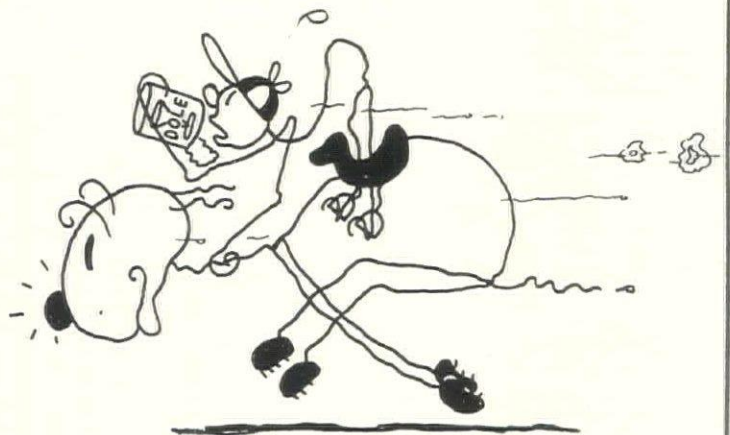
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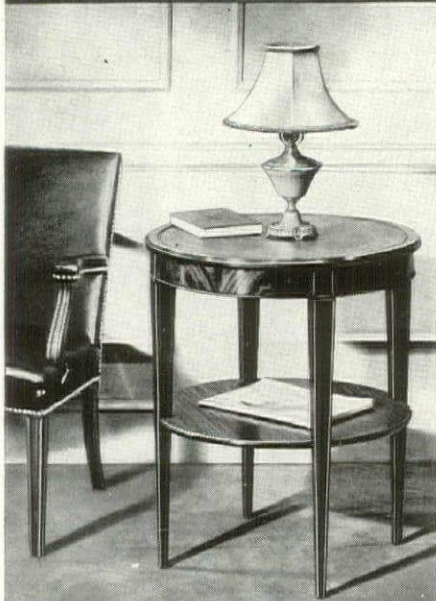
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**Questions
and Answers**

Color Scheme for Maple

I am going to redecorate a bedroom with furniture in Early American maple. Can you give me some suggestions for a color scheme? I have an ecru hand-crocheted bedspread, and I should like to know colors for the wallpaper, glass curtains, rugs and lining for the bedspread.

T. H., Boston, Mass.

Why not choose yellow, green and white for your bedroom? You could have a flowered wallpaper including these colors. The lining of your hand-crocheted bedspread could then be bright yellow. This will not be too much, as the bedspread will tend to tone down the yellow. I would suggest getting rag rugs of green and all colors, or just plain green. Make the glass curtains white with a yellow trim. You can also have touches of blue in your decorative accessories.

Monterey House

We are building a Monterey type home. The first floor will have stucco finished exterior, with board and batten on the second floor, and shake roof.

The interior walls are sand finished plaster, of any desired color. The ceilings on the first floor are shallow redwood beams laid over varied width pine. The woodwork is pine. Could you suggest a stain that would not be too dark-looking or a finish on the order of whitewash? What about the hall and stair rail?

Upstairs there are two bedrooms and bath, and a hall to a small balcony extending across front of the house. In the ceilings the roof rafters are exposed with celotex between. Would you paint all the woodwork and celotex, or use stain?

Mrs. J. McC., Ross, Calif.

It is difficult to recommend a stain for your woodwork without knowing the color of the walls and the actual character of the room. However, it is advisable to keep the ceiling light and you might use a wood stain on the pine to simulate new redwood. Any of your good local hardware dealers can probably supply you with a redwood stain. If you have a rough finish on the walls, it would be all right to whitewash the pine, or you can get your painter to rub on an oil paint of the desired color, thinned out with turpentine, on the pine. The hall and stair rail might match the downstairs woodwork. Upstairs we should advise your painting all the woodwork and the celotex.

Radiator Paint

We have a one-pipe steam heating system that has been converted to a low pressure vacuum system through the addition of Hoffman No. 2 valves on the radiators. This system has worked out quite satisfactorily. Last year we completely redecorated our home, which involved the painting of the woodwork an ivory color. This, naturally, gave our old bronzed radia-

tors a very shabby appearance, so on the advice of both our architect and painter we painted these radiators with the same paint that was used on the woodwork. After a Winter's firing, however, the paint chipped off so badly that their appearance is intolerable, and both architect and painter seem at a loss to explain it.

C. A. G., Oxford, Ohio

Our Building Department editor suggests that you have the old paint removed from the radiators with a wire brush. Before the new paint is applied a priming coat should be put on. Over this may be applied two coats of regular flat finish white lead paint, tinted the desired color. It is advisable to paint the radiators slightly lighter than the matching trim, as light tints darken slightly due to the heat. Be sure that you allow ample time for drying between each coat, otherwise the paint may not be effective.

Ground Cover

Is Ground Ivy successfully grown in Connecticut? If so, what kind should be planted, and is it apt to become Winter killed? And what would you suggest for an informal hedge to fill in the open spaces between large old Maple trees?

G. V. A., New York City

By Ground Ivy you probably mean the regular English Ivy. It can be grown successfully in Connecticut, and is evergreen. For an informal hedge, Japanese Barberry if not pruned is quite informal in character. It grows four to five feet high and is of equal spread. It has an abundance of showy red berries in Autumn and Winter.

Norman Interior

I am planning to build a Norman house, and will appreciate your answering the following questions:

- 1. Would it be considered good taste to have the walls of the interior rooms on the first floor painted or papered and not sand finished, as I have seen done?*
- 2. Could the woodwork be painted instead of stained?*
- 3. Do you feel it necessary to have beamed ceilings?*

W. J. V., Richmond, Va.

If you prefer to paint the walls of the rooms downstairs, this would be permissible, but we would not advise using paper downstairs. However, the bedrooms may have papered walls if you so desire. The woodwork too may be painted to harmonize with your furnishings and color scheme.

Although beamed ceilings are characteristic of Norman houses, it will not spoil the house if you do not use them. If the beams are exposed, your room will have more height than if the beams are covered. If you do have the beams exposed, be sure to have them made of good wood, because they may play a very important part in the decoration of the house.

SPRING SCILLAS

(CONTINUED FROM PAGE 72)

ly companionship for it is contrived with pale yellow or white Primroses, or even pink ones. To be truly effective this bright little flower should be planted in close masses and if possible there should be a green ground cover. The belled stems do not show up well against the dark moist earth. One plant in particular I have found especially happy as a ground cover for *Scilla sibirica*. The smaller Celandine, or Pilewort (*Ranunculus ficaria*), is quite ideal, preferring to grow, as do the Scillas, in partial shade. It forms a flat, close, advancing mat of small shining leaves spattered all over, while the Scillas are in bloom, with brilliant yellow highly varnished stars. The display is dazzling while it lasts but there is a drawback. As the leaves of the Scilla ripen and die away so do those of the Celandine and bare spots are the result. A few small wood Ferns planted among them will serve to cover this defection.

EARLY FLOWERING

Earlier to flower, coming along with *Galanthus nivalis*, is *Scilla sibirica taurica*. Its bells are a paler blue tone than those of the type and there is a dark blue line down the center of each petal. This is a charming kind and may be broadcast among Snowdrops and Winter Aconites. The variety *atrocaerulea* is much taller and altogether of more circumstance than other *sibiricas*. It grows more than six inches tall and each bulb sends up several stalks of deep blue-purple bells. I like it in little close colonies in the rock garden against a Thyme-covered rock and neighbored by some of the lovely Chrysanthus Crocuses, white or cream or warm yellow, or that hot little number, *Crocus susianus*. The white-flowered Squill is pretty breaking up the masses of its blue brothers, but it is perhaps at its best strewn widely in open woodland where worn



SCILLA PRATENSIS

brown leaves and delicate young greenery throw the stems of gleaming bells into fine relief.

SPANISH VARIETIES

But perhaps of all Scillas none is so important to the color scheming gardener as the Spanish Bluebell, *Scilla hispanica* (*S. campanulata*). It grew in Parkinson's garden (1629) and continues to blossom in the pages of the *Paradissus* and must have been popular wherever it was known. It is one of the big bears of the Scilla tribe, its strong, erect stalk growing from a foot to fifteen inches tall and well set with ample bells widely open at the mouth, and each hung upon a little stalk of its own. While somewhat resembling the English Bluebell, *S. nonscripta*, it is larger and more sturdy in all its parts, an altogether showier plant for garden use with a proud carriage and long-lasting qualities. It flowers in May and its possibilities are almost infinite and seldom demonstrated. Going through my note book I am astonished at the number of suggestions for using it in combination with other flowers of its season. It comes, too, in the most lovely colors—soft porcelain blues, deep blues, silvery lavender, gleaming white, many tones of pink from pale to deep. It increases with the utmost generosity and one may have fine plantations in a comparatively short time. Every three or four years the bulbs may be lifted after the foliage has died away and given more space, or the surplus handed across the fence to a neighbor.

MOST ADAPTABLE

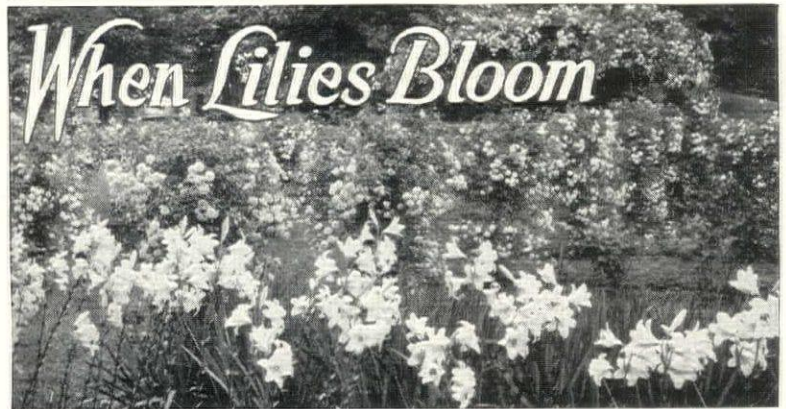
It lends itself to all sorts of situations with charming grace. It is beautiful planted in broad masses in open woodland or on lightly shaded banks, or naturalized in grassy places; it is lovely in shaded borders among Ferns and Bloodroot and Spring Beauties, the white-flowered kinds in particular, or thickly strewn—white, pink or blue—along woodland walks, as well as used freely in the borders in combination with other plants of like blossom-season.

Here are a few companionships for it that will prove delightful in any garden. I have a mass of the blue-flowered *Anchusa myosotidiflora* used as a background for a plantation of *S. hispanica* Peach Blossom, whose name bears out its lovely hue of pink. Again, some good groups of the variety *Rosalind*

(Continued on page 97)



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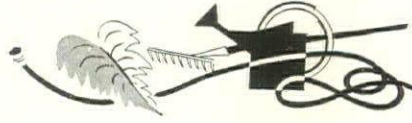
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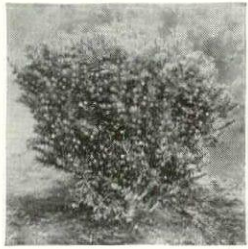


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Flowers for the house vases last longest if cut early in the morning rather than in the afternoon. Exposure to the day's heat more or less exhausts them. Also, cut them while they are in the bud or barely beginning to flower, and plunge the stems into water immediately. A further advantage will be gained by placing both flowers and containers in a dark, cool place for several hours before bringing them into the rooms.

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Close mowing of the lawn during dry early Fall weather is inadvisable as a fair length of growth is needed to shade the roots and prevent their being scorched. If you do any watering let it be thorough enough to penetrate several inches, or shallow roots will be formed.

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SPRING SCILLAS

(CONTINUED FROM PAGE 95)

are effective about the base of a bush of *Viburnum Carlesi*, the pink of the Scillas repeated in the pink buds of the fragrant *Viburnum*. La Belle, a silvery lavender kind, is lovely beneath the pink-flowered *Rhododendron carolinianum* and beneath the spreading white-sheeted branches of *Azalea indica alba* Blue King shows up handsomely.

As an interplanting for May-flowering Tulips the various forms of *S. hispanica* are invaluable and infinite are the delectable combinations of color that may be worked out with these two willing collaborators. They flower at the same time as do Camassias and the cool blue of these flowers is a fine foil for some of the deeper blue Scillas.

Good forms of *S. hispanica* are the following: *alba maxima*, La Grandesse and Snow Queen are all strong growing white-flowered kinds. Amethyst is clear lavender; Blue Bird, Blue King and Excelsior all fine deep blues, the latter especially strong. Frans Hals, Peach Blossom and Rosalind are good pinks; Vigour, white faintly tinged with pink; Queen of Pinks and Rose Queen, rather on the side of over-pinkness; La Belle is silvery lavender; Perle Brillante, clear blue lavender.

FOR WILD GARDENS

Scilla nonscripta, also known as *S. nutans* and *S. festalis*, the English Bluebell or Wood Hyacinth, flowers at the same time as the Spanish Bluebell,

but is an altogether more lightly made and less assured plant. Where *S. hispanica* looks well in the dressed garden, *S. nonscripta* belongs to woods and less conspicuous regions. Its stalk curves like a little wand and its bells are narrower and less closely set and it has a fragile and very pleasing fragrance where large numbers are planted together that reaches one at some distance on the gusty spring breezes. It is a common British wildflower and Anne Pratt, a lady writer of nearly a hundred years ago, thus describes its place in the English Spring: "Scarcely a copse can be found throughout our land which is not then blue with its flowers, for it is to the woodland and the green lane, in Spring, what the buttercup is to the meadow. Growing near it we often find the beautiful pinkish white blossoms of the Wood Anemone, and before it fades away the hedges are getting white, and becoming fragrant with the wreaths of the blooming May."

On a shaded bank colonies of this Bluebell are lovely with the great white Trillium, or with the large white flowered Violet, *Viola septentrionalis*, with the dangling yellow Bellwort, *Ucularia grandiflora*, with Mertensia or the white and green stars of the Star of Bethlehem.

Of the numerous kinds to be had I like best a deep blue form called Delight, and the white form known as *alba major* is fine. The pink-flowered kinds are decidedly less pleasing.



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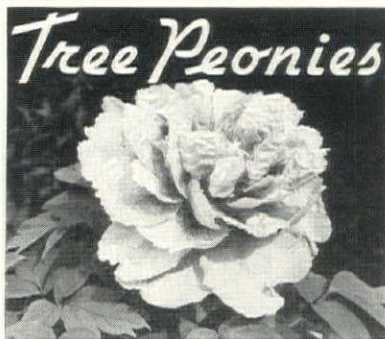
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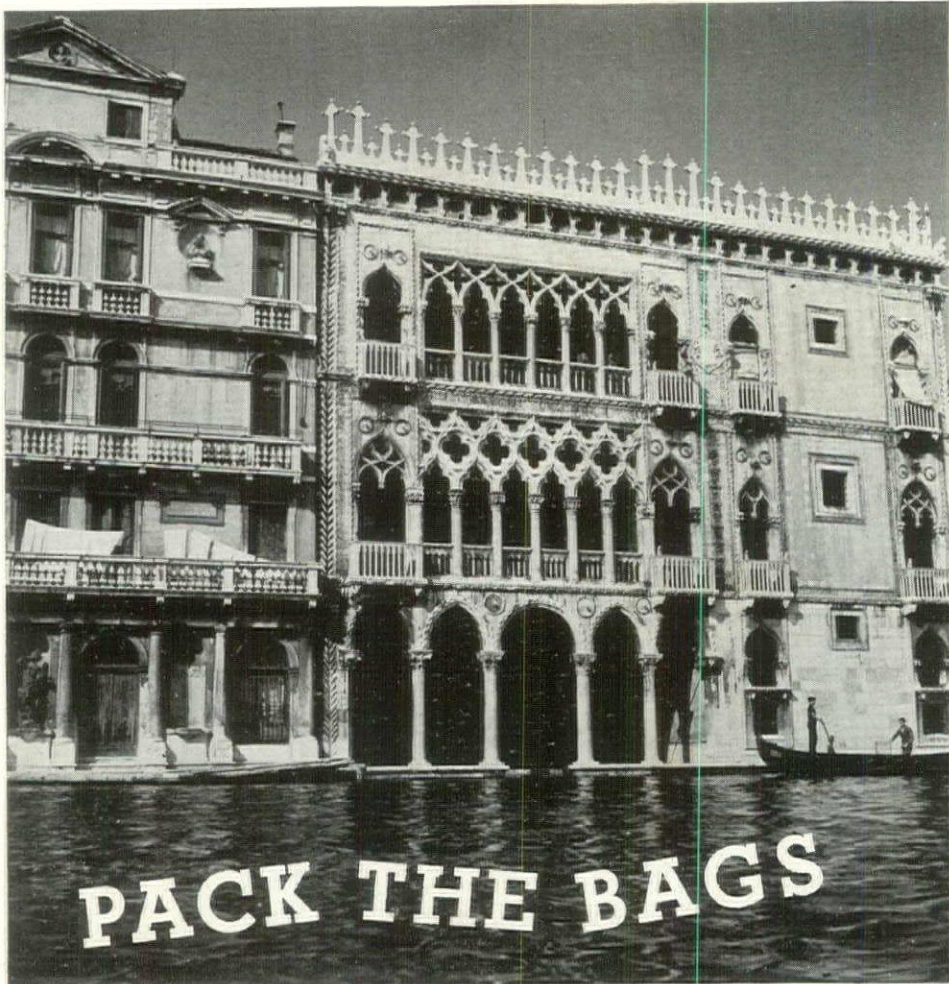
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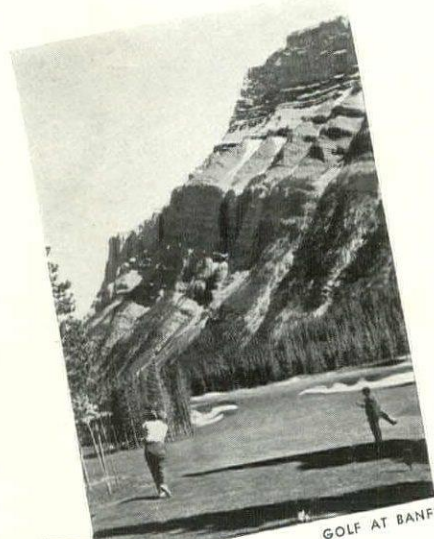
VANISHED EMPIRE. Swing off a Grace liner in a basket at San Jose. Climb 5000 feet on a hair-raising railway to the great Guatemalan plateau over which brood two sinister volcanoes—Agua and Fuego. Here, amid the ruins of the Mayan Empire, the Spaniards built the proudest city of the Western world—Antigua (far right). And today the descendants of the Mayans lead the life of their ancestors

ALOHA! There's the Hawaii of hospitality, smothering you in fragrant leis and nearly killing you with kindness. There's the Hawaii of big business—sugar cane, pineapples, huge cattle ranches. Hawaii flashing with sport—surfboarding, sailing, golf by an emerald sea. Finally, Hawaii just to look at, such beauty as the scene at right. For Hawaii is more than islands. It's emotion, adventure, and it's the U. S. A.

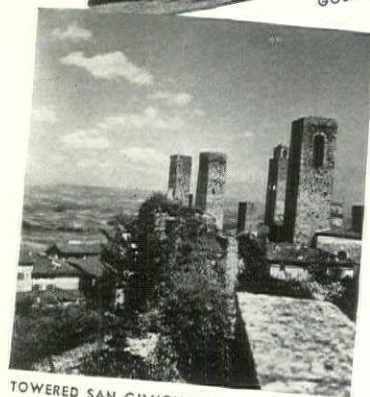
SKYSCRAPERS OF OLD. Back in 1300, the first families of San Gimignano built themselves great square towers so that when trouble came they could retire to these lofty fortresses and hurl molten lead at each other. The towers still stand in this picturesque hill town which refuses to recognize passing of the centuries. Flowers in the crevices and feathery bushes soften the grim stones. Far below lie silvery olive trees and the vast Tuscan plain



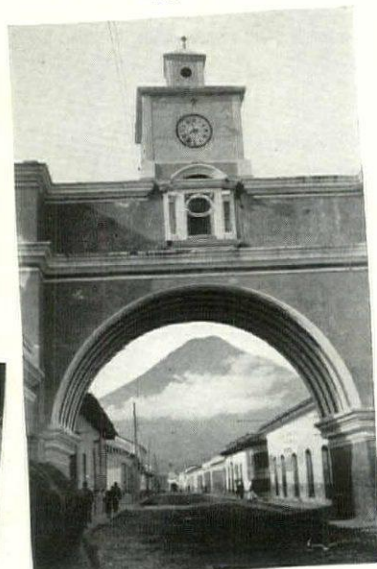
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● Above is the Westinghouse Emperor range with top of Monel Metal, latest model refrigerator, both manufactured by Westinghouse Electric & Manufacturing Company. The Monel Metal sink and all metal cabinets were made by Whitehead Metal Products Co. of New York, Inc. The Monel-topped Smartline table comes from Mutschler Bros. Co., Nappanee, Ind.

The kitchen you want — costs less than you think!

You can do it! Yes, really, you can! You can have a silvery Monel Metal kitchen like this—without doing violence to that grand old institution, the family budget.

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Many manufacturers are not charging one penny extra for topping off their newest models with Monel Metal.

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For full information about Monel Metal sinks and tanks, write to the manufacturers, Whitehead Metal Products Co. of New York, Inc., 304 Hudson St., New York, N.Y. For information about other Monel Metal household equipment address

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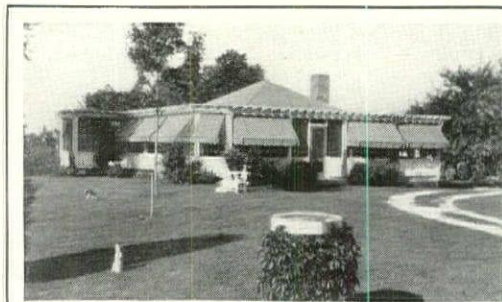
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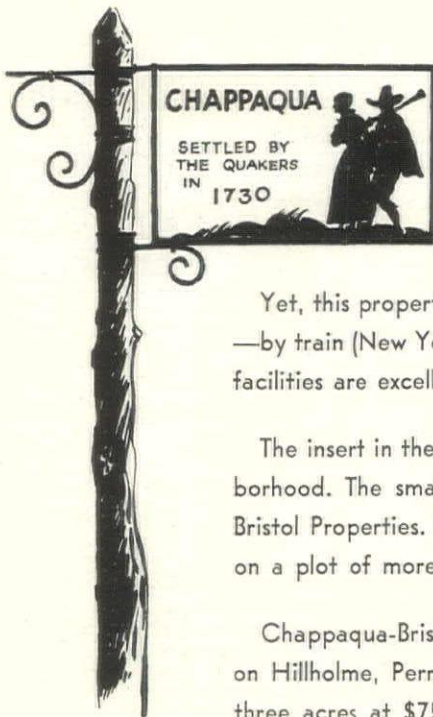
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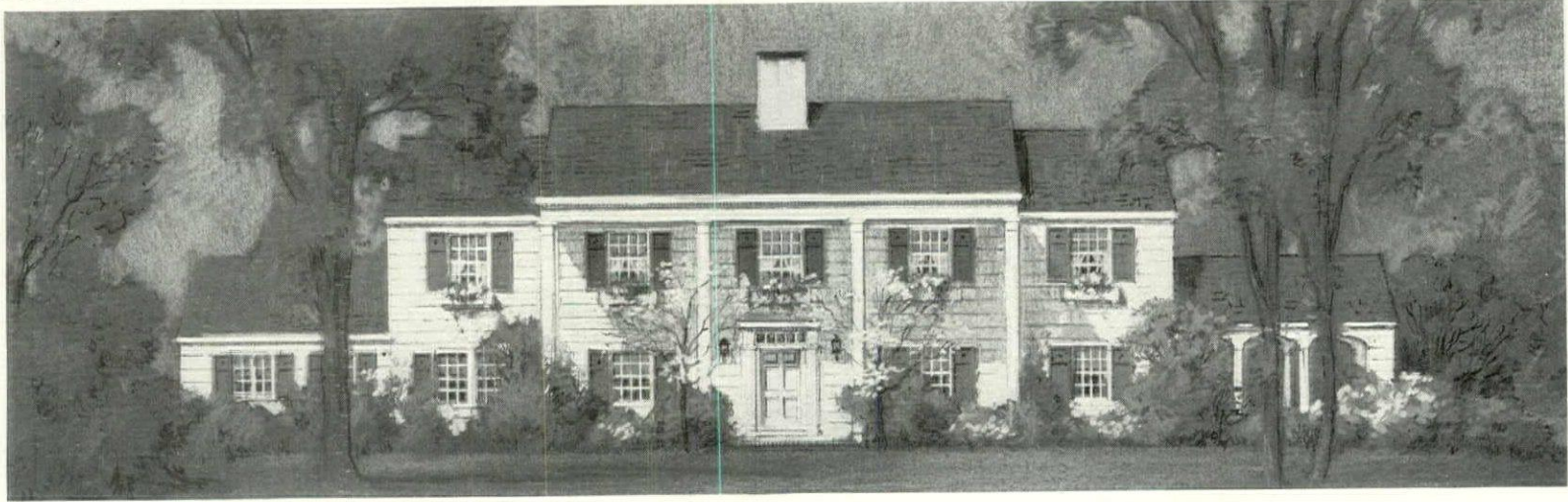
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In section I of this issue—
on pages 22 thru 25 you will
find the urban real estate
advertising in which are offered
for rental many unusual
and attractive apartments
in New York City



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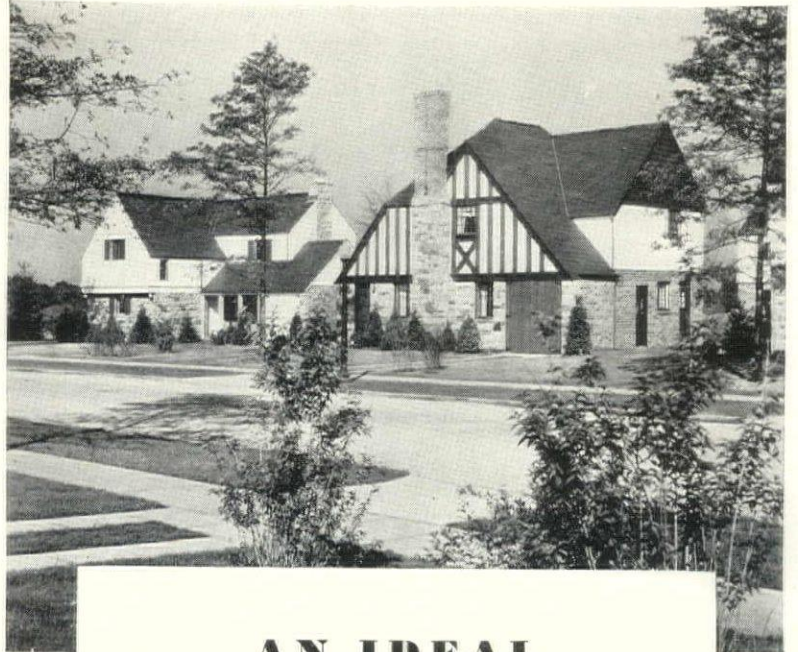
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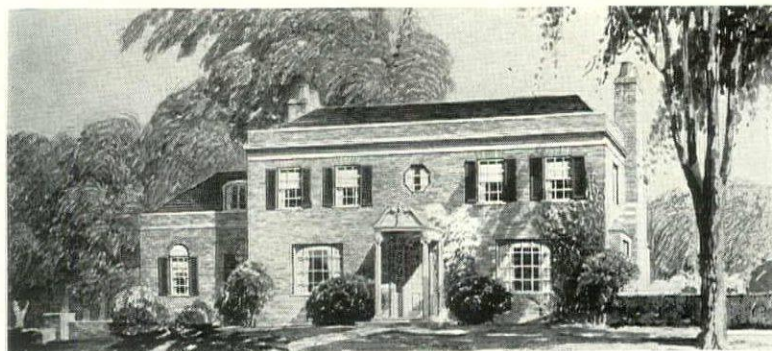
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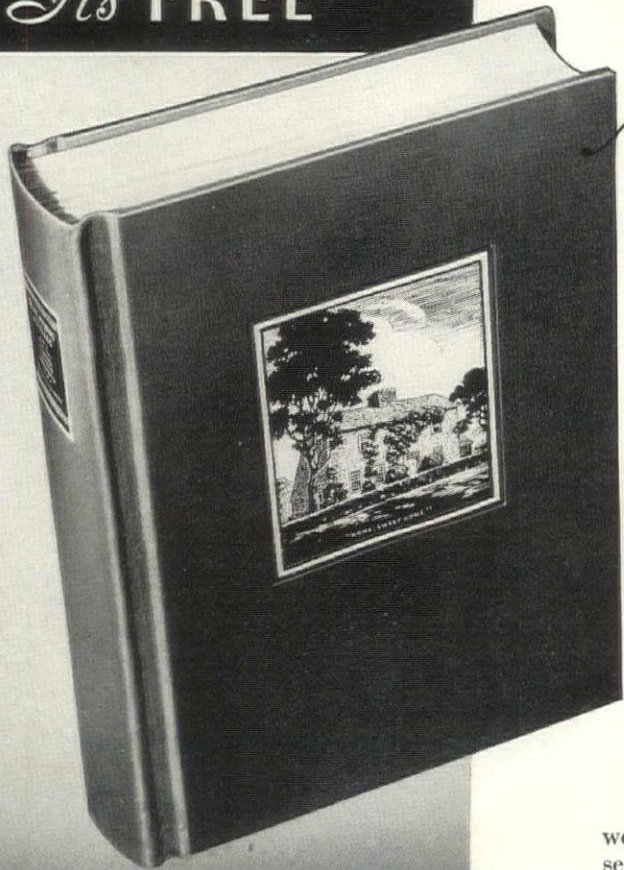
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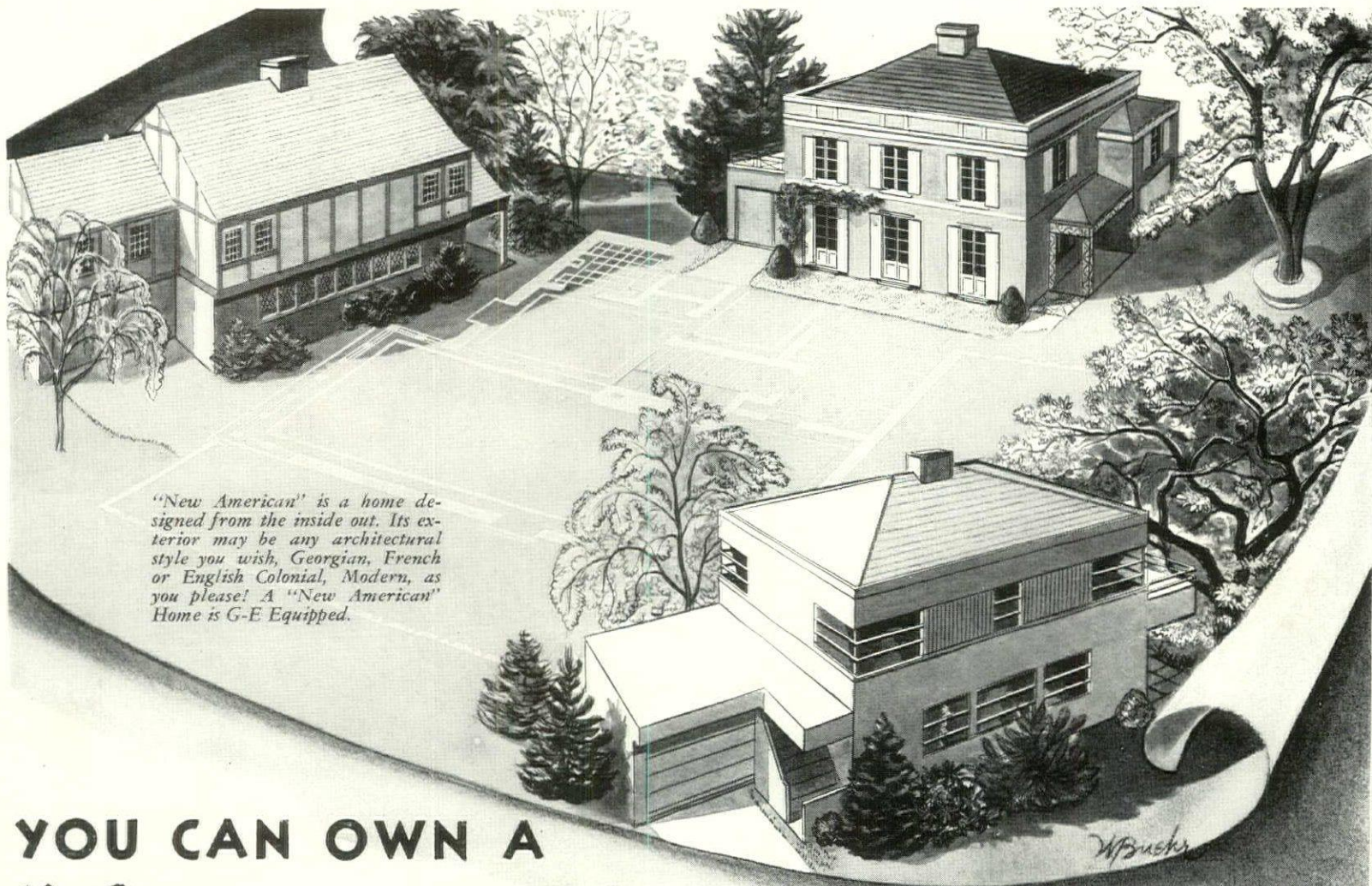
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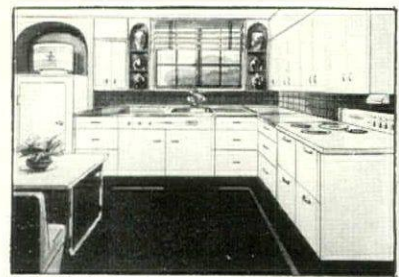
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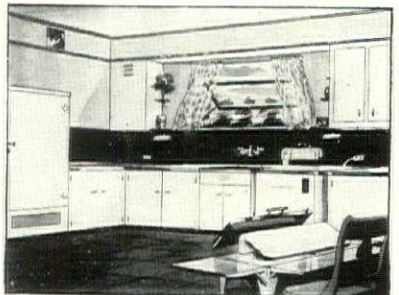
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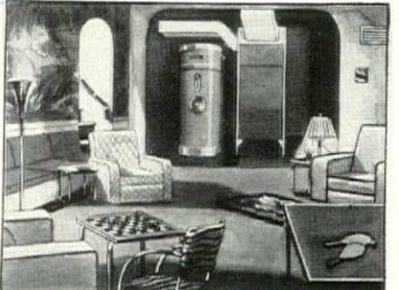
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HOUSE & GARDEN

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HOW MUCH HOUSE?

IN MOST of the captions describing the houses shown in this Portfolio, we have published (1) the number of cubic feet the house contains, (2) the amount it cost to build per cubic foot, and (3) the total cost of building. This is the accepted way of estimating and presenting residential building costs. It has, however, numerous disadvantages. In the first place architects estimate cubical contents in different ways. Some include garages, some do not; some have different bases for figuring porches, storage space, basements, etc., than others. There is no accepted practice. Thus two architects figuring the cubical contents of the same house may return different results.

ANOTHER source of confusion (which we have avoided) is the fact that cost figures—the cost per cubic foot and the total building cost—may include much or little. They may, or may not, include the architect's fee, the plumbing fixtures and the furnace. When we secured the costs of building the houses shown in this Portfolio we asked the architects to report them "including architect's fee and all standard equipment—heating, lighting, bathrooms, etc." Figures for houses shown in the Portfolio therefore represent the cost of houses in the condition commonly found in speculatively built houses when they are open for inspection but are without furnishings, range or refrigerator.

WE HAVE given cubages and costs in our captions because they show the approximate, relative sizes of the houses. But, in view of the confusion of practices and the fact that building costs vary from week to week and from one end of a city block to the other, it will be impossible to use the figures presented in this Portfolio to estimate precisely what a house of similar size and arrangement would cost to build on a particular site in your own community. Your best source for this information is your architect or local contractor. These men can tell you, or show you, definitely, how much house you can buy—today—in your neighborhood.

QUESTIONNAIRES sent to the architects elicited the information included in these pages under the heading "Construction Data". Under "Heating" we give first the type of fuel, second the type of heating system. "Winter air conditioning", in the definition of the National Better Business Bureau, means "at least heating, humidification and air circulation". Under "Insulation" the architect did not always specify whether all or only part of the house was insulated.

Richardson Wright, Editor - Robert Stell Lemmon, Managing Editor

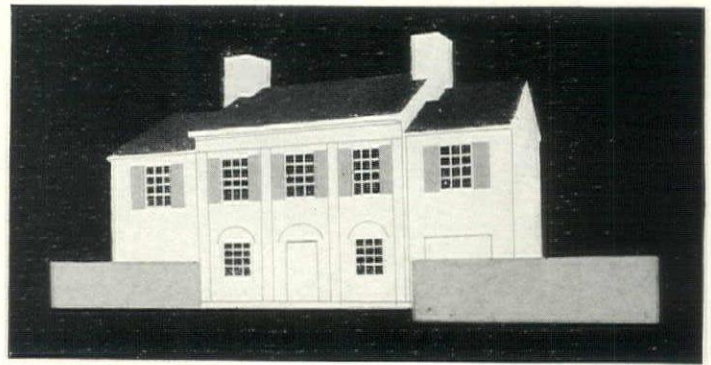
Margaret McElroy, Associate Editor - Julius Gregory, Consultant



COSTAIN

LEAFY SHADOWS PATTERN THE BROWNSTONE WALLS OF THIS LOVELY LITTLE COLONIAL HOME BUILT EARLY THIS YEAR AT WEST HARTFORD, CONN. FOR PLANS SEE PAGE 124

Before building



SOLVE YOUR PROBLEMS BEFORE YOU HAVE TO LIVE WITH THEM

BY PRESENTING these thirty-odd pictures of houses and plans gathered from various sections of the country, *House & Garden* hopes to help its readers in their thinking. A great many people today are *thinking* of building. The long lean years of depression behind us, we can turn to those dream homes we regretfully laid away. A new generation of home builders has sprung up and for them, too, there must come a period of thinking before they build. To most of us the building of a home is one of the greatest events of our lives. We must not blunder into it heedlessly.

ALONG what lines should you think? And in what order should the various problems the building of a house entails be considered?

Despite the warnings of architects, most people choose the design of the house first. This is only human. They visualize themselves living in a Georgian house or a Cape Cod cottage or an Early American home or something strictly modern. Just now the favorite styles are nationalistic—of the sort lived in by the founding fathers of this country. Italian and Spanish types of houses seem to have lost their appeal, and so have half-timbered houses. Modified versions of Colonial American types as well as authentic copies constitute the present taste. The style chosen, you must next see if it is suitable to the site. Really, the site should determine the style and the plan.

ONCE this human appeal of outside style is satisfied, next consider the number and types of rooms your family and the kind of life you live will require. Here you begin actual calculation both for the present and the future. If you are young, you must plan for children growing up; if you are middle-aged, you must plan on their marrying and leaving home. You must plan, too, for your own comfort and ease of living. American parents have a habit of neglecting themselves; children have a playroom but father can't call a single room his own.

The second step in interior planning is to consider equipment. What kind of heating? Shall the house be air-conditioned? What about hot

water? What kind of cook stove? Wiring? Insulation against heat and cold? Laundry equipment? Water supply? Closets? Baths? These should all be tabulated. In checking them up, you will find that you must budget reasonably.

FOR the past few years so much has been said about equipment that people who build homes are apt to neglect the fact that the fabric of the house itself—foundations, walls, roof, windows, floors, etc.—cannot be skimmed. It is fallacious to put a lot of high-priced equipment in a jerry-built house. Make provision for it, so that it can be acquired as the years go on, but don't let the lure of labor-saving machinery pull you away from the irrefutable fact that a house which is to last many years or have a substantial sale value must be well and truly built in the beginning.

There are always economies that can be effected in building, but be sure that these are not false economies. It is no economy to save \$200 on waterproofing a cellar and then spend \$400 on a pump and operating it. Or economizing on the size of water pipes only to pay the price later in an inadequate bathroom supply.

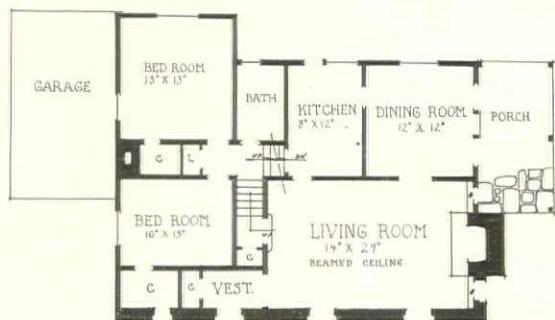
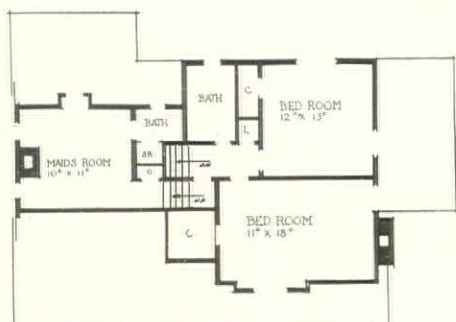
IN SHORT, solve your problems before you have to live with them. Solve the problem of how you will use the furniture you already have: some ancestral piece may change the size and character of a room. Solve the problem of the type of garden your house will afford. Solve the problem of the proximity of neighbors' houses.

For the ultimate solution of all these problems you should seek an architect. He should be your guide and counselor from the beginning. He can anticipate problems that you may never dream of. That is his business and that is how he earns his fee. And the fee is well earned.

Richard Wright



COSTAIN



STONE WALLS and rough cedar siding, under a broad, well-proportioned roof make an attractive picture of a home that seems to have grown from the soil. Careful landscape planting completes the charming effect. The house is considerably larger than it looks from the outside. Notice that the living room, with its beamed ceiling and great stone fireplace on the outside wall, measures fourteen by twenty-nine feet. There are four bedrooms and two baths and a maid's room and bath on the first and second floors. A covered porch opens off the dining room and might be used for eating out-of-doors. The house is estimated to contain 33,750 cubic feet. It costs \$15,900 to build at a cost of 46 cents per cubic foot.

CONSTRUCTION DATA

Walls:
Stone and rough cedar siding

Roof:
Wood shingle

Windows:
Steel casement

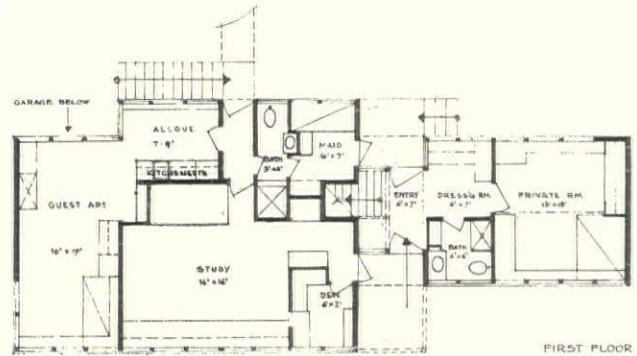
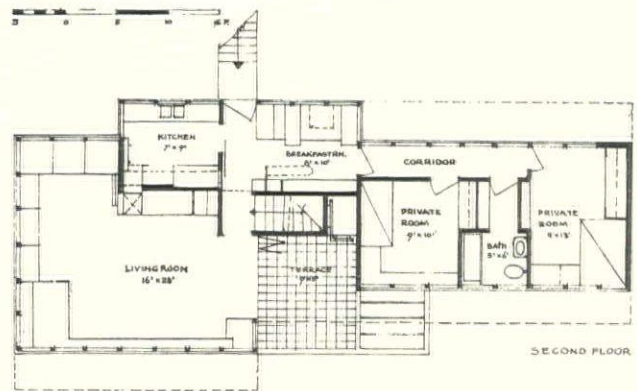
Color Scheme:
Walls: Natural stone and white
Roof: Natural
Trim: White
Blinds: Green

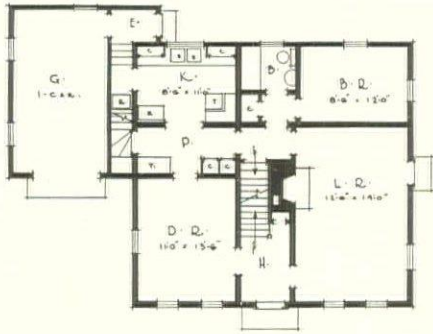
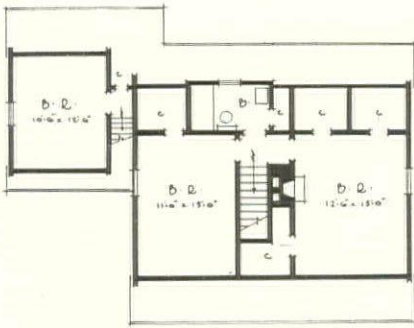
Heating:
Oil; Hot water

AN EXAMPLE of the work of one of our greatest modern architects, this research house has been built as a "laboratory" for testing new planning principles, new materials and new methods of construction. Mr. Neutra has both his studio and his residence here.

Four separate housing units, each distinctly different in its function, are united under one roof. The left half of the first floor plan shows a scheme for a bachelor's dwelling, while the right half represents the "irreducible minimum" in facilities for living, sleeping, bathing and cooking. The left half of the second floor was designed as a suite of living quarters including a large porch and a roof garden. The right half is developed as a sleeping unit of two bedrooms and a bath.

Built on a standardized wood and steel frame, the walls and roof of the house are composition, the floors concrete slab on precast concrete joists. It is noteworthy that the use of strictly modern materials throughout this modern house permitted it to be built for 34 cents a cubic foot. The structure contains 31,000 cubic feet, which brings the total cost to \$10,540.





DESPITE the enormous popularity of the Cape Cod style of architecture it still is true that good houses of this type are difficult to find. The attempt to be patronizing to this old ship captain's style, to make it quaint or to refine its few simple details, steals away all its natural forthright charm. Notice the bold lines of Mrs. Spence's house and the pleasing decorative details that enhance them. The plans, too, are simple and efficient. There is a bedroom and bath on the first floor and stairs lead up from the pantry to a bedroom over the garage. There are large closets under the roof. Completed in May, 1936, this house cost \$9,800 to build at about 40 cents a cubic foot. It contains 24,000 cubic feet.

CONSTRUCTION DATA

- | | | | |
|-------------|-----------------------------|---------------|----------------------|
| Walls: | Shingles and flush boarding | Color Scheme: | Walls: Cream |
| Insulation: | 4" Mineral wool | | Roof: Natural |
| Roof: | Shingles | | Trim: Cream |
| Windows: | Wood; double-hung | Heating: | Blinds: Dark Green |
| | | | Oil; Forced warm air |



COSTAIN

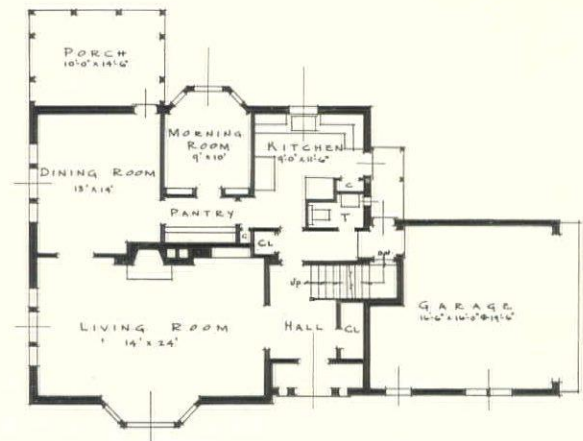
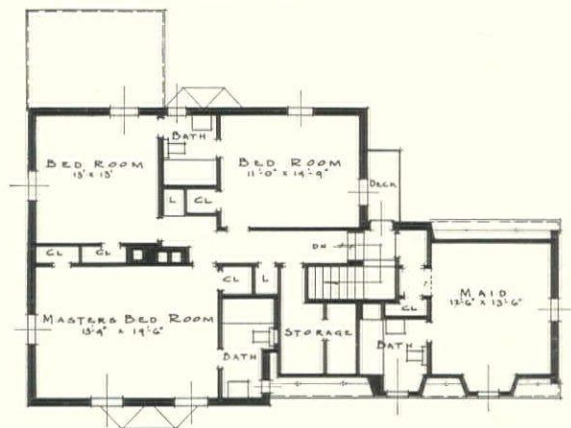


WAITE

THE PLANS of this attractive house near Cleveland are particularly interesting. Notice the skill with which the service arrangements have been handled. A small back hall affords direct connection between front hall, kitchen, garage and game room in the basement. The morning room, with its large bay window, must be a pleasant place for breakfasts. On the second floor an especially efficient feature of the plan is the large storage space. The maid's room and bath are reached from the landing of the front staircase. The first floor hall and the recreation room, which is under the living room, are paneled in knotty pine. The house was completed in August, 1935. It is estimated to contain 41,000 cubic feet and cost \$13,000 to build at a cost of 31.7 cents a cubic foot.

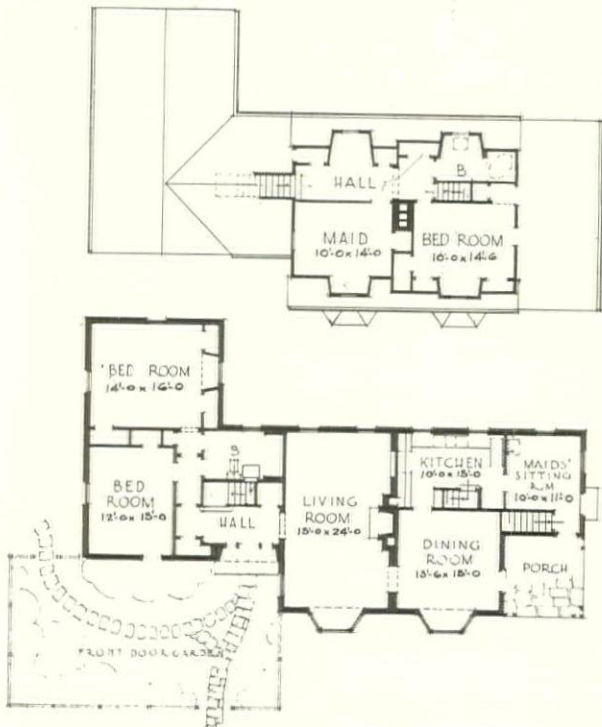
CONSTRUCTION DATA

- | | |
|--------------------------------|--|
| Walls:
Brick | Color Scheme:
Walls: White |
| Insulation:
2" Mineral wool | Roof: Rust brown |
| Roof:
Slate | Trim: White |
| Windows:
Pine; double-hung | Blinds: Dark green |
| | Heating:
Oil; Winter air conditioning |





HEDRICH-BLESSING



SET in a grove of giant Oak trees, this guest house on Mr. Rutledge's estate is approached through a small, charming front-door garden. Its location made possible the beautifully designed bays for the living room and dining room. The porch beside the dining room may be used for meals in the open air. The main bedrooms are on the first floor with a connecting bathroom, marked "B" on the plans. The house contains 38,000 cubic feet and cost approximately 40 cents a cubic foot to build, a total of \$15,200. It was completed in December, 1935.

CONSTRUCTION DATA

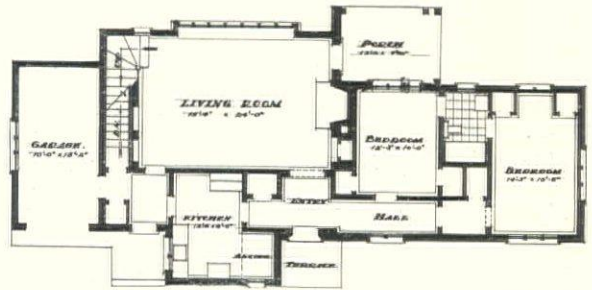
Walls:	Common brick painted and wood shingles	Color Scheme:	Wall: White
			Roof: Black
			Trim: White
			Blinds: Blue-gray
Insulation:	1" Spray type in side walls; 4" Mineral Wool in 2nd floor ceiling	Windows:	Wood, double-hung
Roof:	Wood shingles	Heating:	Oil; Forced warm air

THE ENGLISH cottage type of architecture continues to be a popular one in America and the reasons for its charm are evident in the design of this small house on the North Shore of Chicago. The long, low roof line, the irregularity of mass and window spacing and the simple, rough, decorative details give these houses an informality and ruggedness that suggest livableness. As in the mod-

ern style of architecture the floor plans are unhampered by any requirements of balance or formal arrangement. In Mr. Bernhard's house the space on the second floor is not yet developed, although there is a maid's room and bath over the garage. The architects estimate the cubic contents at 34,000 cubic feet. At 38 cents a cubic foot, the house cost approximately \$13,000 to build in the fall of 1931.

CONSTRUCTION DATA

Walls:	Color Scheme:
Brick veneer	Walls: White
	Roof: Stain
	Trim: Gray-blue
Insulation:	Windows:
1/2" Board	Wood, casement
Roof:	Heating:
Wood shingle	Oil; Hot water

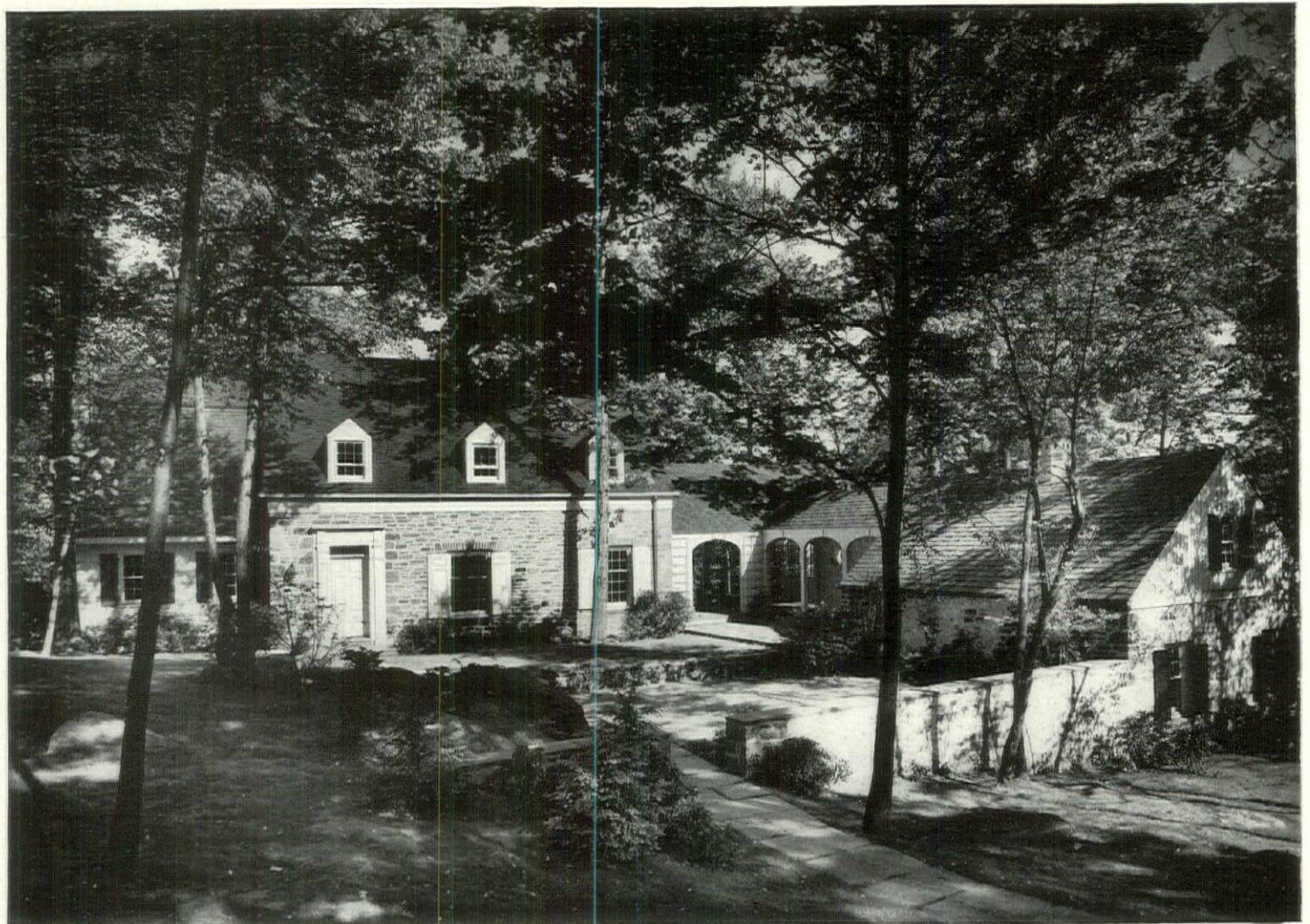
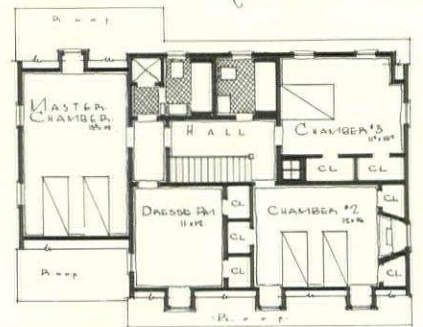
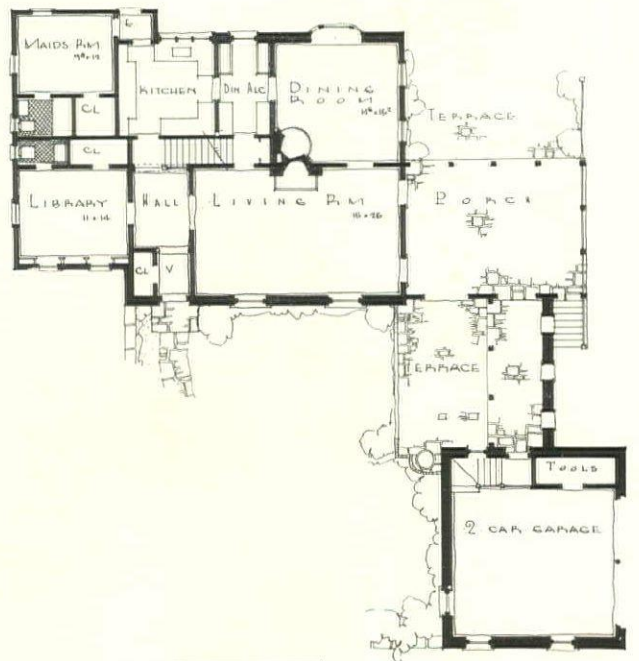


HEDRICH-BLESSING

"I BELIEVE the most interesting feature is the adaptation of this plan to outdoor living", the architect says of this house at Old Colony Ridge, Hartsdale. A study of the plans will show how effectively the architect's purpose was carried out. There are two terraces: an open one beside the dining room and another between the living room and garage which is sheltered from winds and inclement weather. Between the two terraces is a covered porch opening off the living room. Estimated to contain 53,000 cubic feet, the house was completed in September, 1935, at a cost of \$22,260—42 cents a cubic foot.

CONSTRUCTION DATA

- | | |
|---|---|
| <p>Walls:
Stone, hand-split cedar shingles, flush siding</p> <p>Insulation:
4" Mineral Wool</p> <p>Roof:
Slate</p> | <p>Color Scheme:
Walls: Natural and white
Roof: Black
Trim: White
Blinds: White</p> <p>Windows:
Wood, Double-hung</p> <p>Heating:
Oil; Winter Air Conditioning</p> |
|---|---|



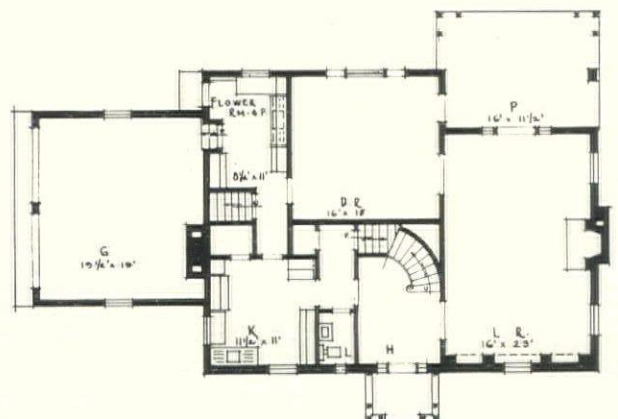
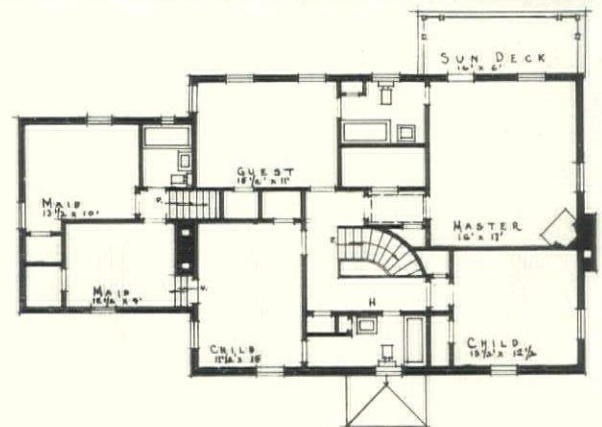
HAROLD HALIDAY COSTAIN



THE PRINCIPAL rooms of this Georgian house and the porch and second-story sun deck overlook a small lake to which the property falls shortly beyond the rear of the house. This side of the house also has the advantage of the prevailing breezes and the greatest sunlight. The house faces northeast and between it and the road are seventy-five feet of level lawn. The lavatory and kitchen are separated from the front hall by a small foyer which permits access to the basement recreation room without entering the kitchen. There is also a ping-pong room and laundry in the basement. Cost figures are not available, but the architect estimates the cubical contents at 48,000. The house was completed in 1935.

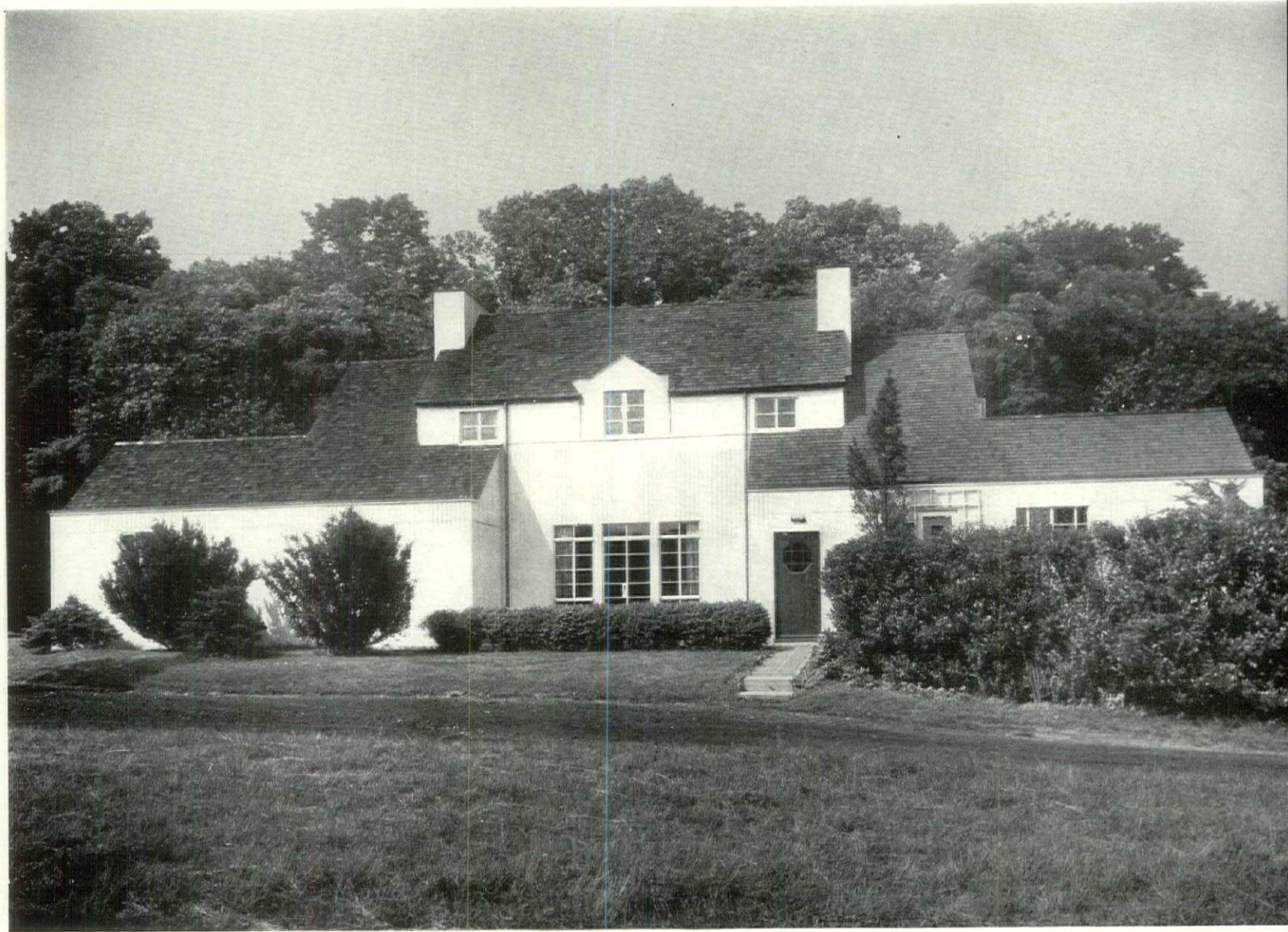
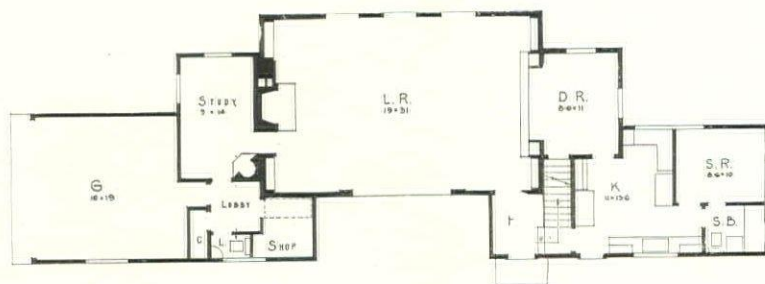
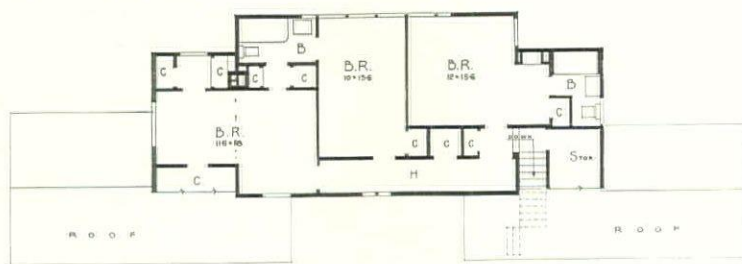
CONSTRUCTION DATA

Walls: Brick Veneer	Color Scheme: Walls: Oyster white Roof: Blue-black Trim: White Blinds: New Blue
Insulation: 4" Mineral Wool	
Roof: Slate	Heating: Gas; Winter Air Conditioning
Windows: Wood, double-hung	



9 WILLIAM I. HAMBY, ESQ., GREAT NECK, N. Y.

IN SECTION 1 of this issue of *House & Garden* are published the four New American Homes designed for us by the architects of the interesting modern house shown on these two pages, which one of them built for his own occupancy. It was originally planned to have a flat roof, but community restrictions necessitated a change to a sloping roof. The plan, however, remains definitely and functionally modern. According to Mr. Hamby, the whole house was designed around the living room and the magnificent view which this room commands of the nearby woods. How effectively this conception was carried out can be judged from the photographs on these two pages. Below we see the great grove of trees rising behind the house. On the opposite page is an exterior view and an interior view of the big living room. An interesting feature of the construction of this house is the walls which are two inches of concrete applied on steel reinforcing mesh and finished with stucco. Estimated to contain 40,000 cubic feet, the house was built in 1931 at 48 cents a cubic foot, a total of \$19,200.





CONSTRUCTION DATA

Walls:
2" Concrete on steel mesh

Insulation:
4" Fill Type

Roof:
Shingle

Windows:
Steel Casement

Color Scheme:
Walls: White
Roof: Brown
Trim: White

Heating:
Oil; Winter Air Condition-
ing plus dehumidification

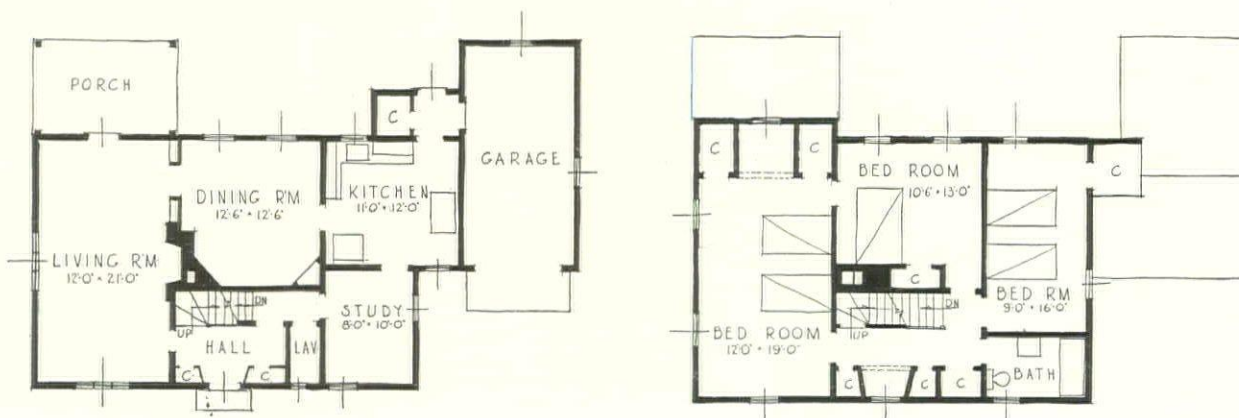


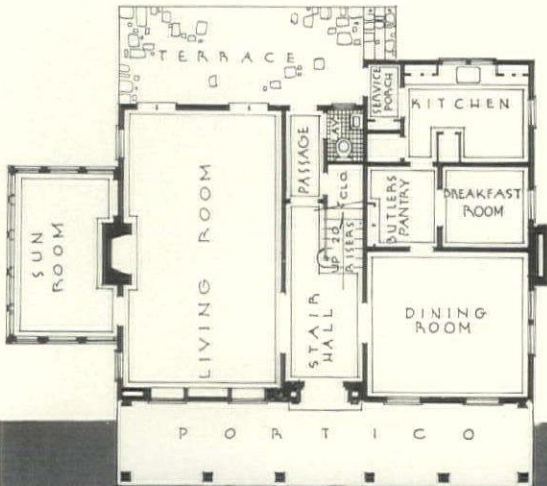
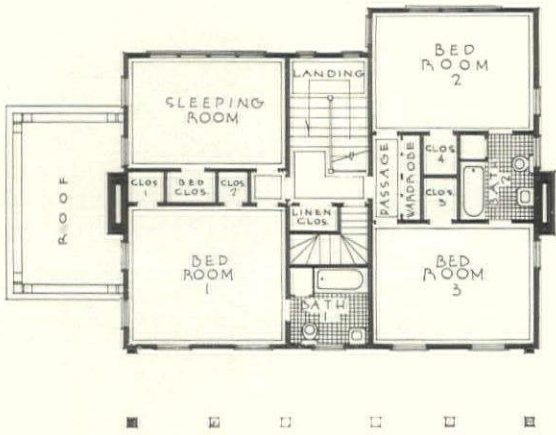
DAVIS

"FUNCTIONALLY modern", this house might well have been called in Seventeenth Century New England when protection against Indians was a prime requisite of good design. Small windows and heavy, nail-studded doors served a useful purpose then. And in some cases the second story overhang was used to permit a direct shot down on marauders. This type of house showed definite signs of its Gothic origin. Beams were chamfered on their edges in the Gothic manner, windows were often diamond-paned and the plans and fenestration were of irregular, Early English character. Mr. Potter's house was completed in 1933. It contains 25,000 cubic feet and at 31 cents a cubic foot the total cost was \$7,750.

CONSTRUCTION DATA

Walls:	Color Scheme:
Clapboard	Walls: Dark brown
Insulation:	Roof: Black
Blanket type	Trim: Dark brown
Roof:	Sash: Cream
Asphalt	Heating:
Windows:	Oil; Steam
Wood, double-hung	





THE design of this Colonial residence, in the Mount Vernon style, was based on the owner's desire to carry forward some of the features which existed in the old family homestead built on the site of the present campus of the University of Texas. In this way "a strong sentimental tie was established between the designs of the two houses" which, according to the architect, is "an interesting background for a good design." Included in the cost of the residence is a 3-car garage which has a complete 1-room "efficiency" apartment over it. The garage design and construction is practically the same as the residence. Completed in 1932, the total cost was \$12,600. The cubic contents are 45,430 feet and the price per cubic foot about 28 cents.

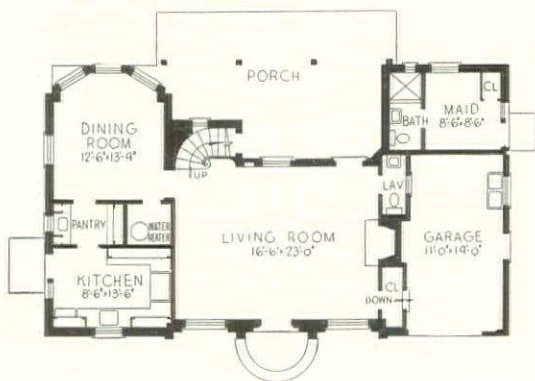
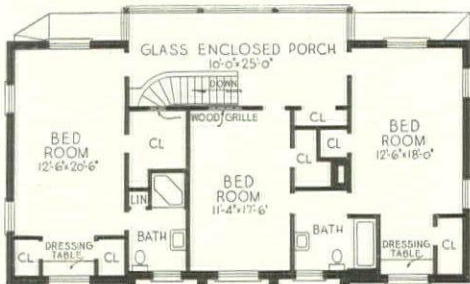
CONSTRUCTION DATA

- | | | | |
|-------------|-----------------------|---------------|--|
| Walls: | Yellow pine clapboard | Color Scheme: | Walls: White |
| Insulation: | 1/2" Board | | Roof: Natural weathered gray |
| Roof: | Cedar shingles | | Trim: White |
| Windows: | Wood, double-hung | | Blinds: Weathered blue-green |
| | | Heating: | Gas; Five units of floor and sub-floor furnaces; automatic electric controls |





GOTTSCH



MEDITERRANEAN architecture predominates in the southern sections of the United States where the climate suggests that of the Riviera and Italy. The balanced plan and balanced fenestration are important features of Mr. Hecker's house as a glance at the plans and photograph will indicate. Prominent in these plans are the porches on the rear of the house. The first floor porch, which connects with the second floor by means of an outside stair, is open, the second floor porch is glass-enclosed. Notice in the plan of the central bedroom on the second floor the wood grille opening on the porch for ventilation. Mr. Hecker's house was completed in January, 1936. It contains 31,500 cubic feet and cost 35 cents a foot, \$11,000, to build.

CONSTRUCTION DATA

Walls:
Cement block, Stucco

Insulation:
Reflective

Roof:
Asbestos shingles

Windows:
Steel casement

Color Scheme:
Walls: White
Roof: Black
Trim: Stucco

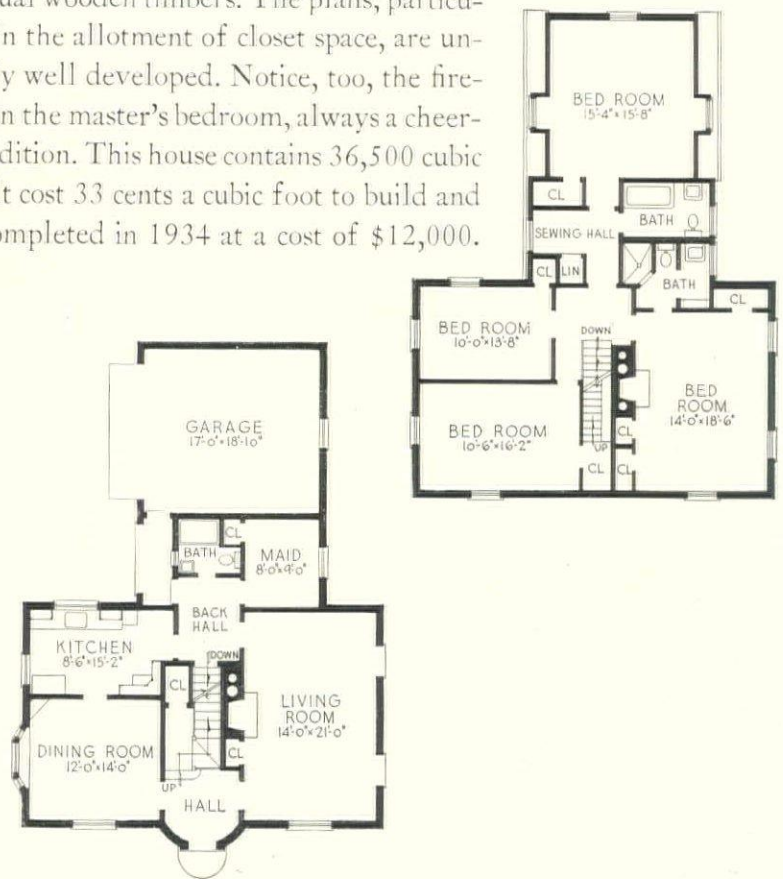
Heating:
Thousand-watt electric heaters in baths

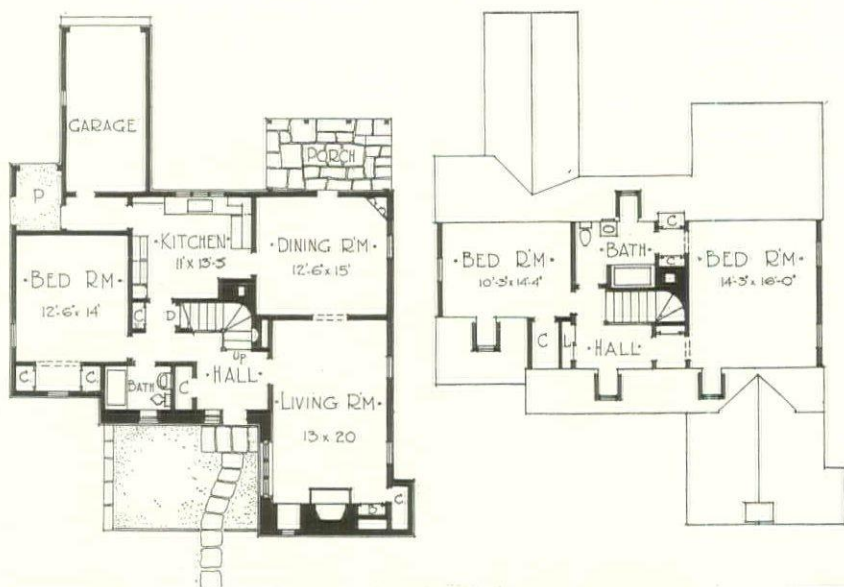
SECOND-HAND brick, with its irregular, rounded edges was used over cinder block in the construction of this house. The photograph shows the interesting surface texture secured in this way. Another feature contributing to its firesafe construction is the use of steel bar joists under the floors in place of

the usual wooden timbers. The plans, particularly in the allotment of closet space, are unusually well developed. Notice, too, the fireplace in the master's bedroom, always a cheerful addition. This house contains 36,500 cubic feet. It cost 33 cents a cubic foot to build and was completed in 1934 at a cost of \$12,000.

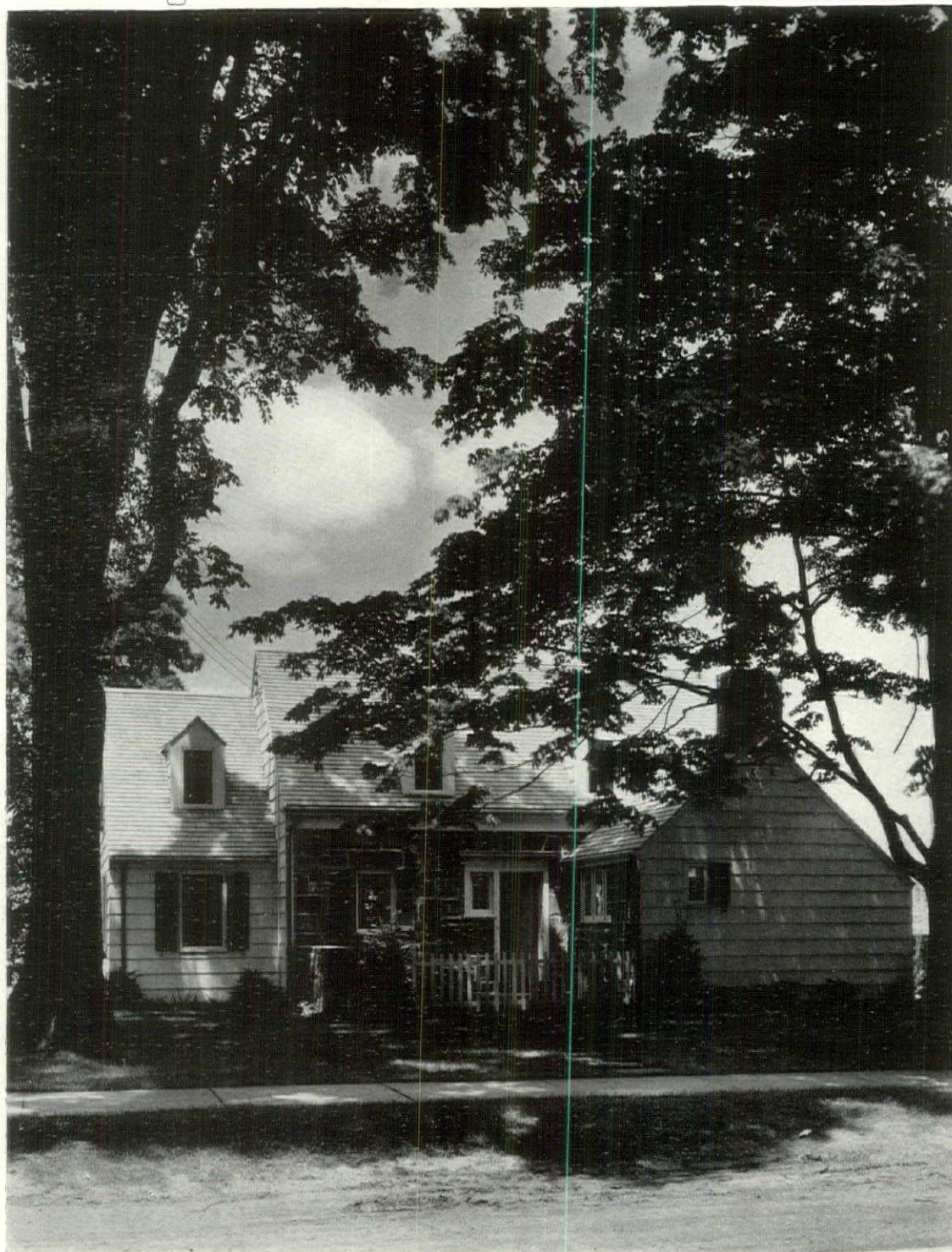
CONSTRUCTION DATA

- | | |
|----------------------------------|---|
| Walls:
Brick and cinder block | Color Scheme:
Walls: White
Roof: Dark gray
Trim: White
Blinds: Gray-green |
| Insulation:
Reflective type | |
| Roof:
Slate | |
| Windows:
Steel casement | Heating:
Oil; Steam |





PICTURED in charming detail in the frontispiece to this portfolio, the plans of Miss Hollister's house are as efficient as its design is effective. Notice that adjacent to the entrance hall is a bathroom which can be used both as a downstairs lavatory and as a connecting bath for the first floor bedroom. The kitchen has direct access to the front hall. The dining room opens on a flagstoned terrace, for out-of-door meals, and there is a servant's porch beyond the attached garage. Completed in January, 1936, the house contains 28,011 cubic feet and cost \$7,900 to build at 28 cents a cubic foot.



COSTAIN

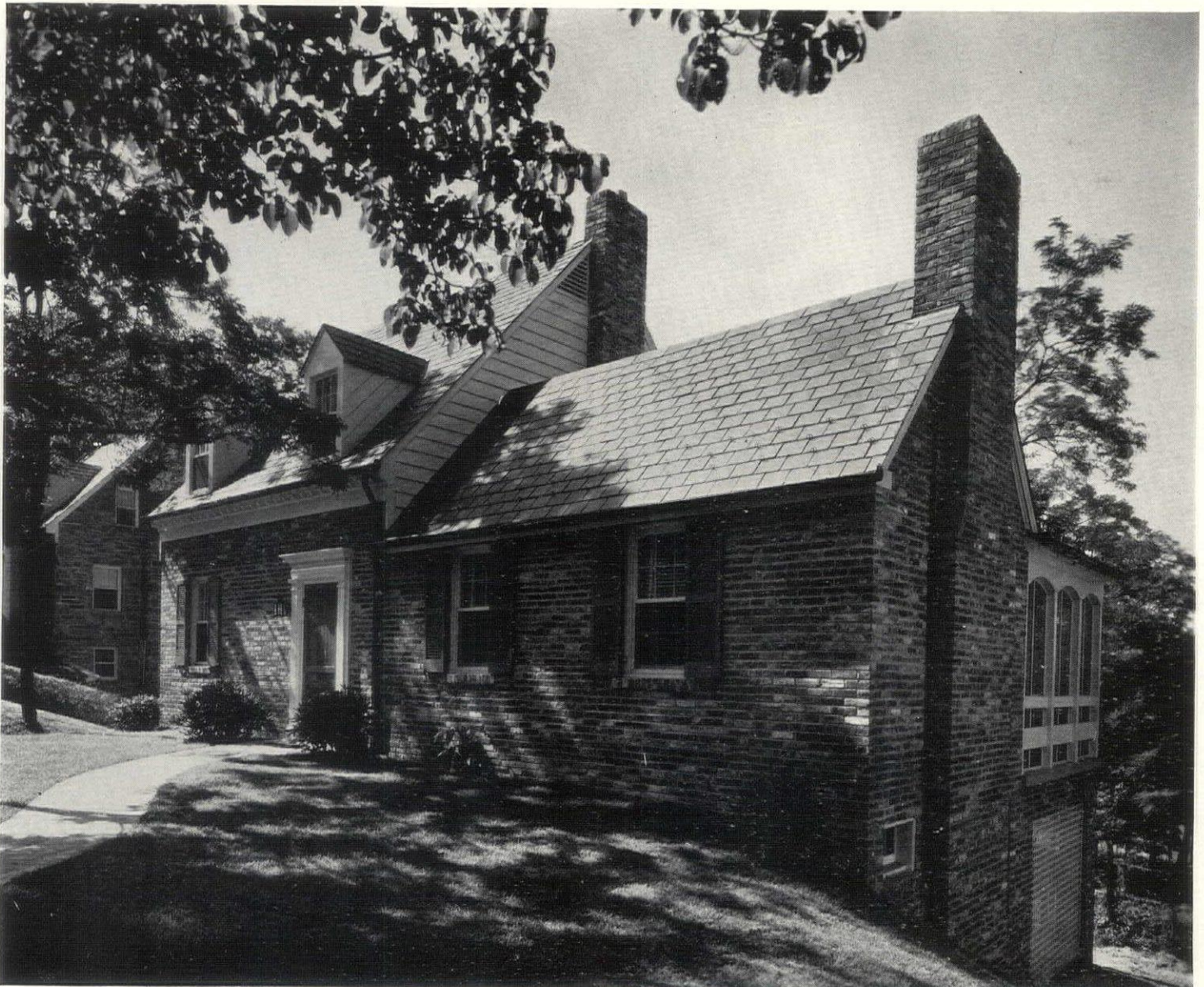
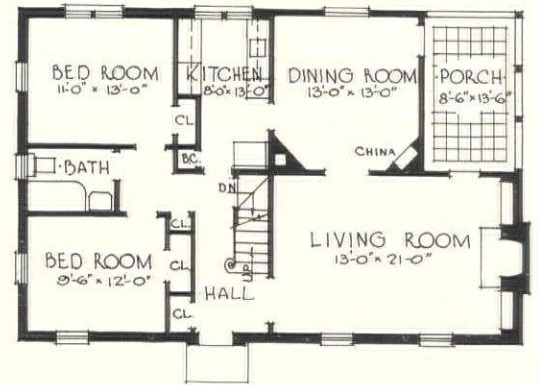
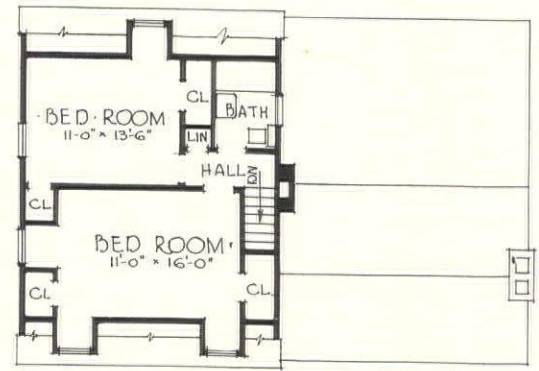
CONSTRUCTION DATA

- Walls:
Native brownstone and shingles
- Insulation:
Reflective, 2 layers
- Roof:
Wood shingle
- Color Scheme:
Walls: Brownstone and white
Roof: Weathered gray
Trim: White
Blinds: Green
- Windows:
Wood, double-hung
- Heating:
Oil; Hot water

SITUATED in a suburb of Washington, D. C., this little Southern Colonial house overlooks the Potomac River and the town of Alexandria, Va. The screened porch beside the living room and the dining room was planned to take full advantage of this view. The design shows the tapering chimneys and stepped roof line so typical of Southern Colonial architecture. In this house, despite its moderate cost and apparent smallness, there is a great deal of space, as a study of the plans will show. The arrangement of two bedrooms with adjacent bath on each floor is convenient and economical. The house was completed June 15, 1936. It contains 26,000 cubic feet and, at 44 cents a cubic foot, it cost \$11,500 to build.

CONSTRUCTION DATA

Walls: Solid brick	Color Scheme: Walls: Natural brick
Insulation: 4" Fill type	Roof: Blue-black
Roof: Slate	Trim: White
Windows: Wood, double-hung	Blinds: Gray-green
	Heating: Oil; Orifice steam

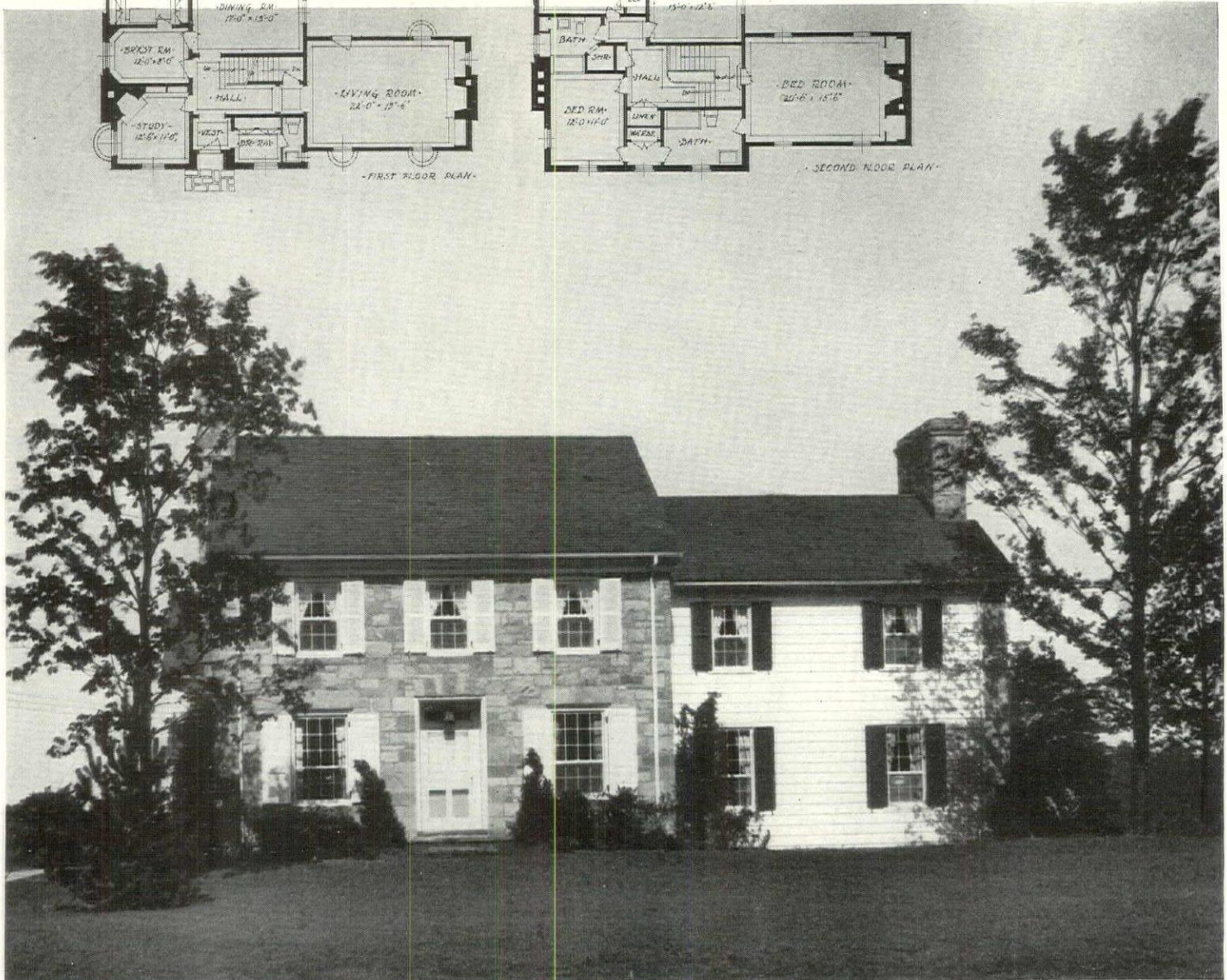
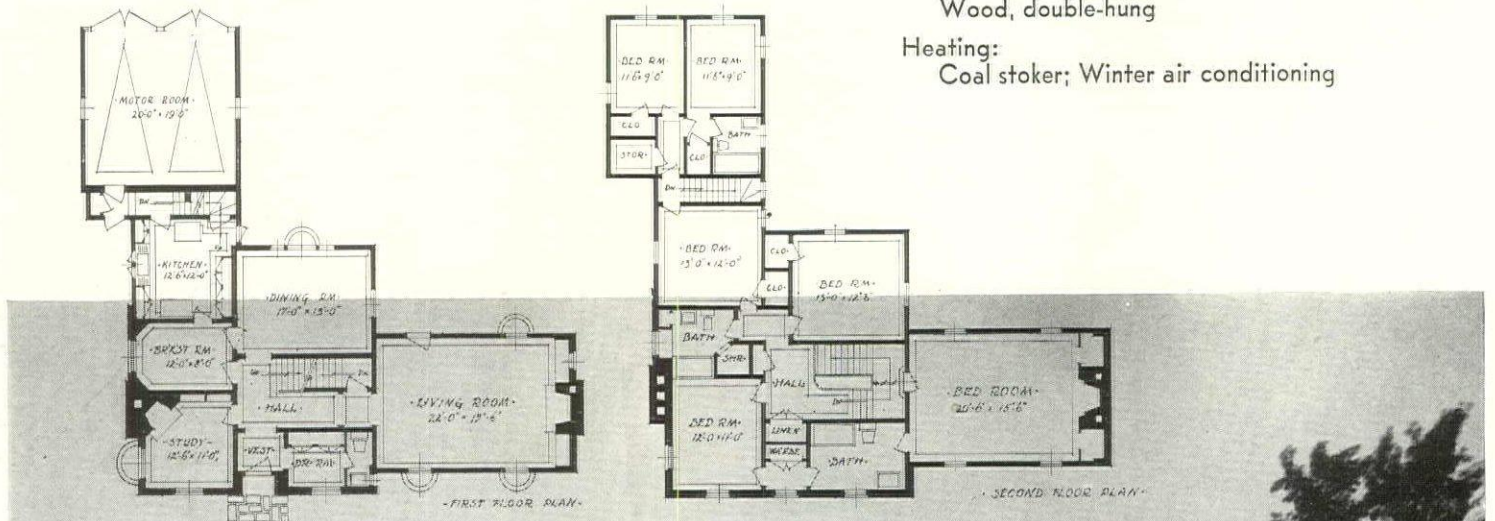


HORYDCZAK

WEATHERED stone, taken from an old barn foundation, was used for the walls of the main body of this house. The wing which contains the living room and the master's bedroom has walls of white clapboards. To the right of the front door, as you enter, is a lavatory and dressing room with big closets for the convenience of guests. The study, with a good-sized corner fireplace, is at the left. The breakfast room has two doors, one of which is a swinging door into the dining room, giving direct access from the kitchen. This house has winter air conditioning and is insulated throughout. It was completed in 1935 and cost \$17,308 to build. The architect estimates the cubage at 38,600 cubic feet and it therefore cost 45 cents a cubic foot to build.

CONSTRUCTION DATA

- Walls: Stone veneer and clapboard
- Insulation: Mineral wool, 4" on roof and 2" on walls
- Roof: Shingles
- Color Scheme: Walls: Natural and white
Roof: Weathered dark gray
Trim: White
Blinds: Green; White
- Windows: Wood, double-hung
- Heating: Coal stoker; Winter air conditioning



WAITE



THE CHIEF purpose in the design of this modern house, which the architect credits to Theodore B. White, was to make it livable in warm weather. The L-shaped plan catches the southerly breezes, the roof overhangs five feet to keep the walls in shadow, and the up-swinging windows, protected from rain by the overhangs, permit the maximum passage of air. There is also a 30-inch space between the roof and the second story ceiling in which the air is kept moving, for insulation purposes, by a central exhaust fan. Completed in the summer of 1931, the house contains 45,358 cubic feet, and at approximately 38 cents a cubic foot, it cost \$17,041 to build.

CONSTRUCTION DATA

Walls:
12" Cypress boards
with batten strips

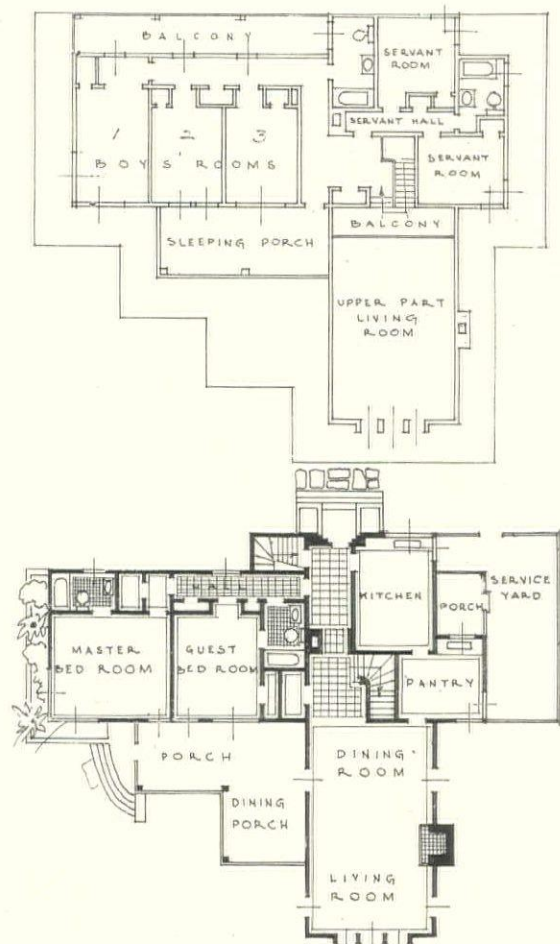
Insulation:
1/2" Wall Board

Roof:
4-Ply Type

Color Scheme:
Walls: Neutral Brown
Trim: White with black strips

Windows:
Steel, hinged at top to swing
out

Heating:
Oil; Forced Warm Air





ACCORDING to the architect, the design of this house was dictated by the owner's furniture and by the desire for a porch overlooking the garden at the rear of the house. The kitchen was put along the front of the house, an increasingly popular planning feature, and a large covered porch was built into the garden side. The style of the house is fresh, untraditional. It owes something to American Colonial but a good deal more to the native skill of the architect. The first floor walls are handsplit shakes and on the walls of the second floor cedar boards are set vertically. While the house has winter air conditioning, it cost only 20 cents a foot to build, due to the low prices prevailing in the Northwestern area. The architect estimates the cubage at 30,468 cubic feet, the total cost \$6,100. The house was completed during the summer of 1935.

CONSTRUCTION DATA

Walls:

Handsplit shakes on first floor and vertical cedar boards on second floor

Color Scheme:

Walls: White
Roof: Natural
Trim: White
Blinds: Blue-green

Insulation:

2" Fill type over second floor ceiling joists

Windows:

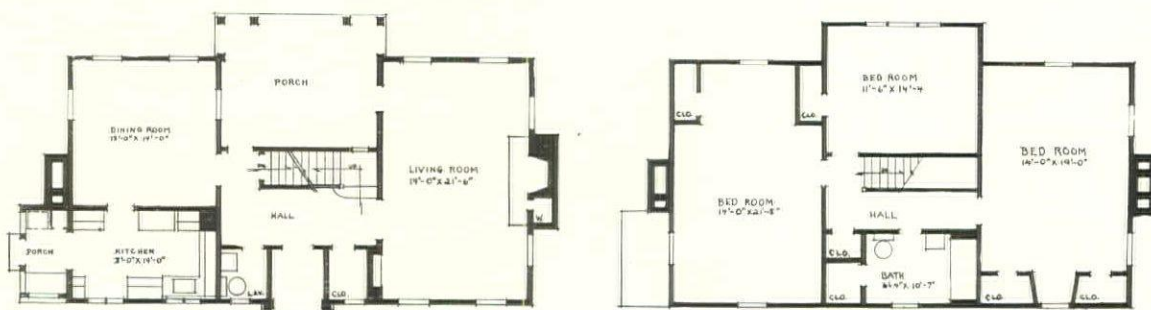
Wood, double-hung and casement

Roof:

Handsplit shakes

Heating:

Oil; Winter air conditioning

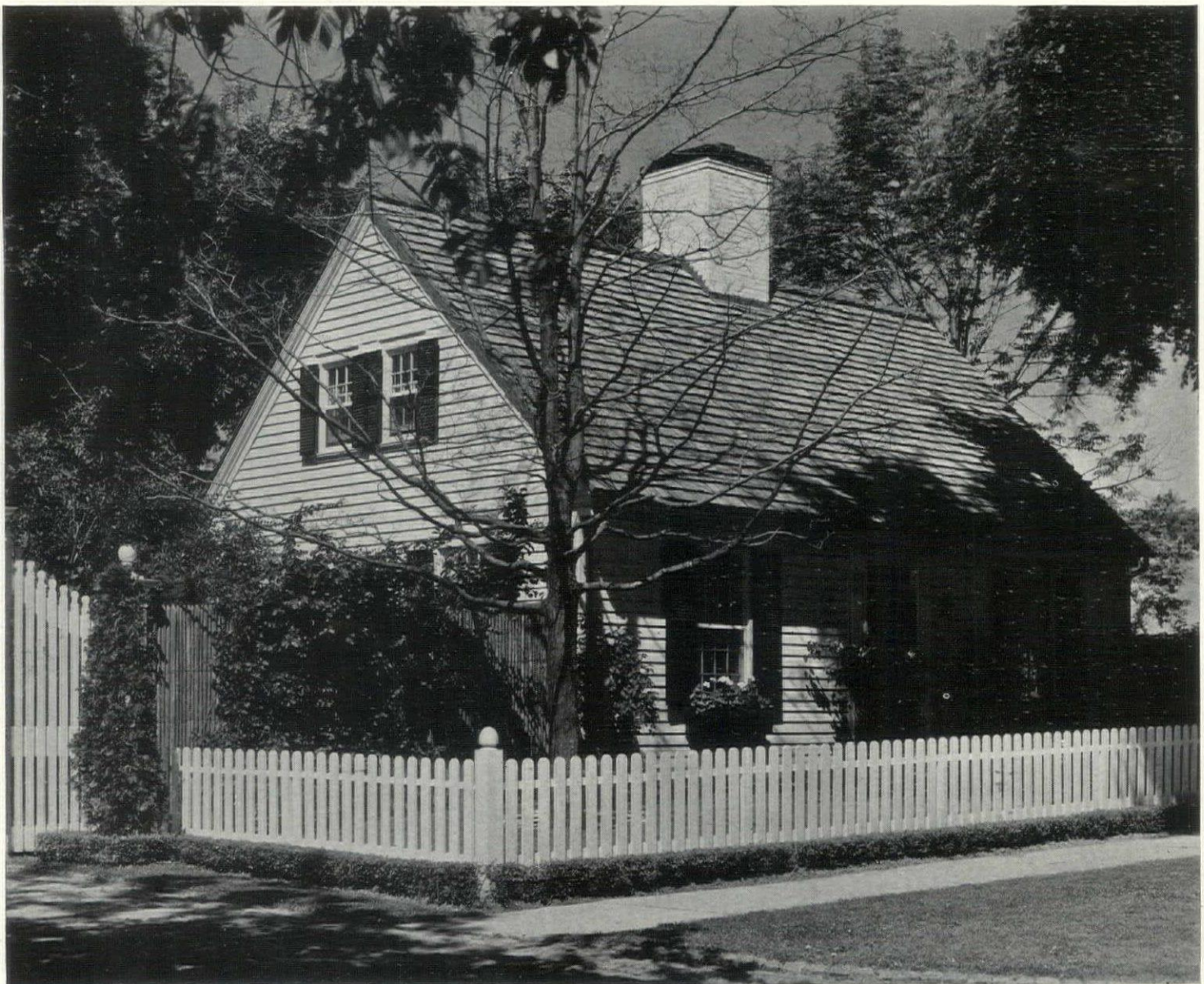
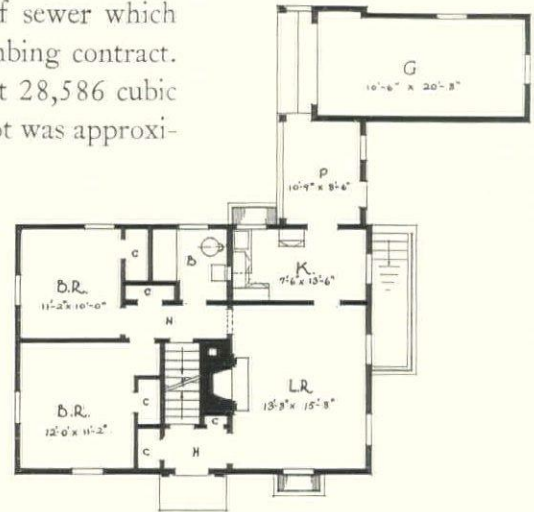


BECAUSE the Cape Cod style depends for its beauty on the simplicity of its design, it is of first importance that the materials of construction and the decorative details be perfectly in character. Notice here the hand-split shake shingles, giving bold, interesting lines to the roof, and the incised chevron pattern on the door. These harmonize well with the design of the sturdy central

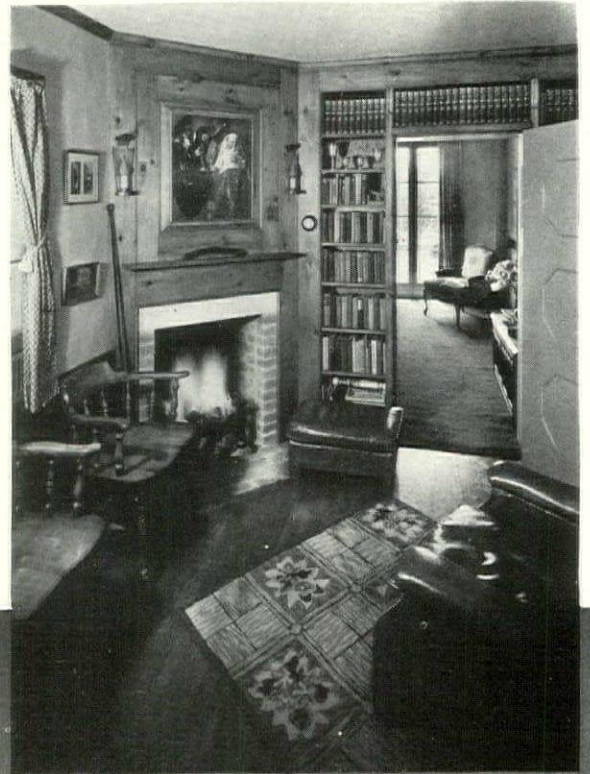
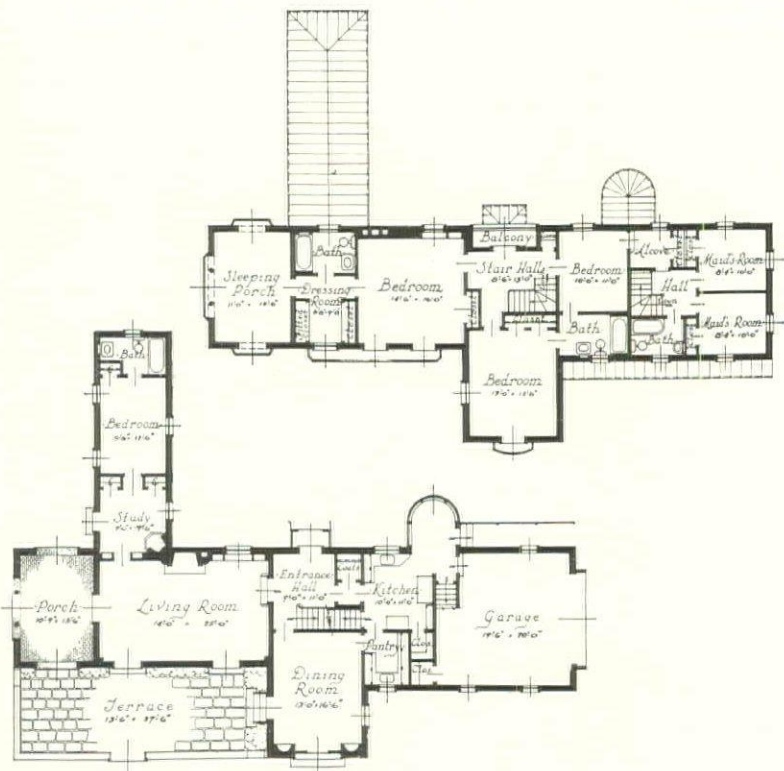
chimney and the broad pitch of the roof. The second floor, with space for two rooms, has not yet been developed. The cottage was completed in November, 1933, and cost \$11,035.59 to build including an unusual run of sewer which added \$1,000 to the plumbing contract. The cubage is estimated at 28,586 cubic feet. The cost per cubic foot was approximately 39 cents.

CONSTRUCTION DATA

- | | |
|---------------------------|-------------------------|
| Walls: | Color Scheme: |
| Clapboard | Walls: White |
| Insulation: | Roof: Stained weathered |
| 3 5/8" Mineral wool | Trim: White |
| Roof: | Blinds: Dark green |
| Hand-split shake shingles | Heating: |
| Windows: | Oil; Hot water |
| Wood, double-hung | |



HEDRICH-BLESSING



GLASGOW

CONSTRUCTION

DATA

Walls:
Brick

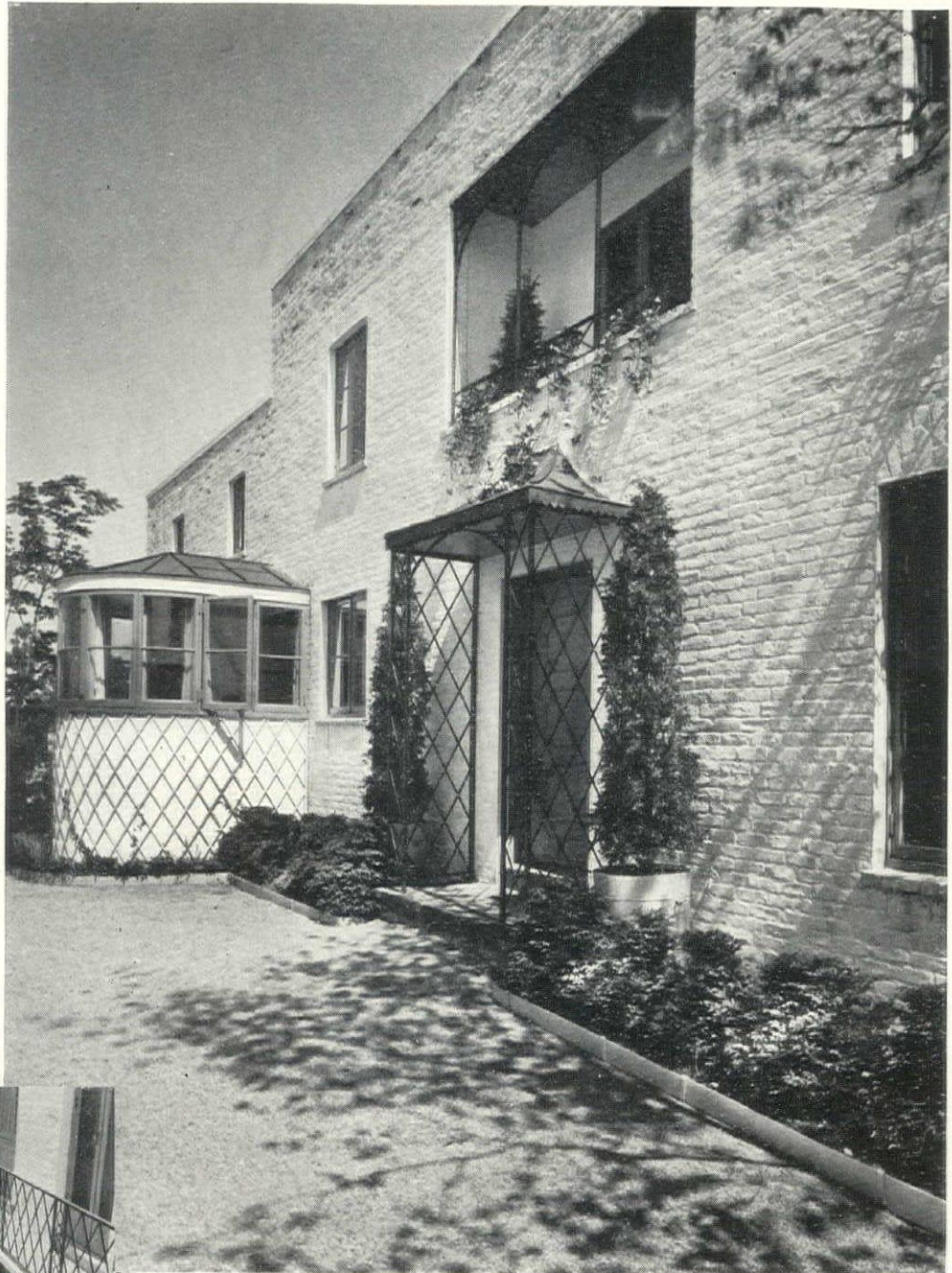
Insulation:
4" Mineral wool

Roof:
Copper

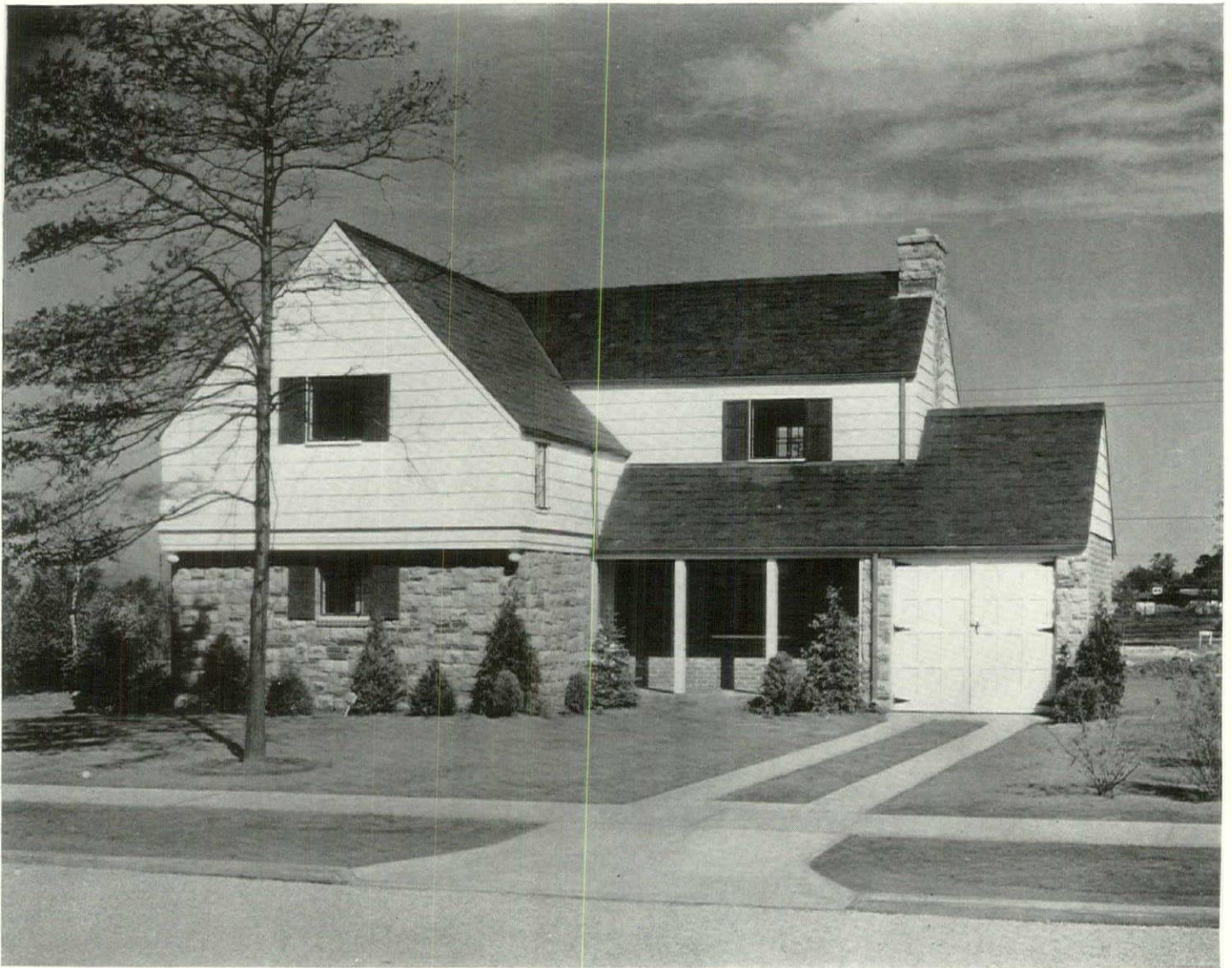
Color Scheme:
Walls: White
Roof: Copper green
Trim: White

Windows:
Wood casement

Heating:
Oil; Steam with humidification



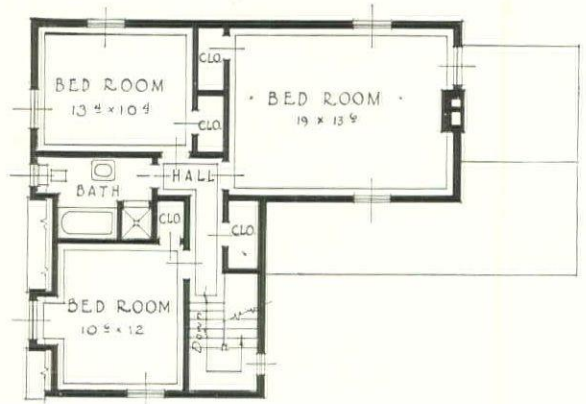
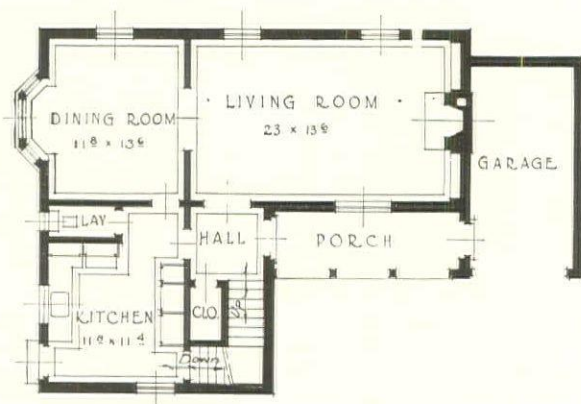
HOUSE & GARDEN readers who have seen many Frank Forster houses published will be interested in comparing Mr. Cowell's house with others by this architect. Notice that although the design is rather definitely Regency, in mass and detail, Mr. Forster's deep-rooted skill in the handling of materials, which has long distinguished his Normandy and Early English houses, gives the design a distinctly contemporary flavor. At the left and on the opposite page are two views of the terrace side of Mr. Cowell's house. Above is a lateral view of the entrance side and on the opposite page is a picture of the corner fireplace in the study looking through into the living room. The interiors in this house were decorated by Harry C. Richardson. Completed in August, 1934, the house is estimated to contain 44,900 cubic feet. It cost 54 cents a cubic foot to build, a total of \$24,250.

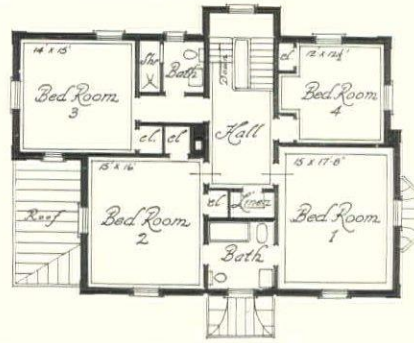
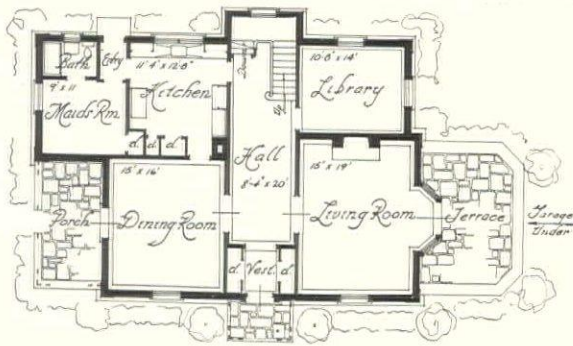


THE ARCHITECTURAL department of Mott Brothers designed this Colonial type of house for a subdivision being developed at Garden City, Long Island, by this real estate firm. Like other houses in this development, construction is firesafe in that structural members, insulation, etc., are metallic. In keeping with the present trend the kitchen has been put at the front of the house. Quantity production resulted in a cost per cubic foot for this house of 25½ cents. Completed June 1, 1936, the house contains 25,505 cubic feet and cost \$6,500.

CONSTRUCTION DATA

Walls:	Color Scheme:
Stone, brick, shingles	Walls: White
Insulation:	Roof: Blue-gray
Reflective type	Trim: White
Roof:	Blinds: Red
Slate	Heating:
Windows:	Oil; Steam
Steel Casement	





THE PROBLEM here was to place a formal type house on a hillside plot which sloped a full story toward the south. Furthermore it was necessary to have the garage in the basement at the low end and still have the principal rooms at the sunny end of the house. This was accomplished by placing a dressed-up garage door in the terrace extension from the living room. The house is situated in Rouken Glen and was built by C. W. Moody & Son, developers of this section of Larchmont. The central hall is a pleasant feature. The maid's room and bath on the first floor beyond the kitchen is a practical solution of this sometimes difficult problem. The second floor is noteworthy for the amount

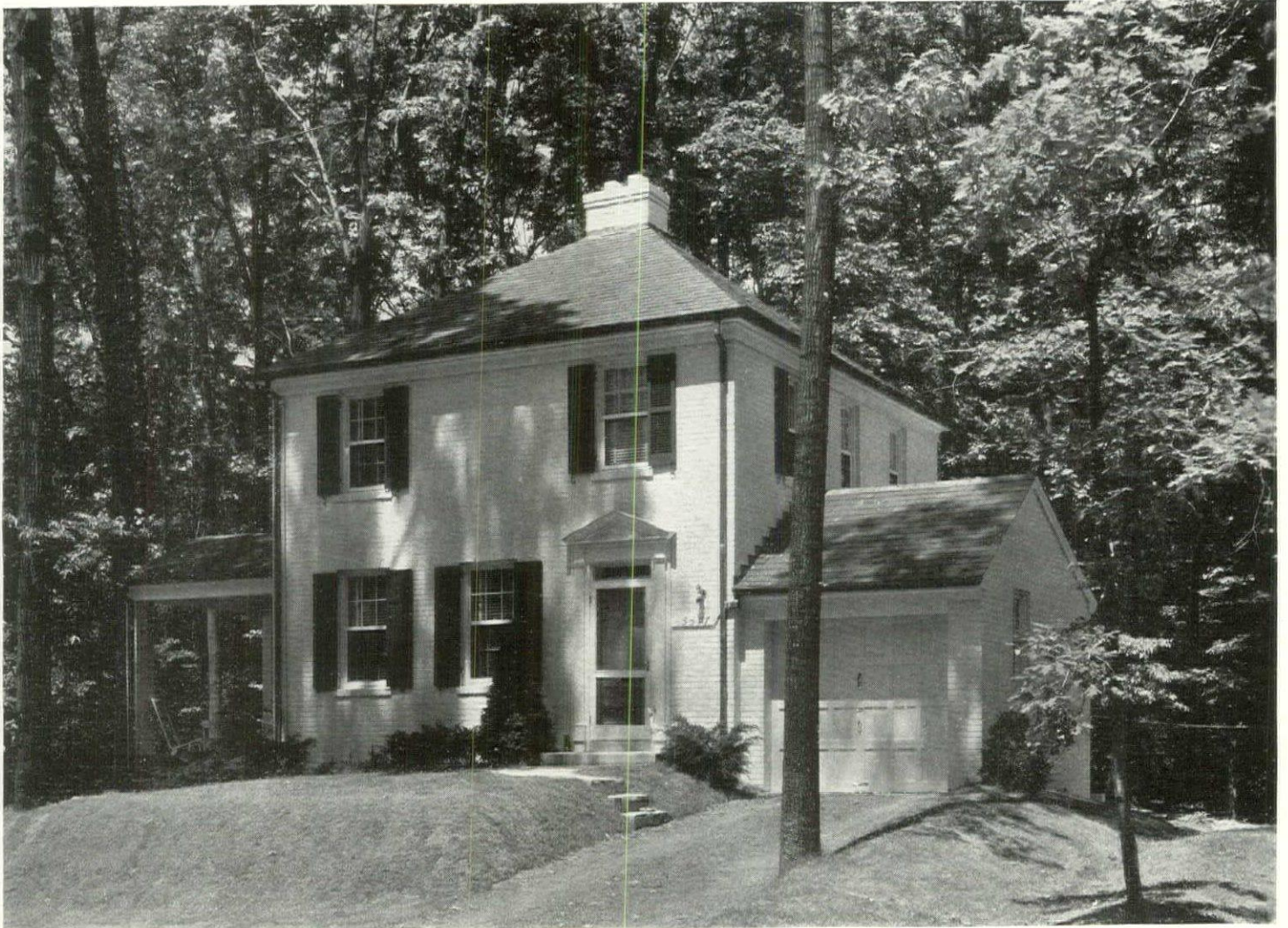
of its closet space. Completed in August 1934, this house contains 50,500 cubic feet and was built at 35 cents a cubic foot, \$17,700 for the total.

CONSTRUCTION DATA

- | | |
|--------------------------------|-------------------------------------|
| Walls:
Brick | Color Scheme:
Walls: Whitewashed |
| Insulation:
4" Mineral wool | Roof: Black |
| Roof:
Slate | Trim: Gray |
| Windows:
Wood, double-hung | Blinds: Dark Gray |
| | Heating:
Oil; Vapor steam |



GOTTSCHO



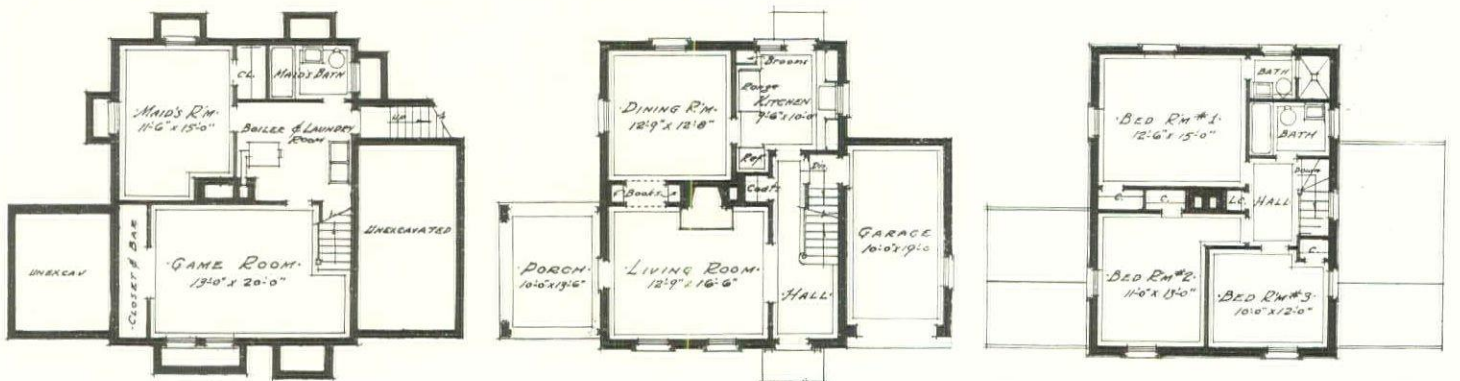
HORYDCZAK

THIS Georgian house, in a suburb of Washington, D. C., is treated architecturally like one of the dependencies to the great Georgian houses of Colonial Virginia, such, for instance, as Mount Airy in Richmond County. The steep roof, the central chimney and the off-center entrance door are all typical. Sloping ground and large light wells made it possible to develop the basement of this house to include a maid's room and bath, boiler and laundry room and a game room panelled in knotty pine. The master's bedroom has a connecting bathroom containing a shower stall. There is another bathroom for the other two rooms. The specifications for this house include weatherstrip-

ping for all doors and windows, copper bronze screens throughout and copper gutters and downspouts. The house contains 24,500 cubic feet and was completed in February 1936. The total cost is not available.

CONSTRUCTION DATA

- | | | | |
|-------------|-----------------------|---------------|------------------|
| Walls: | Brick on cinder block | Color Scheme: | Walls: Cream |
| Insulation: | 4" Mineral Wool | | Roof: Black |
| Roof: | Slate | | Trim: White |
| Windows: | Wood, double-hung | | Blinds: Mulberry |
| | | Heating: | Gas; Hot water |

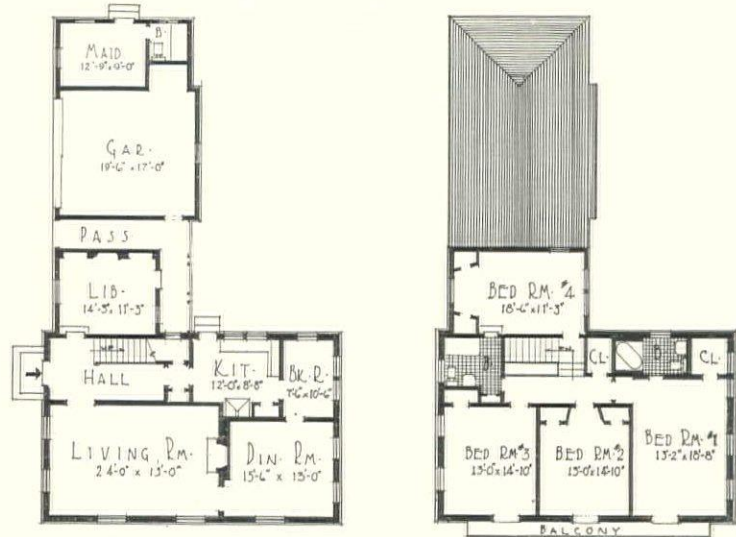


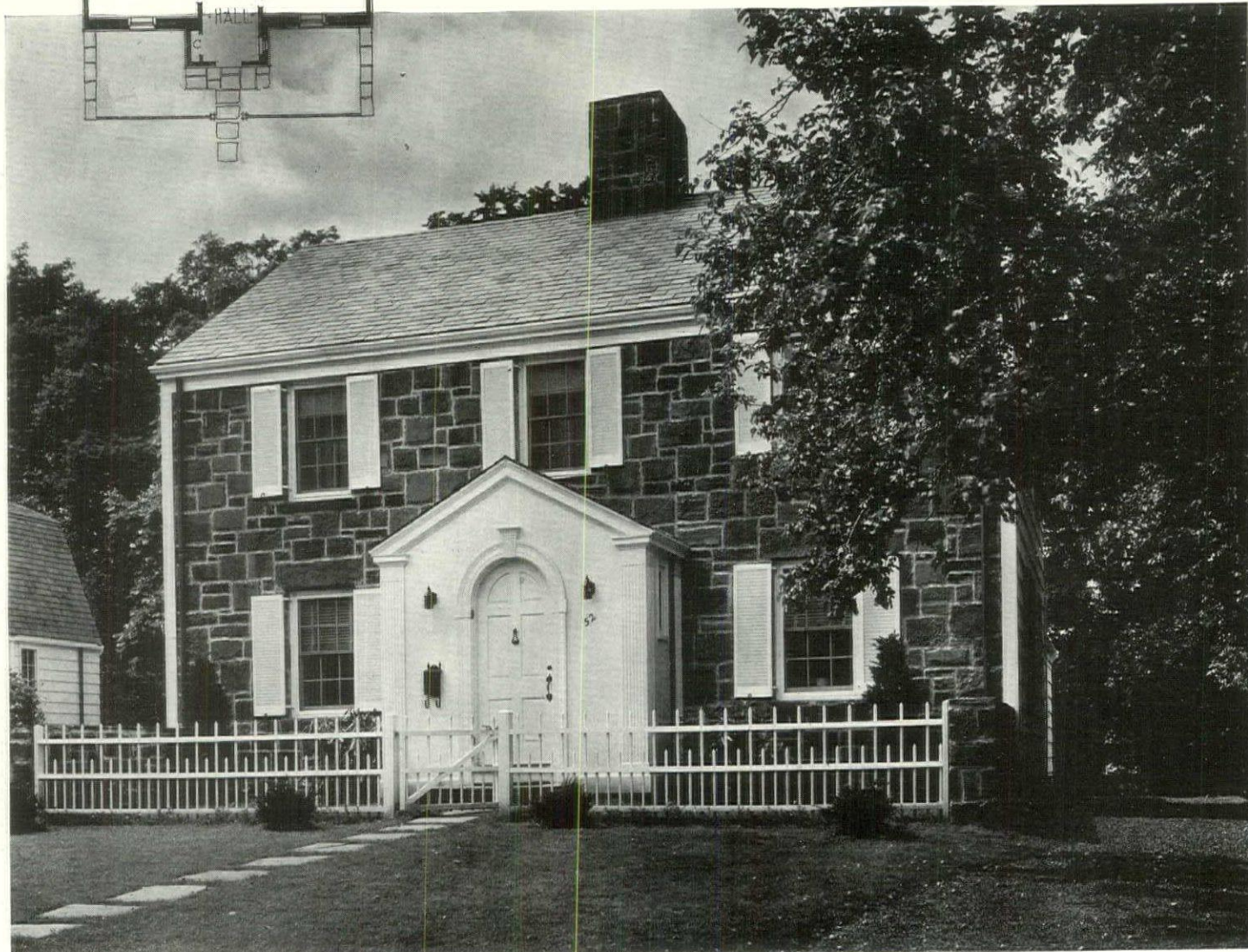
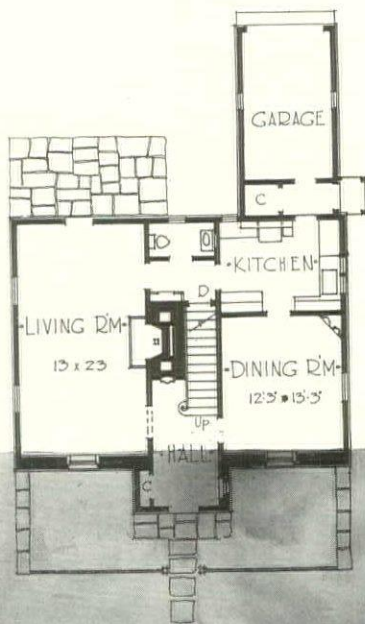
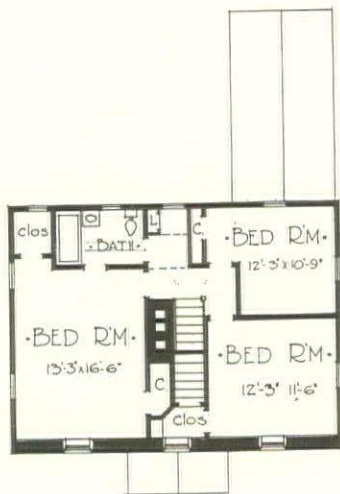
INCREASINGLY popular in all sections of the country is the late Georgian or Regency style exemplified in this house built in the River Oaks section of Houston. The problem before the architect was to place the house on its corner lot so the living side of the house would catch the prevailing breeze and the main entrance and garage would be accessible from the side street. The plan has a number of interesting features. The kitchen,

and kitchen odors, are isolated from the rest of the house by the breakfast room and the hall closet space, yet the kitchen has direct access to the front hall. The interior design is generally neo-classic: white walls with dusty pink ceilings in the living-room, dining room and hall. The house was completed in December, 1935. The architect estimates the cubage at 35,796 cubic feet and the cost per cubic foot 28 cents, a total of \$11,000.

CONSTRUCTION DATA

- | | |
|--------------------|---------------|
| Walls: | Color Scheme: |
| Brick veneer | Walls: White |
| Insulation: | Roof: Slate |
| 4" Mineral wool | Trim: White |
| Roof: | Blinds: Blue |
| Red Cedar shingles | Heating: |
| Windows: | Gas; Warm air |
| Wood, double-hung | |





COSTAIN

A VERY different treatment of the New England Colonial style is this little house in "The Village" at West Hartford, Conn. The front wall has been developed in native brownstone in a random ashlar pattern. The well-designed vestibule in white-painted flush siding repeats the color of the shingle walls on the other three sides of the house. The advantages of the square plan, where every room has at least two exposures, are obvious in the floor plans of this house. Attaching the garage to a small house saves the cost of constructing one wall but is likely to interfere with cross ventilation. Completed in January, 1936, this house cost \$7,900 at about 29 cents a cubic foot for its 26,970 cubic feet.

CONSTRUCTION DATA

Walls:	Color Scheme:
Brownstone and shingles	Walls: White shingle and brownstone
Insulation:	Roof: Variegated
4" Mineral wool	Trim: White
Roof:	Blinds: White; Green on end walls
Slate	Heating:
Windows:	Oil; Hot water
Wood, double-hung	



COSTAIN

THIS Georgian house was designed by the architect of House & Garden's "Ideal House", published in our Spring issues, and is situated not far from the Ideal House in the Berkley section of Scarsdale. The plans are handled with this architect's usual skill. The design of the exterior offers an interesting contrast in the use of natural-colored brick on the end walls and white-painted flush siding on the front wall. The decorative features of the façade are of the delicate, restrained Georgian type. Cost figures are not available but the architect estimates the cubage at 46,795 cubic feet. The house was completed in July, 1934.

CONSTRUCTION DATA

Walls:
Brick veneer; flush siding

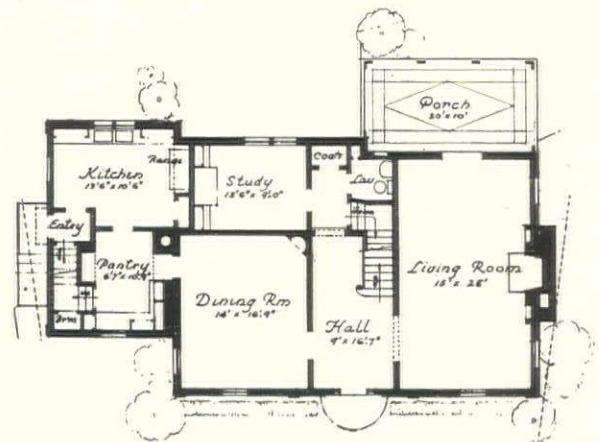
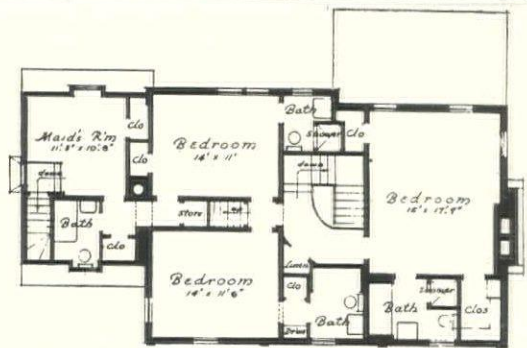
Insulation:
4" Mineral wool

Roof:
Slate

Windows:
Wood, double-hung

Color Scheme:
Walls: Natural brick and white
Roof: Dark gray
Trim: White
Blinds: Midnight green

Heating:
Oil; Winter air conditioning





GOTTSCHO

MUCH of the recent work in Palm Beach has forsaken the Spanish idiom and become strongly reminiscent of Mediterranean architecture. At the same time, the beautifully executed iron work, here seen on the second floor balcony, reminds one of the charming grilles, gates and railings of old New Orleans. Basically, the design of this attractive home evolves from the requirements imposed by a semi-tropical climate. The balcony shades the walls from the warm sun as does the wide double porch at the opposite side of the house. The plan is compact, yet provides splendid through ventilation in all the principal rooms. The large living room and dining room, and the extensive service quar-

ters, suggest that this house is well adapted to entertaining and comfortable living. The approximate mass of this house built in 1935 is 45,000 cubic feet which, at 40 cents, brings the total cost to \$18,000.

CONSTRUCTION DATA

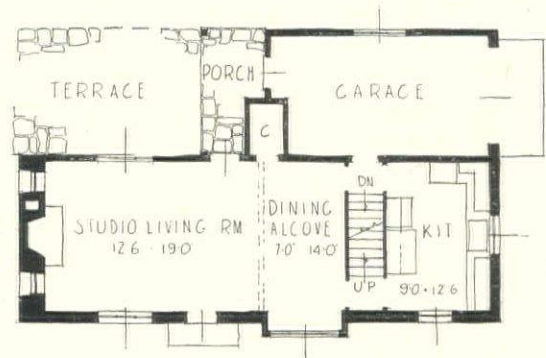
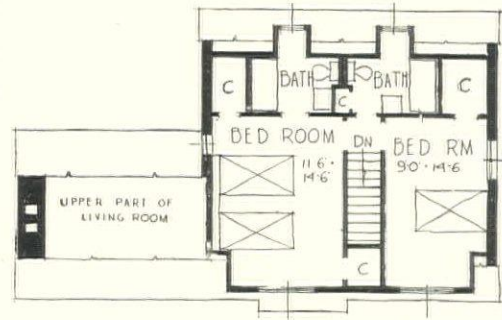
Walls:	Stucco	Color Scheme:	Walls: White
Roof:	Tile		Roof: Red
Windows:	Wood, double-hung		Trim: White
		Heating:	None



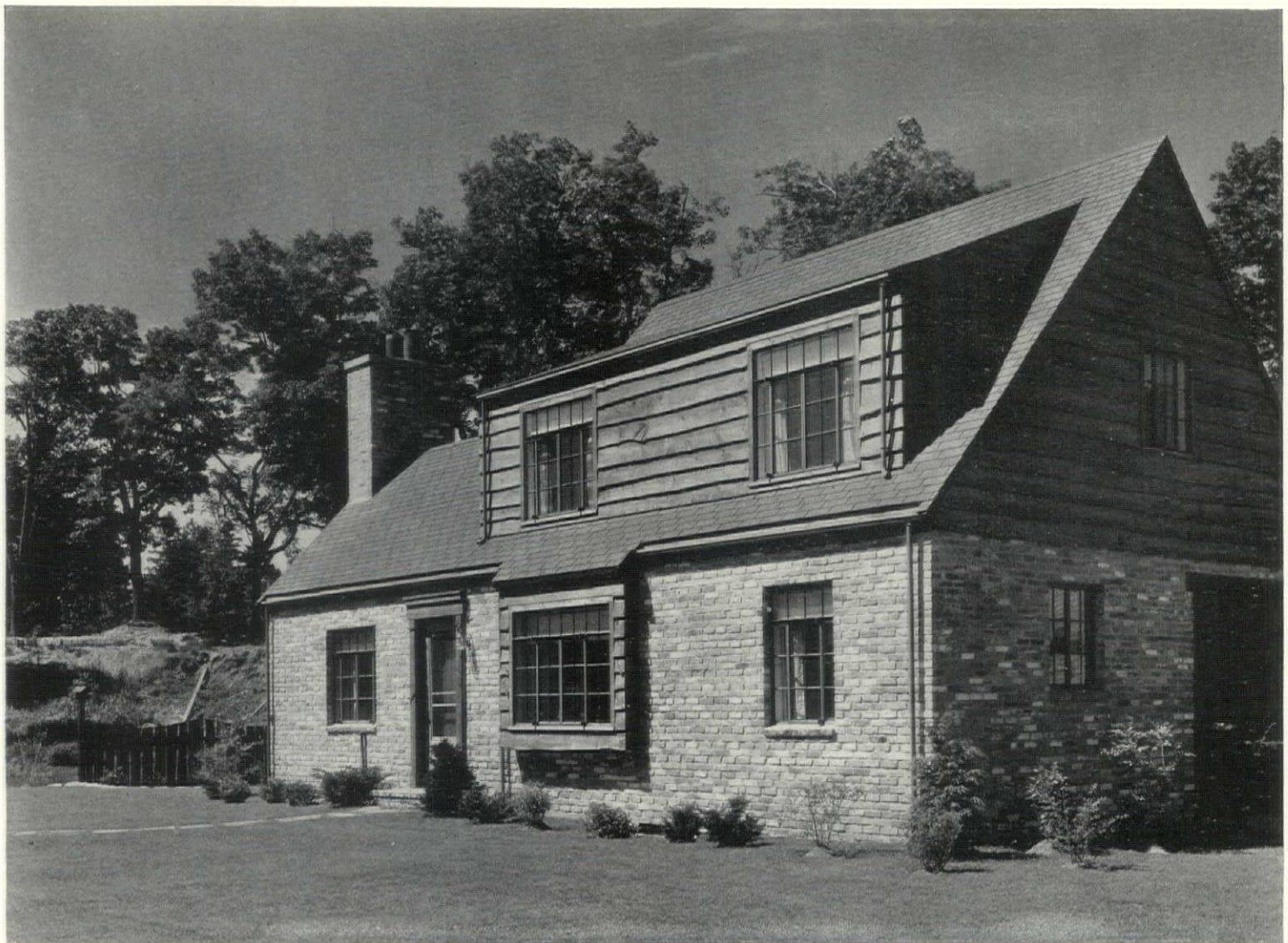
NOT ONLY is this little New England house unusually interesting in appearance, but its plan exhibits that well-conceived economy which makes a house easy to manage and comfortable to live in. The raftered studio living room and ample dining space provide a large uninterrupted area, while fulfilling admirably their separate functions. Screened off by the stair well is the modern kitchen, with cellar stairs and entrance to garage conveniently nearby. Notice how well the generous windows are placed to afford delightful views from every part of the house. The second floor is obviously bright and well ventilated. One bath, connecting with the stair hall, is made conveniently available as a guest's wash-room. This house offers a good example of a plan which is comfortable and sufficient, yet in no way excessive. Completed in 1935, this 25,000 cubic foot house cost 26 cents a cubic foot, or \$6,500.

CONSTRUCTION DATA

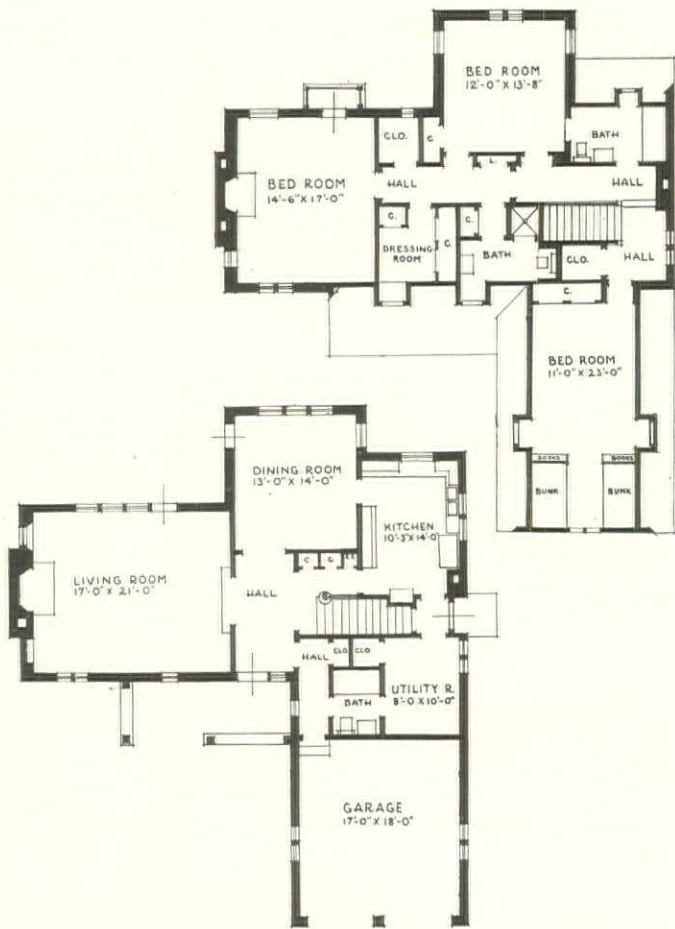
- | | |
|--|--|
| Walls:
Brick and rough pine boards | Color Scheme:
Walls: Brick and brown stain
Roof: Black
Trim: Brown |
| Insulation:
Reflective type | Windows:
Steel casement |
| Roof:
Asphalt shingle | Heating:
Oil; Steam |



FIRST FLOOR PLAN



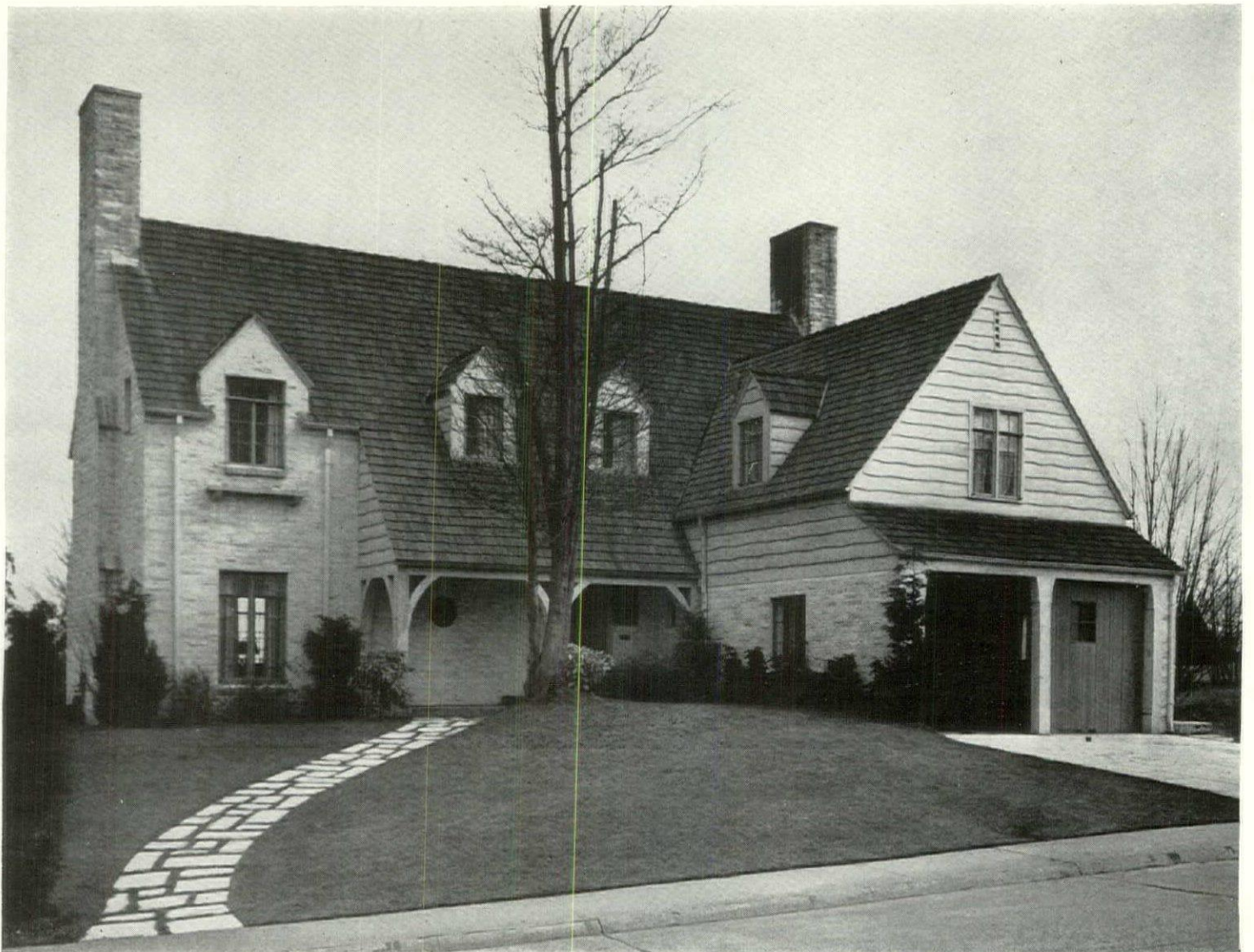
DAVIS

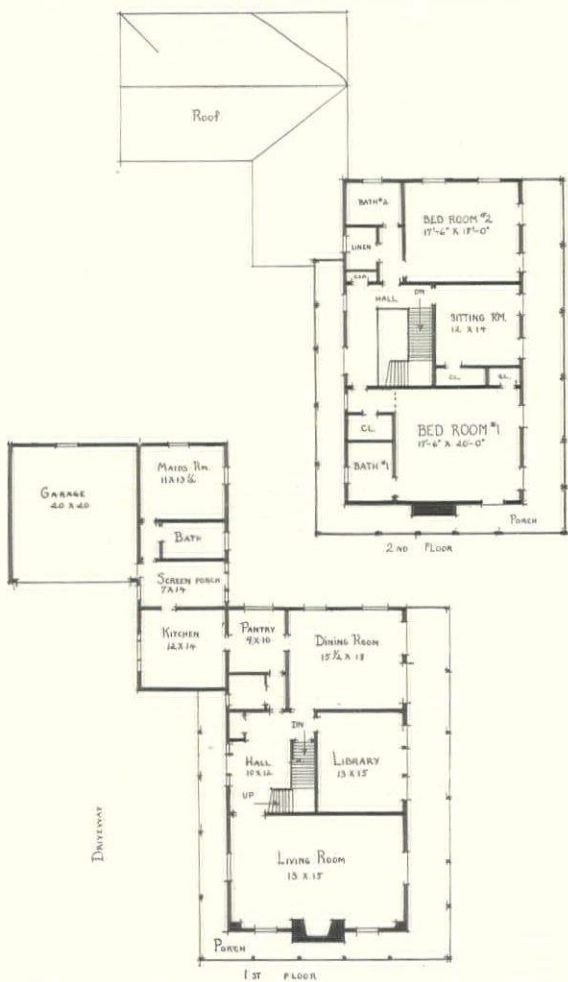


THE RUGGED character of English cottage architecture finds much favor on the North Pacific Coast. It seems to harmonize well with the mountain slopes and tall forests of that country. The climate, too, is such that in winter one appreciates the snug comfort of a stoutly built house. The main rooms of the house are planned to take advantage of the view on the downhill side of the house while garage, entrance and utilities are kept in the less interesting quarter. Local building costs in 1933 permitted this 42,000 cubic foot house to be built for \$10,500 or 24½ cents a cubic foot.

CONSTRUCTION DATA

- | | | | |
|-------------|---------------------------------|---------------|-------------------|
| Walls: | Oversize brick and cedar boards | Color Scheme: | Walls: White |
| Insulation: | 2" Fill type | | Roof: Brown |
| Roof: | Shingles | | Trim: Apple green |
| | | Windows: | Steel casement |
| | | Heating: | Oil; Hot water |





THE MONTEREY type is one of the most successful developments of native California architecture. The brilliant sunlight is restrained by the double porch which surrounds this house on three sides. The porch also acts as a communicating passage between rooms. The provision of a library and a second-floor sitting room is in accord with the modern demand for space supplementary to the usual living room. The plan is handsomely laid out, with large rooms and ample closet space and an abundance of windows. The arrangement of the servants' quarters, separated from the kitchen by a screened porch, is well worth studying. At approximately \$4.50 per square foot, this 4000 square foot house cost \$18,000 to build.

CONSTRUCTION DATA

- | | |
|------------------------------|--|
| Walls:
Stucco | Color Scheme:
Walls: Cream |
| Insulation:
1" Board type | Roof: Black |
| Roof:
Tile | Trim: Green |
| Windows:
Steel casement | Heating:
Gas unit heaters in basement |



THE PERENNIAL problem of putting an 8-room house on a city lot 50 feet wide and attaching a 2-car garage in the rear with access to the street has been well met in the plans of this house in the Beverly Hills section of Chicago. The design is a modified Georgian with a projecting vertical accent breaking up the horizontal line of the windows. The house is, of course, placed the long way of the lot. While cost figures are not available on this house, the architect estimates the cubical contents at 46,263 cubic feet. It was completed December 15, 1936.

CONSTRUCTION DATA

Walls:
Solid brick

Insulation:
Sprayed and blanket

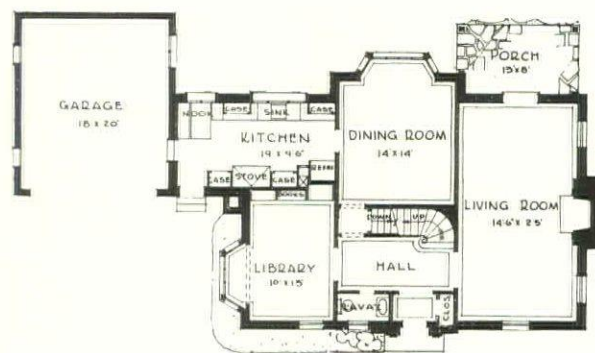
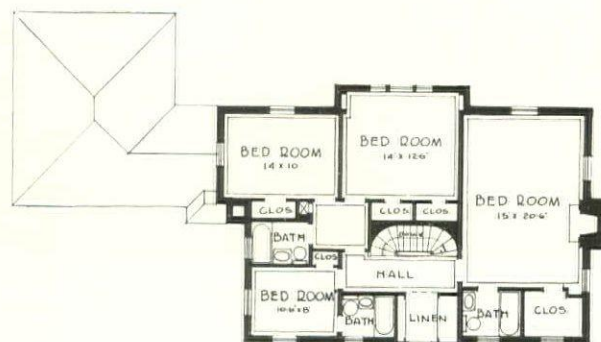
Roof:
Black slate

Heating:
Oil; Hot water

Color Scheme: *

Walls: White
Roof: Black
Trim: Off-white
Blinds: Bottle-green

Windows:
Wood and steel, double-hung
and casement



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14c. PLANNED PLUMBING AND HEATING starts with bathrooms and kitchens—their color schemes—their planning—and the new type equipment and fixtures to make them compactly efficient—and charming. To solve heating problems, this Kohler booklet also shows modern boilers, both for solid fuel and for oil. KOHLER OF KOHLER.

Air Conditioning

15c. COMFORT is in the air, reads the title of this well designed booklet and after reading its bright, descriptive text and looking at its unusual illustrations it will be difficult indeed not to go right out and buy some of this heating and air conditioning equipment that can add so much to the joy of living. BRYANT HEATER CO.

16c. SUNBEAM AIR CONDITIONING UNIT is an interesting study of air conditioning problems. With diagrams and photographs, it explains how the new Sunbeam unit thoroughly ventilates, while it heats—and keeps the air cool, clean and moist throughout sweltering summer days and nights. THE FOX FURNACE COMPANY.

17c. GAR-WOOD AIR CONDITIONING GUIDE is a 50-page introduction into the theory, science and practice of air-conditioning installation and operation—a simple, easily read explanation, understandable by the practical man who is not an engineer. It teems with facts, figures, charts and explanatory sketches! GAR WOOD INDUSTRIES, INC.

18c. PRECISION PRODUCTS for over a quarter of a century have been made by General Motors and this enviable reputation backs up the Delco Conditionair, Boilers and Oil Burners. Anyone can understand the splendid diagrammatic drawings, in color, in this booklet. The full line of Delco heating and air conditioning equipment is faithfully reproduced. DELCO.

19c. THE CARRIER WEATHERMAKER "manufactures weather" for the home as it does for many industrial plants and public places. The complete story of the home model of this all-year air conditioner—what it does—and how it works—makes a booklet of more than thirty interesting pages, fully illustrated. CARRIER ENGINEERING CORP.

20c. AIRE-FLO AIR CONDITIONING goes thoroughly into the story of what you can expect of an air conditioning system today. Equally interesting (and equally thorough) is the picture-by-picture descrip-

BOOKLETS

tion of the Aire-Flo system that can be bought complete—or added, in units, to your present boiler. **THE LENNOX FURNACE COMPANY.**

21c. TRANE SYSTEMS of heating and air conditioning provide modern homes with a steady supply of properly conditioned air—heated or cooled—humidified or dehumidified—and cleaned. Whether you're mechanically inclined or not, you can grasp this description of how it's done. **THE CRANE COMPANY.**

Lighting

22c. STYLE YOUR LIGHTING, TOO, and SEEING BEGINS are studies of lighting problems, the one picturing more than twenty rooms in which lamps and fixtures have been chosen for good seeing as well as right styling—the other helping you to test your own home lighting with its "Seven Check Points." **GENERAL ELECTRIC COMPANY.**

23c. THE CHARM OF A WELL LIGHTED HOME analyzes lighting problems, room by room and pictures a choice of wall and ceiling fixtures for each room, to light it correctly—and charmingly! **LIGHTOLIER COMPANY.**

Building Materials

24c. 101 PRACTICAL SUGGESTIONS FOR HOME IMPROVEMENTS. It starts with the basement—game room designs and the wall and floor boards that make them possible. It redesigns a living room—does charming things with attics—re-makes ugly ceilings, modernizes kitchens and baths, all with new types of wall boards. Then it goes on to new outsides, insulation and re-roofing. **JOHNS-MANVILLE.**

25c. FOR CAREFREE DOORS that won't sag or slam—windows that won't jam—for screens, that go on and off in a jiffy—study the hardware problem before you start to build. This little book makes an interesting text! **THE STANLEY WORKS.**

26c. SHORT CUTS TO FINE LAUNDERING takes you step by step through wash day processes, incidentally showing how G-E laundry equipment cuts the old wash-day time in half. It's about as thorough and helpful a talk on the fine points of good laundering as we've seen in many a day. **GENERAL ELECTRIC CO.**

27c. THE MAGIC OF WONDER-SOFT WATER. The story of hard and soft water—charts their effects (and costs) in everything from shampooing and beauty culture to cooking, baby care and laundering. It describes the Permutit automatic water softener. **THE PERMUTIT COMPANY.**

28c. HODGSON HOUSES is a book of photographs of ready-to-put-up houses, with

their floor plans, dimensions, prices—all information complete, even to a letter telling how many years they have been lived in. It answers all questions about every type of ready-made house from a play-house to an ample home. **E. F. HODGSON COMPANY.**

29c. CLOSE THE WINDOW—but how, if it is an out-swinging casement type located over a kitchen sink? The average housewife's arms don't reach that far. Here—and everywhere that casement windows are used in the house—casement hardware is necessary, an item too often overlooked in building a house. Every owner and builder should be familiar with this booklet. **CASEMENT HARDWARE COMPANY.**

30c. TRUSCON RESIDENCE CASEMENTS are modern versions of an old type of door and window more in demand now than ever before. In this convenient booklet, casements, casement hardware and screens, with construction features and full specifications, are presented in complete practical detail. **TRUSCON STEEL CO.**

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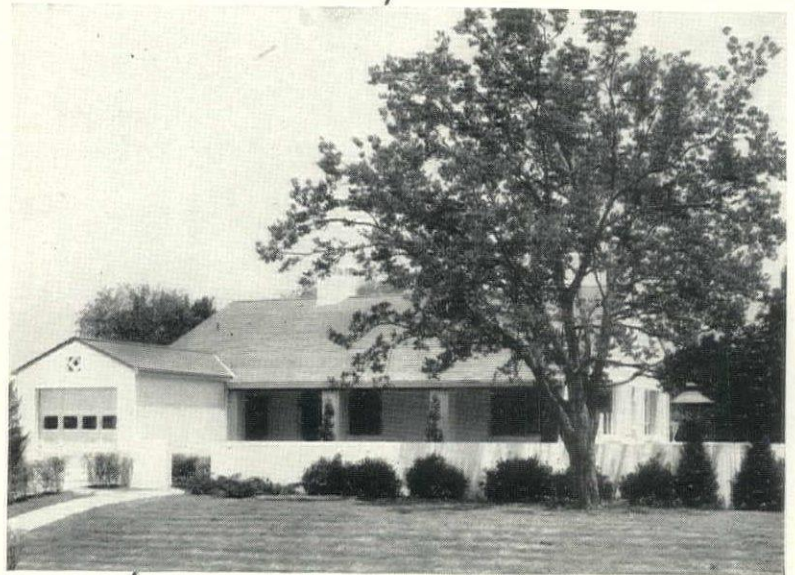
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(Continued on page 150)

The Firesafe Concrete Home at the Texas Centennial. Bubi Jessen, Architect



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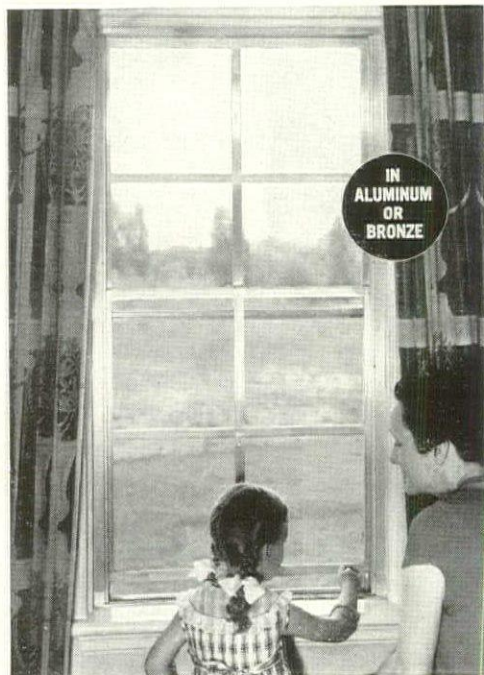
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(Continued from page 149)

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47c. **LOCK OUT** Winter's cold and Summer's heat. The makers of Armstrong's linoleum tell how it can be done with a new insulating wall board called Temlok, made from the heartwood fibres of southern pine. ARMSTRONG CORK PRODUCTS COMPANY.

48c. **GIMCO ROCK WOOL** in a wall-thick Sealair Bat is a fire-proof, vermin-proof permanent insulation for walls and ceilings. See this booklet for description and specifications for many types of jobs. GENERAL INSULATING MFG. COMPANY.

49c. **CLEAR AND COLDER.** Since an uninsulated house "leaks" heat like a sieve, you'll be interested in this fireproof, heat-proof rock, blown into a blanket of silky fibres, that seals your house against the cold of winter or the scorch of summer heat. This booklet answers all your questions. JOHNS-MANVILLE.

50c. **INSULATION BY METALLATION** is one of the more recent ideas by which summer heat is kept out of your home—and winter heat kept in. This folder brings you an actual sample of the Reynolds metal insulation, and tells you how it works. REYNOLDS CORPORATION.

Elevators

51c. **THE HOME ELEVATOR PROBLEM** is solved (without extensive alterations) by the "Elevette" that's located in a stairwell, a closet or a corner of the room. Or by the "Inclin-ator" that rides you smoothly up the stairway—and folds neatly against the wall when not in use! INCLINATOR COMPANY OF AMERICA.

52c. **THE SHEPARD HOME LIFT** is a small automatic home elevator requiring only a hole in the floor and an electric outlet for its installation. See this folder for sizes and price. THE SHEPARD ELEVATOR COMPANY.

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54c. **PERSONAL SERVICE ELEVATORS** take up little space and may be fitted into almost any house old or new. Sketches and miniature floor plans show advantageous locations for these elevators. OTIS ELEVATOR COMPANY.

Roofing

55c. **TO HOME LOVERS** who want beauty at no extra cost, Creo-Dipt sends this large and colorfully illustrated booklet of homes with roofs and walls of attractive shingles. Some of the houses are new, and some have been given a new lease on life with Creo-Dipts laid right over old walls. CREGO-DIPT COMPANY.

56c. **THE NEW GOTHIC** and **TIMBER-TEX** shingles are described in an illustrated leaflet, giving you an idea of the interesting new colors and textures in roofing that are available today. The one type has a graining like aged cypress. The other is used in random widths and with staggered butts for individuality. Both are ageless and fire-proof. THE RUBEROID COMPANY.

57c. **LUDOWICI TILE** shows what modern manufacturing methods have made of the old tiles, first introduced in America by the Spanish padres who settled California. The tiles are as characterful and colorful as ever, but they've been brought within price-reach of everyone who builds for permanence. LUDOWICI-CELADON COMPANY.

58c. **OLD COLONY** shows charming homes that have achieved individuality in design along with substantial lasting qualities, with Weatherbest hand rived red cedar shakes. These are shingles very like the old-time hand-split shingles for walls and

BOOKLETS

roofs made to meet the requirements of modern architecture. WEATHERBEST STAINED SHINGLE Co.

59c. BEAUTY WITH PERMANENCE is the theme of the story of Kenmar copper shingles. As easy to lay as wooden shingles, they have the age-old charm of copper. As to cost, since they have the virtue of living longer than the house itself, with no repairs needed, they also have the virtue of economy. THE NEW HAVEN COPPER COMPANY.

60c. A PERMANENT ROOF suggests the use of copper and the new Anaconda Economy Cottage Roofing brings this everlasting material within the range of the most modest pocketbook. With no sacrifice of watertightness, durability and beauty, this new copper roofing has been developed to reduce first cost as well as cost of installation. AMERICAN BRASS COMPANY.

Floors

61c. FLOORS THAT KEEP HOMES IN FASHION is an absorbing study of new floor treatments in linoleum, and new wall effects with linowall (there's a pattern that exactly simulates knotty pine walls). These colorful and original rooms, many with custom made floors of individual design, are a source of inspiration well worth the 10c which this booklet costs. ARMSTRONG CORK PRODUCTS Co.

62c. DISTINCTIVE HARDWOOD FLOORINGS. This little group of leaflets includes one on historic plank floors for the home of today, one on oak flooring, another on patterned floors of wood that come in nail blocks—all finished and waxed—ready to lay. E. L. BRUCE COMPANY.

63c. OAK FLOORS. The laying, finishing and care of fine oak floors are authoritatively dealt with in a little booklet that's good to have whether you are planning to put in new floors, or merely giving right care to your old ones. NATIONAL OAK FLOORING MFRS. ASSOC.

Kitchens and Bathrooms

64c. DESIGNS FOR LIVING is a home decorator's handbook of many inspirations for new color schemes, ways to use glass walls in kitchens and bathrooms, modern versions of mirrors in living rooms and boudoirs. Whether you're building or remodeling—or merely repainting—you'll find ideas on every page. PITTSBURGH PLATE GLASS Co.

65c. LET'S BRING THE KITCHEN UP TO DATE—Plans to cut down kitchen fatigue, to add color, convenience and compactness to the most used room in the house. And Monel metal, in sinks and table tops, plays such an important rôle in these very modern kitchens that it's quite important to read up on all its virtues and characteristics. THE INTERNATIONAL NICKEL COMPANY.

66c. BRIGSTEEL BEAUTYWARE will commend itself to the thoughtful home-builder because it is light, durable, colorful and smartly modern. This booklet presents the unusually handsome designs and color combinations possible in Briggs bathroom and kitchen fixtures. BRIGGS MANUFACTURING Co.

67c. FOR THE HOME OF TODAY is a detailed and profusely illustrated booklet most helpful in planning your plumbing and heating—for bathrooms and kitchens—new burners, boilers, water heaters and softeners. CRANE COMPANY.

68c. PLANNING YOUR PLUMBING WISELY shows the new shapes, designs, and new colors in bathroom and kitchen fixtures. With colorful photographs of many bathrooms, it points the way to inexpensive remodeling and the planning of rooms that are convenient, livable and really beautiful. STANDARD SANITARY MFG. Co.

69c. VITROLITE BATHROOMS AND KITCHENS. Wainscoting, walls and ceilings of "structural" glass in stunning colors, gleam with luxurious beauty that looks far more expensive than it really is. In remodeling, the glass walls can be applied right over old walls, with plastic cement. LIBBEY OWENS FORD.

Painting

70c. THE WHITE BOOK is a book of white houses—interesting ones, such as buildings in restored Williamsburg and a Better Homes in America prize house. And interesting, too, is the story of why Cabot's Collophakes, being colloidal, have remarkable properties that make them spread and cover better, and last longer. SAMUEL CABOT, INC.

71c. THE HOME DECORATOR combines a fascinating booklet of color schemes for every room of the house, with pages of clear and readable instructions on the right way to paint. You'll be clever and expert when you've read its complete story on how to treat furniture, walls, floors, roofs and exteriors. THE SHERWIN-WILLIAMS Co.



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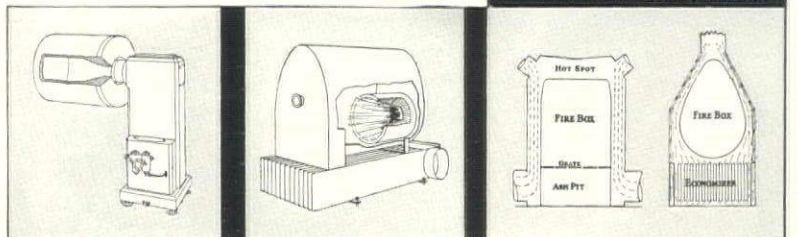
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IF I WERE BUILDING A SMALL HOUSE

Good advice from six experts: A real estate man, an architect, a contractor, a decorator, a domestic science expert and a child training specialist.

The Real Estate Man

BY KENNETH F. DUNCAN

By the time the average family has determined to build or buy a house, it usually has a pretty good idea of the general section it prefers.

General preferences and prejudices are based on many things: on accidents of birth, the whereabouts of parents or of the mother-in-law, the groupings of family or friends, the favorite golf course, a life-long ambition to sail a boat, the love of horses, or of fishing, or individual "fixations". I know one man who won't live anywhere but in Tarrytown, N. Y., because at the age of eight he was fascinated by Washington Irving's tale of the Headless Horseman!

So at the start I assume our home-seeker has a preference for some general location. If he hasn't, let him look over all possible sections, take a little time, and soon he will have developed a confirmed set of preferences and prejudices.

Thus we reduce the problem of determining what is a good individual plot somewhere in a desired general locality. Frequently nothing seems so hard to find as what you have just determined to buy, be it a new hat or a suit of clothes, a good used car or the right plot for a home. Therefore my advice to those who expect to build within a few years would be to keep your eyes wide open as you drive around the countryside.

When you see a location that seems ideal to you for the home you plan, investigate it and if it stands up under investigation, buy it, and buy it at once. Good locations in our popular suburbs are constantly growing fewer. The land cost is a relatively small part of the total home cost, yet location plays a most important part in the satisfaction of home ownership. Far better to pay a year or two taxes on the right location than to lose it. Ownership of the right plot seems to make the home come faster and easier. If, when you are ready to build, you already own a plot, just so much less cash is required to go ahead with construction.

MAKING SURE

Let us assume our home-seeker, or what is more probable, his wife, has found that plot with those gorgeous, century-old Oaks and Maples on it that seem to make it ideal. How shall he satisfy himself that it is? What are the points to check before he lays out any good money for land? What factors should be present? What should one guard against? The approximate cost of the home has a bearing of course; the following suggestions are made for locations where about \$15,000 will be spent on the construction of the home.

First, the home-seeker must constantly keep in mind that the permanent value of his home—its resale value in case he wants to or must sell—is de-

termined not only by what he may do with and on his own land but also quite as much and even more by what his neighbors may do with theirs. Therefore he should buy a site in a section the character of which is already established either by a sufficiency of owner-occupied buildings of the same general type he intends to build, or by the definitely published plans and recorded restrictions of a responsible development, in the case of a new property.

He should get a copy of the city, town or village zoning ordinances, make certain the proposed site is in an area restricted to one-family homes and that it is in one of the stricter areas, i.e., calling for large sized plots, generous setbacks from street lines and for reasonable height limitations.

NEARBY CHARACTER

If there is any large undeveloped or unrestricted area close by, he will be careful. An attractive view over such an area today might turn into an eyesore next year. He will drive through the streets for several blocks around the plot. Are the homes in approximately the same price range and general class? Do they look well kept: the houses trim and the lawn well cut? Is there a general air of pride of ownership? Is there an less desirable section within half a mile? If so, is it showing any tendency to spread? A lonely, misplaced apartment house or store spells "caution". Any nearby industrial plant that might give off smoke, odors or noise, shouts "beware".

Our home-seeker is looking primarily for stability of neighborhood. If he finds any indications of a lack of stability or of a change of character, he will, if wise, look for another plot. He will generally find it safer to buy in a community the population of which is on the increase at least slowly. Census figures, commutation figures (gladly given by any railroad), and school registration data (from the school superintendent), will give him a clear picture of what type of population change is taking place.

While talking with the school superintendent he will take advantage of the opportunity to check the school situation, not so much by direct questioning as by observation, for, after all, you can't expect any school head to admit that his schools don't rate near the top. He will find out exactly which school Mary and Jack would attend and will arrange to drop by about closing time. Observation of the children and a few words with one or two of the parents will frequently give him more information on the school situation than hours' consultation with officials.

Stores, churches, clubs, commutation rates and railroad schedules seem too obvious for comment. It takes but a few minutes to get accurate information on all.

IF I WERE BUILDING A SMALL HOUSE

Let us return to the site itself for a moment. Is it large enough? A plot 100 feet long by 100 feet deep is only about a quarter of an acre, and certainly the minimum that ought to be considered for a \$15,000 suburban home.

The tendency is distinctly toward larger plots and toward a greater proportion of the cost of land and house being represented by land than was formerly customary. People have come to realize that whatever increase in value takes place over a term of years in suburban home properties takes place in the land. The house itself deteriorates or at best remains stationary so it is obviously not only good landscaping but good business as well to have plenty of land around the home.

BRING IN THE ARCHITECT

It is a very good practice to take the architect to the plot. Let him visualize and place the house on it. Can he get the morning sun in the breakfast room windows? How will the other exposures work out? And the views? Are the trees so located that they can be saved? It would be sad indeed to have to cut down that spreading Oak that really sold the plot, just to make room for the house! Is the drainage all right? It is not very pleasant, but frequently illuminating, to visit the piece of property under consideration during a heavy rain. A test-pit, dug to the depth of the proposed cellar floor never does any harm—if one is sure to get the owner's permission before it is dug—and may save a lot of water-proofing expense and headaches.

While we are on the plot, we might just as well start to check the street improvements and utilities. Pavement, sidewalks and curb are visible. They are either there or they are not. But if there, are they fully paid for? Or is there an installment assessment down in the tax office that is a lien against the property and just as inevitable, except by payment, as taxes? The informed buyer will be sure to check for possible assessments most carefully. There can be assessment liens against the property not only for the street improvements that can be seen but also for such underground improvements as sewers. If there are any assessment liens, the exact total amount of these should be ascertained and taken into consideration in agreeing on a fair price for the plot.

The Architect

BY LAWRENCE GRANT WHITE

If I were to build a small house, I should strive for three qualities: convenience, stability and delight—the ancient architectural formula of Sir Henry Wotton.

We can assume that stability will be provided by the builder. Convenience and delight, which are harder to get, involve the personal equation; and if one indulges one's personal whims too much, the field of possible purchasers, on the event of resale, may be narrowed down to zero. But there are certain conveniences, and a few delights which are, or ought to be, acceptable to the

average man; and if I add to these some ideas which are peculiar to myself (and may seem still more peculiar to others!), perhaps no great harm can be done.

I am building my small house because I prefer to live in the country, and am seeking as much sunlight, privacy and vegetation as I can afford.

THE HOUSE AND ITS PLOT

I want privacy, so I buy a good-sized lot on the south side of the road in a rather remote part of the section I prefer. I plan my house so that the garage, the maid's room, the kitchen, the bathrooms and the linen closet are on the north side, as near the road as the local restrictions will permit; the dining room on the east to catch the morning sun; the living room to face south and west, and the bedrooms to face south, east, and west. The southern portion of my plot I will develop as my secret garden, enclosing it with a wall or fence at least six feet high. Perhaps I can afford a Yew hedge across the southern boundary; I can at least start one and wait hopefully for it to grow. On the axis, with the hedge for a background, I will put something pleasant to look at: a piece of sculpture—perhaps only a plaster cast to start with—or a fountain, a bench, or an arbor. If I am fortunate enough to command a view, the vista will be left open and attractively framed. I will have room for a tiny lawn, and will plant herbaceous borders against the side walls.

DESIGN AND PLANS

The design of the exterior of the house will be kept as simple as possible, avoiding conscious picturesqueness. The walls will be of one material only—not an ingenious mosaic of stone, brick, wood and plaster. A single feature—probably the doorway—will be enriched, but not overdone.

I shall have an open fireplace in the living room. I wish I could afford one in the dining room as well, but I prefer to apply its cost to insulating the floors and partitions against sound. I will be fussy about the proportions of my living room, and will make large scale cardboard models of the room until it satisfies me.

I am faced with a choice from the bewildering array of mechanical contrivances now on the market, that are not only a godsend to the housewife, but an anchor to windward for the possible eventuality of resale. The current slogan of the modernists—that houses are machines to live in—is becoming truer every day.

With all the fabulous recent progress in mechanization, the convenience and delight of the human being are sometimes sacrificed for efficiency. Our cars are stream-lined—but the human body still has elbows and knees and feet, so that it has to writhe its way in and out of the car and take off its hat while inside. The modern bathroom is a marvel of compactness; but be sure to leave room to brush one's teeth with a good follow-through. And select a bathtub that is not too coffin-like, cramped.

(Continued on page 154)

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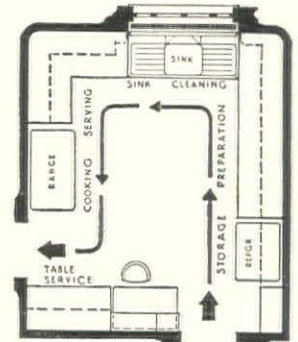
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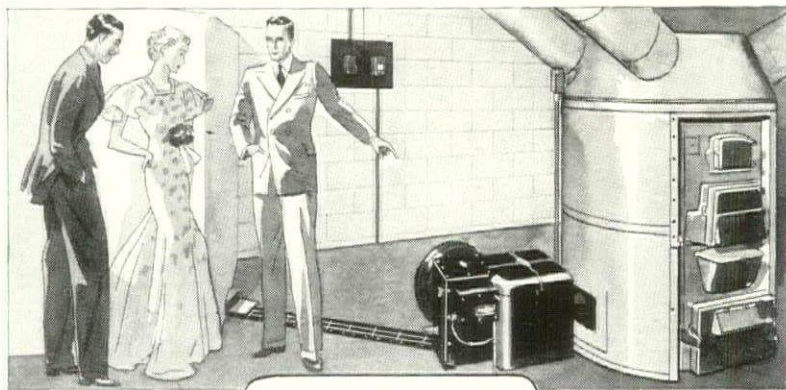
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IF I WERE BUILDING A SMALL HOUSE

(CONTINUED FROM PAGE 153)



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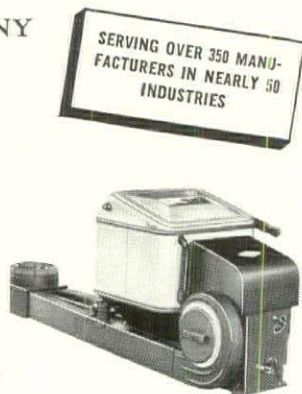
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and set so low it is uncomfortable to get into and out of.

In comparison with the naked electric bulbs that stabbed our eyes a few years ago the modern indirect lighting is certainly an improvement. "Eye-comfort" has been attained, but use indirect lighting sparingly. Otherwise one has the sensation of being immersed in an aquarium: the features of your hypothetically beautiful companion flatten out in a luminous fog, and her eyes—and diamonds—cannot sparkle as they should.

Perhaps the next generation will be so "conditioned" that people will no longer need to seek the privacy which I shall find in my walled garden, and behind the closed doors of my living room; the sunlight which I shall gain by pushing my house to the north end of the lot; the quiet I strive to obtain and my delight in looking at an open fire. My neighbors may think my garden is highhat, but though my evolution may have been arrested, I prefer to look at and live in my own garden.

The Contractor

BY PAUL D. ADAMS

If I were to build a small house for myself I should first try to formulate a few general principles to follow, in going about this important personal affair. The main considerations would be somewhat as follows:

The design of my house must depend for its effect on good proportion and mass and avoid gewgaws and prettifying gadgets. The house must be set on the lot to blend with the landscape, and not to appear as though dropped by a tornado.

The cost must be low because my budget is limited and the house, representing as it does a considerable part of my assets, must be as good an investment as I can manage.

Structurally the house must be sound, for that is the basis of good workmanship.

Maintenance costs must be carefully considered and materials chosen which will result in low upkeep.

Materials and processes must be used for inherent qualities, not because they imitate other materials. Fake effects must be avoided so it will not be said—"That looks to me like just another builder's house".

THE ARCHITECT

To obtain my first result I should have the architect of my choice who has the qualities of a real designer and enough common sense to obtain the other results I want. I should go to him with all the data possible, size of rooms, requirements of my family, general idea of style of house and other information which will help him to design a house that will reflect something of my personality. At the same time I should not stifle him with too rigid requirements because I want to get his own creative ideas and suggestions. A visit at this time to some of the modern house displays would be worth while, for I might adapt some of these new developments to my own

problem, even though I feel I should be more comfortable in a traditional small house, built for my own needs and showing some of my own personality. In considering materials and effects, I should ask myself—"Are they of real use to the house, have they a good reason for being there, or are they merely superficial and deceptive, a matter of show or whim?"

While the sketches were in preparation, I would check up the cubic contents of my house several times, and if the result showed that I was exceeding my budget I should at once cut it down in size.

SPEAKING OF SPECIFICATIONS

The sketches having been approved, my next concern would be the specifications, to make sure that the features my experience has taught me are important will be properly covered. Mentally building the house will give a convenient sequence and as I check over the items to be used in its construction, I select those which experience has taught me are wholly satisfactory. I will list them here for the readers of *House & Garden*. It is, of course, impossible for me to suggest all the possible materials that can be used in a small house and if I omit mention of some and select others solely on the basis of my own personal preferences, I hope it will be understood that I offer them merely as suggestions. A great part of the fun of building a house is the selection of material. Every house builder should be his own judge and jury in this matter.

The foundations, at least those enclosing the cellar, should be of poured concrete unless the ground is porous and the topography of the lot such that tile drains around the foundation footings could be arranged to discharge at grade level. In that case I might use cement block or stone, well covered with waterproof cement plaster on the outside. At least 4" of cinders would be placed under the cellar floor to help keep the basement dry even in the wettest of weather.

Termite protection must be provided for the wooden structural members of the house. The termite menace is countrywide. The foundation and super-structure must be designed—and the earth around the house so graded—that the earth touches only masonry walls, not the wood framing. A thin copper sheet turned down on the sides should be placed under the wood joists as a further protection against termites.

The exterior materials of my house would be decided by the architect, but if I chose masonry walls I should use brick veneer or stone veneer on a sheathed wooden frame—rather than solid masonry. This method is less expensive, provides more room for insulation and makes more impervious walls. If I chose stucco I should give it a base of galvanized metal lath, again on a wooden framework. Whatever material is used for the exterior walls I should be sure that the building paper is adequate.

IF I WERE BUILDING A SMALL HOUSE

Cheap building paper is a poor economy.

Roofing is such an important part of the house, both for keeping out the rain, and for making the house a thing of beauty, that I should find it hard to choose from the many splendid materials which are now manufactured. I should remember, however, that the roof must not cost more in proportion than the rest of the house.

WINDOWS

My windows would be of steel if the design called for casements, for in spite of their faults they have saved maintenance and adjustments since they have been used in small house construction. If the style of house calls for double hung windows I should feel they were quite adequate if weather-stripped. Copper flashings over the windows would be included and in most cases I should have copper pans placed underneath the sills, both for my peace of mind and my reputation as a builder. I should use copper for the gutters and leaders and if possible have hanging gutters rather than built-in gutters or wooden ones.

The house is now enclosed and I may consider the interior. Of course the plumbing, heating and electrical rough work have now been installed, of which more later, and the plastering must soon start. Plaster on metal lath, I feel, will amply repay the slight additional cost, and I must avoid unsightly cracks. Of course there may be a few, but at least I can feel that the metal lath will avoid most of them.

Shall I use tile in my bathrooms, or other materials? Tile on the floors, I think, although some other materials are easier to walk on. But the harshness can be compensated for by my inexpensive scatter rugs. As for walls, I would select some material which has beauty and gives a reasonably steam-proof and waterproof surface.

The interior woodwork would be kept as simple as possible. I might use a good stock trim if the architect will agree, but I shall make sure that my woodworking mill runs it through the sander several times or hand sandpapers it thoroughly. I shall even pay a premium to have this done and insure a perfect surface for the painter. I shall remember that real paneling is expensive and if I wish to keep the cost of my small house low, I shall try not to use too much of it.

PLUMBING

The mechanical features of the house will probably cause me some research, because the developments have come so fast in the last few years that it behooves even me, a builder, to investigate them thoroughly. A visit to the display room of plumbing manufacturers will put me in touch with the latest designs. In the community where I would build, a rigid plumbing code is in effect, but were it not I should import one and make sure that the plumber followed it. Water pipes would be brass and sizes of supply pipes generous.

Heating is a large subject but among other things I should certainly investigate air-conditioned heat. Many of my clients have installed this system and very often the cost is low for a small house. Insulation would be considered along with heating.

Domestic hot water supply is a real factor today and a careful study of operating cost versus initial cost should be made to effect a choice of fuel and equipment. Insulation on heating and hot water pipes would be provided, without quibbling. It is difficult to establish savings here but uncovered pipes are certainly inefficient. There has recently been developed a small size, polished copper tubing that has a remarkably low heat loss.

The painting specification would insist on the use of one or two long-established paint products because I have never seen a good painting job without the use of the best materials. No compromise would be made here.

The project is now ready for a final estimate and I should prepare this, including bids from my sub-contractors. A detailed list of items which could possibly be omitted from the house, as well as the cost of my pet luxuries and special gadgets, would be prepared. A careful study would be made of these items and some of them I should find would not be justified by the cost. These would be ruthlessly taken out of the plans and specifications, but I should be careful to retain those things which would save re-furnishing costs and recurring expenses.

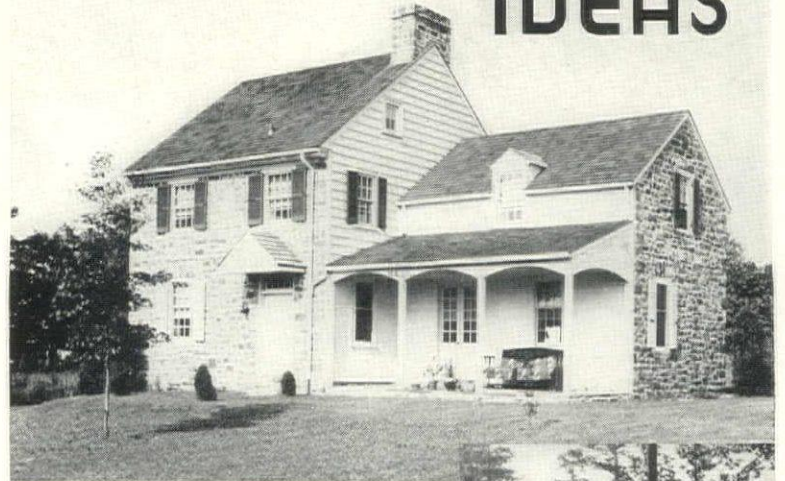
TIME OF BUILDING

If I were to build a house for myself I should allow a generous time for working up of plans and specifications, I should take into consideration the time when I must vacate my present living quarters. But these things having been duly considered—when should I build? Personally, I should not build when I, and every other contractor and sub-contractor, am busy. If I am thinking of economy—and I should be when building a small house—I should arrange to start work in December or January. Then contractors and sub-contractors can afford to give me low prices because their work is light, and I think I am experienced enough as a builder to build in winter and, by taking the proper precautions, produce a house as good as one built in the summer. It may take a little longer but the savings will repay me.

If I were to build a house for myself, I believe I should try to enjoy the experience. My architect would be a man I could work with pleasantly, my builder, one I had confidence in, and my sub-contractors would be chosen for their skill, as well as for their low estimates. I should like to feel that all who worked on my job would make some profit, because the workman is worthy of his hire, and a man must have some incentive if he is to produce good work. I should not expect to get something for nothing, but I am sure that if I have the cooperation of the architect, and treat the workmen with

(Continued on page 156)

Look at these houses for PAINT IDEAS



Pennsylvania farmhouse in Gwynedd Valley, Pa. Siding and first floor shutters painted with Cabot's DOUBLE-WHITE; second floor shutters, Cabot's Green Gloss Collopakes. Architect, G. Edwin Brumbaugh, R. A., Philadelphia.

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The house of an architect-owner in Atlanta, Ga. Shingled walls, brick chimney, and trim, Cabot's DOUBLE-WHITE. Architect, Flippen D. Burge of Burge & Stevens.



An example of the much favored Regency phase of Georgian architecture, in Charlottesville, Virginia. Architect, Milton L. Grigg. Cabot's DOUBLE-WHITE on woodwork.



Elements of Tudor design give a pleasing effect to this house in Portland, Ore. Architects, Cash & Wolff. Cabot's Old Virginia White on brick, Cabot's Shingle Stain on siding.

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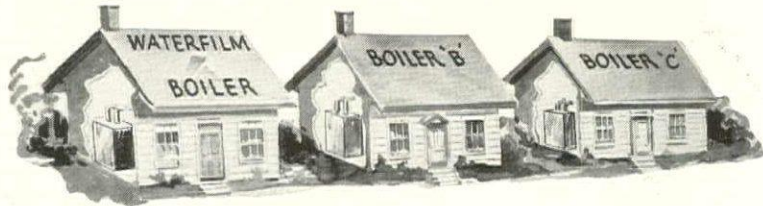
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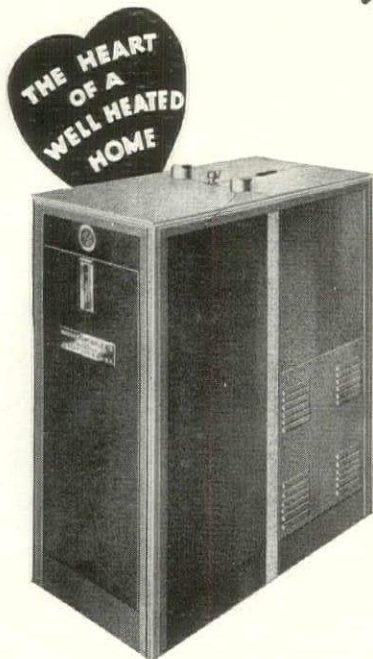
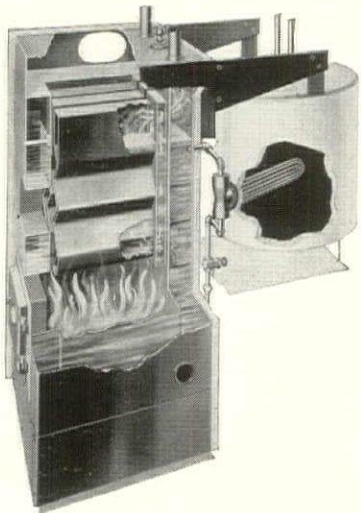


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IF I WERE BUILDING

A SMALL HOUSE

(CONTINUED FROM PAGE 155)

consideration I can get considerable in a small house for a reasonable sum.

The Decorator

BY J. MORLEY FLETCHER

If I were building a small house I'd concentrate on space.

The reason why the designing of a small house is a good job for a good architect is just this factor of space requirements.

Watch your wall spaces. Avoid chopping them up with doors and openings. Not only do too many doors disturb the restful feeling encouraged by the unbroken wall spaces, but the swing of the doors makes it very difficult to plan the necessary furniture groupings satisfactorily.

Although it is sometimes necessary to combine the living room and dining room in a small house I, personally, should much prefer not to do it. Even though it means that the dining room will be of very modest proportions.

Naturally, I think it is of real importance to enlist the services of a decorator at the time when the planning of the house is begun. Just as an architect can save you money in drawing up efficient, economical plans, so a decorator, if called in at the very outset, can work with you and the architect in the successful planning of the house. The decorator will protect you against that regrettable error of building a house and finding you have nothing to furnish it with—and no money left in the treasury.

The decorator, working with the architect, will draw up your furniture arrangements on the scale floor plans. This matter of actually "placing" your furniture on floor plans is, to my mind, of first importance. It enables you to budget your buying, and in building a small house today I know of no better advice to give the prospective homeowner than *budget*.

But before we get on to the furnishing of the small house, let us consider further the various details to be studied when the house is being planned.

BUILT-IN FURNITURE

First of all I should like to call to your attention the matter of built-in furniture. I do not mean the modernist kind of attached furniture to the walls of the room. Nor the "space-saving" tricks, so popular in the apartment-house era that ended in 1929: fireplaces that dropped out of nowhere.

The kind of built-in furniture I mean is the sort that saves money—and tempers. It is mostly closet furniture: chests of drawers and cupboards that can be tucked into unused closet spaces. Or it might be a low cupboard built into the space that exists under a dormer.

This sort of building-in relieves one of the necessity of having bulky pieces of furniture—for storage of clothing, etc.—cluttering up the limited room space in a small house.

Corner cupboards, built into the dining room for china, linen and silver,

are particularly useful. I do not think that the furniture in a small dining room should consist of more than a table, chairs and one serving piece (or a matched pair). Hanging shelves may be bought for use upon the walls, to add bits of color by the use of a bric-à-brac in them.

If you wish to build in a liquor closet, as so many are doing today, please be sure that you put it near the service portion of the house. I suggest a closet in the living room adjacent to the dining room or kitchen.

I should not have a sun room in my small house. I do not understand the purpose of the ordinary sun room, as one sees it tacked onto the end of the living room of a small house. It cuts the light off from the living room. It is impossible to get cool air into it in the summertime. I much prefer an open porch, suitably screened.

BASEMENT AND ATTIC

A basement, simply furnished, where children may play in wet weather is a useful bit of space in a small house. Another good idea, I think, is a study in the basement which can be turned into a guest room for an overnight bachelor guest.

If there are children in the family, I should also give serious consideration to an attic for my house. This would be left unfinished when the house was built and developed later into two rooms and a bath when the children grew up.

In the actual furnishing of the small house, I repeat, stick to it before you begin—and plan to it. If you are starting from scratch, plan to spend somewhere between a quarter and a third of the cost of the house on its decoration and furnishing.

When you are sketching out your floor plans, discuss them with a decorator. Have your decorator make scale drawings of the furniture on the floor plans. There will be only a nominal charge for this service, even if you don't buy any new decorations immediately. If you do buy at the same time, very few decorators would charge you anything for this service.

In buying furniture according to your budget plan, skimp on every other room in the house if you must, to begin with, but splurge on the heart of the home—your living room.

LIVING ROOM IDEALS

A living room should first of all be comfortable. It should not only *look* lived-in, it should *be* lived in. There must be plenty of comfortable chairs for people of all sizes and heights. And, especially, there should be some rather small but comfortable chairs that can be moved easily into the various groupings for conversation that every living room should make possible.

There also should be plenty of small tables for cups, glasses and cigarettes, reserving the bigger tables for lamps, books, vases of flowers and other ornaments.

A plain floor is very becoming to both fabrics and furniture—shows up

IF I WERE BUILDING A SMALL HOUSE

wood and line and the patterns in materials. For that reason I would use plain carpeting. If you play up the floor, you must play down the furniture and vice versa.

I prefer to have the walls of a living room painted, using wall paper in a living room only as a decorative paneling if desired; in this way it does not vie with the decorative fabrics.

Plenty of lamps arranged conveniently near the chairs that will be used for reading and working are a necessity for the family room. Six lamps are about right for the average family.

Light should be soft and clear, so put white shades on the lamps. Never use all indirect lighting for living room. It's not suitable because it is not practical—just doesn't give enough light. The best use of indirect lighting is for effect, and then in combination with regular lighting.

A keen eye must be focused as to balance of both color and design.

Use modern notes for highlights—such as in fabrics for texture, in accessories and in lamps.

The Domestic Science Expert

BY RONDA NEBEKER HANN

In spite of the invasion of other interests, a woman's biggest job in the home is still to manage the commissary. Because of this she naturally turns first to the kitchen in planning the individual rooms of her house.

This important room should be so placed that the maid's or mistress's trips from the kitchen to the front door, the phone or basement will not be too long. The most efficient kitchens are usually oblong in shape. However, if the floor area is kept down to the minimum for the necessary equipment there will be no waste space and useless steps. It has been satisfactorily demonstrated by authorities that the sink should be placed somewhere between the refrigerator and stove. Some women prefer to have their sinks placed to the right of the window because the best light for the eyes does come from the left. Others prefer to have them directly under the window, if the view is attractive or there are children to be watched.

There should be ample work space easily accessible to sink, stove and refrigerator. A double drainboard or counter space on either side of the sink, and working surface at the stove, are essential in a well-planned kitchen.

Now let us turn our attention to the cupboards. In modern kitchens there is a space for everything in a particular place, located exactly where it is to be used, which means that there will be cupboard spaces above and below work surfaces. The most satisfactory cupboards have shelves adjustable to various heights, and drawers of different depths and widths, depending on the particular thing to be stored. The kitchen silver and cutlery require only a shallow drawer while the linen calls for deeper ones.

The top part of the cupboards, where things that are not used very often are stored, may be closed by ordinary doors; but for the space further down,

within the average person's reach, it would be preferable to have doors that slide out of sight—similar to the tambour top of a roll-top desk or commercial kitchen cabinets. This eliminates bumped heads and the repetitive opening and closing of doors.

BINS AND CUPBOARDS

It is a great convenience and "maid-saver" to have vegetable bins built at or close to the sink for keeping small amounts of vegetables used frequently. The bins may have adjustable partitions to accommodate different quantities and kinds of vegetables. With the paring knives near at hand in the cutlery drawer many steps are saved in the ever-recurring process of preparing the vegetables.

An example of well-planned storage space is the "pot cupboard" built next to the stove. Hooks are placed high on the inside walls for hanging frying pans, saucepans, roasters and double-boilers. A little lower there is a wide shelf with vertical partitions. These compartments are handy for muffin tins, pie tins and other semi-flat utensils and eliminate the need for fishing under other utensils to find the one you want. There is a drawer at the bottom of the cupboard for heavier equipment. The unique feature of this drawer is the cover that can be pulled out with the drawer to serve as a handy place to step when reaching for the pans at the top of the cupboard. This same idea could very well be carried out in all tall cupboards having drawers at the bottom. On the door of this cupboard are hooks for hanging cooking forks, stirring spoons, pot holders, pancake turners and also a rack for holding pot covers. In fact this cupboard should hold all utensils used at the stove.

All work cupboards should provide toe space for comfortable standing by means of a groove about two inches deep built along the base of the cupboard. The top of work surfaces should have an overhang of about an inch to prevent spills from trickling down the front of the cabinet.


Some homemakers find it helpful to have a small table with large rubber rollers that can be moved about to be used as needed at the various work centers. If one is used, space for it must be anticipated in planning the new kitchen.

FOR BREAKFASTING

The breakfast nook is a usual feature of the modern small home. Its development is of particular advantage in these days of small families. Its usefulness may be extended to include service for the in-between snack and as a buffet space for the salads, hors d'œuvres and desserts prepared beforehand. An additional storage space may be provided here for the occasionally used large platter and service plate by building a suitable rack at a convenient height.

There must be a cleaning closet somewhere near but preferably not right in the kitchen. This closet should be

(Continued on page 158)



Forecast

Your

INSIDE WEATHER

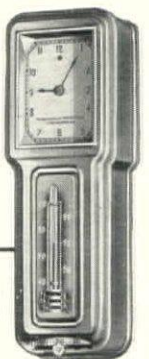
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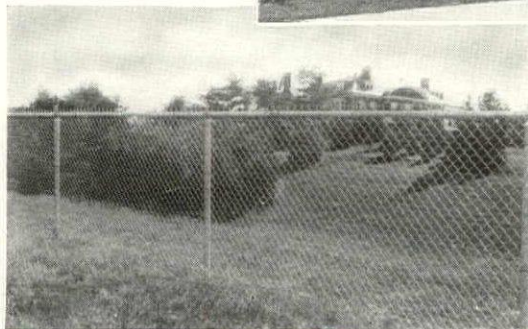
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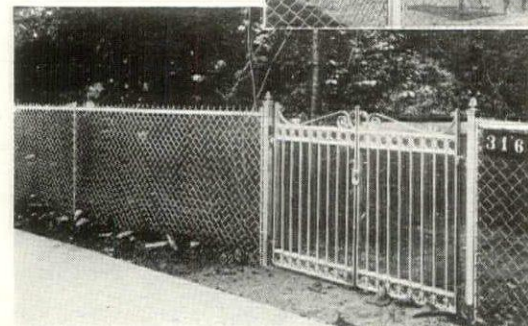
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IF I WERE BUILDING A SMALL HOUSE

(CONTINUED FROM PAGE 157)

big enough to hold the vacuum cleaner and waxer as well as the usual cleaning equipment.

There is not space to talk about floors here—there is too much to be said, but remember they should be covered with a material that can be cleaned easily and that is comfortable to stand on. Rounded corners at the baseboard eliminate dust collecting crevices.

FOUR GOOD FEATURES

A package receiver on the outside wall, having an inside door that can be securely locked facilitates deliveries considerably and outside meter boxes provide increased privacy. Also a good addition to any kitchen is an electric fan, built-in, to carry off the cooking fumes. Another good feature that might be included is the laundry chute.

An abundance of well-planned closets is no end of help in keeping the house in order. Most houses have a coat closet downstairs, but very often it is too small. It should be of good size and should contain drawers and compartments for rubbers and galoshes. An umbrella rack should also be provided.

Most bedrooms have closets nowadays, but these are often too small or poorly planned. A large bedroom should have two closets, especially if two people are using the room. Shallow long closets are handiest if the opening is large enough to permit all the clothes to be seen at once and easily reached. Shelves are necessary at the top for hats, and there should be a tier of shelves along the sides for shoes and stockings.

A REAL LINEN CLOSET

There should be a good-sized conveniently located linen closet. A nice distribution of space for this closet is two shelves at the top—three removable trays and three drawers at the bottom. At about thirty or forty inches from the floor there should be a sorting shelf that pulls out. Here again it is more comfortable to work at this cupboard if toe space is provided. Small cupboards are handy in the bathrooms for towels, wash cloths, soap and toilet paper. They are, of course, less obtrusive and more attractive if set back in the wall. Also in the bathroom there should be either a laundry chute or room for a small clothes hamper.

Just a word about the laundry. In a small house the laundry is nearly always in the basement. It should be placed so that one can reach it without going through any other rooms, such as the recreation room. It must be well ventilated, illuminated and supplied with plenty of electrical outlets. And of course, this room is not complete without a cupboard for laundry supplies.

The Child Training Expert

BY DR. GRACE LANGDON

If I were to build a small home I should want to think of that home and plan it in terms of the family who would be likely to live in it. I should assume that the family would already include a small child, probably two or three years old, and that, in selecting

a home there would be in mind the probability of there being another child. The child's needs and interests, while being considered in planning the home, should not by any means take precedence over or supplant those of the father and mother. Rather, each member of the family should be taken into account equally and the home so built that each can live comfortably, at the same time functioning as a member of a family unit. Too seldom are these matters given their due attention.

IN ADDITION TO UTILITY

In planning the home I should want to provide for the ease and convenience that make necessary everyday work a pleasure—yes—but I should want to plan for gracious living as well—I should want the entertaining of friends to be a pleasure; the enjoyment of the out-of-doors easily accomplished; the companionship of books an inviting possibility; I should hope that within the home there might be opportunity for work, but opportunity as well for a varied spending of playtime hours either alone or with others.

With a little care, the house can be so placed on almost any lot that every room can have almost sunshine a part of every day, and the cheerfulness of the rooms is immeasurably increased by that sunshine. With a child to be considered, the provision of outdoor play space, so placed as to be protected from traffic hazards and within sight of living room or kitchen windows or both, saves many an anxious moment for the mother. Almost any family is grateful for the alarm which is a part of the house and so placed that there is such room for turning that one can get the car in and out with ease and comfort rather than with exasperating irritation.

In considering the ease and comfort of living, one of the first things to take into account is the window space, and almost anyone will testify to the joy of ample windows so arranged as to provide not only a view of all of the attractive points existing outside but adequate cross ventilation for every room as well.

SAFETY IN STAIRS

Wherever the stairways may be placed, safety for adults as well as children, is enhanced by the absence of winding stairs. If winding stairs are required, have them so evenly placed as to minimize the danger of falling—and who wouldn't welcome a broad comfortable tread and an easy riser? Speaking of stairways—back stairs save many an embarrassing moment for the housewife who has delayed a moment in fixing her salad, or the man of the house who has been roused from his greasy tinkering by the quietly musical, albeit insistent chiming of the front door bell announcing the arriving guests. There's small wisdom in blinking the real facts of living!

Arrangements of rooms, of necessity, would be in part determined by the general surroundings as well as by the placement of the house on the lot. There is much to be said for the pri-

IF I WERE BUILDING A SMALL HOUSE

vacy afforded by having the living room to the back and away from the street. Wherever the loveliest view is to be found would seem to be the place for the living room in order that as much of beauty as possible may be brought into the everyday life of the family. Much is added to the graciousness of living if the living room can be spacious, with a real fireplace large enough for a generous log, placed to give a feeling of balance and furnish a central point of interest in the room. Built-in space for books and magazines gives a feeling that those interests are an integral part of family living.

FOR OUTDOOR LIVING

A porch or terrace adds immeasurably to the pleasure of living and offers the place for an occasional meal, a friendly game of bridge, or a leisure hour of reading in the open, to say nothing of the play space it affords the child.

Dining room and kitchen space for convenience's sake belong near together, and in planning for gracious living, no dinette, however cozy, for breakfast or an occasional "snack" can take the place of the dining room where family and friends can gather. Corner cupboards in the dining room add both to convenience and attractiveness as do also built-in wall cupboards—if these do not usurp the precious window space that brings the out-of-doors in to the family as they gather together within the four walls.

KITCHEN DETAILS

In planning the kitchen, a bit of thought and care as to details makes more difference than one might think in the keeping or losing of a maid, and always there are the days to be considered when by choice or necessity the lady of the house herself dons an apron. A stool swinging in under the sink or work table is easy to provide and saves many an aching back. A light directly over the stove is a joy, as is also an electric clock on eye-level at a spot where the eye naturally falls. Coupled with these conveniences an outside exit near the kitchen adds to the ease of work, and a toilet and lavatory on the first floor are almost a necessity.

Probably no house ever had enough closet space, but a real necessity is the "hobby" closet, for golf bags, tennis racquets, scooters, and all the what-not that goes with varied interests. Some prefer to have this "hobby" closet in the basement—but somewhere it needs to be.

AS TO BATHROOMS

One naturally expects to find the bedrooms on the second floor, the master bedroom with its bath, the child's room which may also be his playroom, the guest room and an additional bathroom. Ample bathroom facilities save more family friction than probably any other one single item. The father is in a hurry to shave and be off in the morning just when the child needs to be toileted and dressed, to say nothing of the mother who is ready for her

morning shower, and crowded bathroom space becomes a daily annoyance. If two bathrooms cannot be provided on the second floor then the decentralized units are a second best substitute, furnishing tub or shower and toilet in one room, and lavatory and toilet in another.

IN CHILDREN'S ROOMS

Much of the difficulty and worry can be saved in caring for the child if his room is in close proximity to the bathroom, within hearing of the parents' room, and removed as far as possible from the open stairway—the latter not only for safety but to remove the temptation of going down after being put to bed and to decrease the sounds of family revelry from below stairs. Each room should of course have ample closet space—preferably two closets in the master bedroom and additional space in the child's room for storage of playthings. Built-in shelves in the child's room afford space for toys and as he grows older for the books he wants to keep near him. In many families the master bedroom becomes a second living room serving as a place either for work or comfortable lounging and built-in drawer and cupboard space gives the place for keeping books, sewing materials, etc. A linen closet in the hall and storage space for bedding can be combined if one wishes; but somehow, somewhere, such space is necessary—to disregard it is to set up a barrier to complete future satisfaction.

STUDY AND WORKSHOP

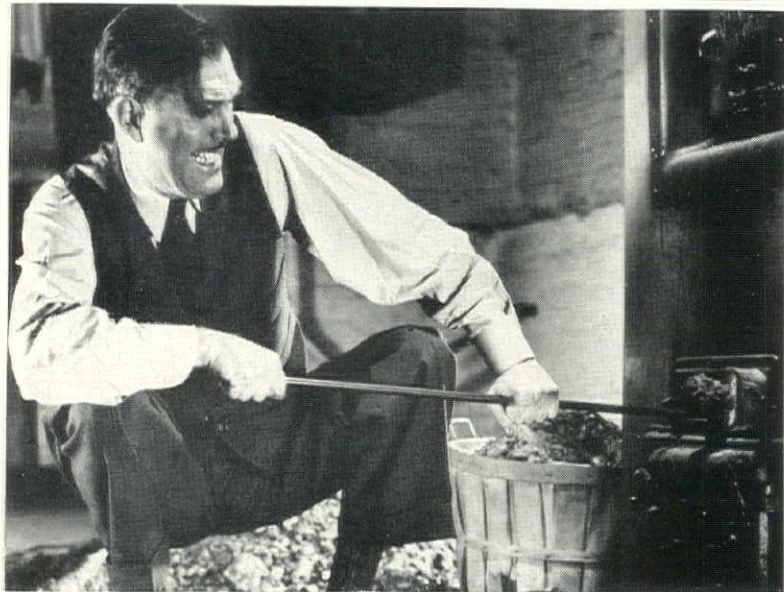
In planning this home, if each member of the family is to be considered, somewhere, no matter how small the place, I should want a study where materials upon which one might be working could be left awaiting the next hour for work without the feeling that, by so leaving them, one were marring the attractiveness of the home, and with the assurance that where they were left they would remain unmolested, either by a child intent upon exploring, or a maid equally intent upon "cleaning up". Further, somewhere in the house, probably in the basement, I should want to provide a work shop where the man of the family might have his tools, his work table and all the trappings of whatever hobby or hobbies he might enjoy and where they might be enjoyed by him, at the same time causing no disturbance to the rest of the family whose enjoyments might lie in other directions.

OUTLETS

A generous supply of electric outlets throughout the house would win the gratitude of the family who would live comfortably and at ease. It is far simpler and better, of course, to install these when the house is being built than to have them added after construction is complete.

If I were building a small home, I should hope to so plan it that, to anyone stepping into it, it would by its convenience and hominess invite to home building.

Mutiny in the basement!



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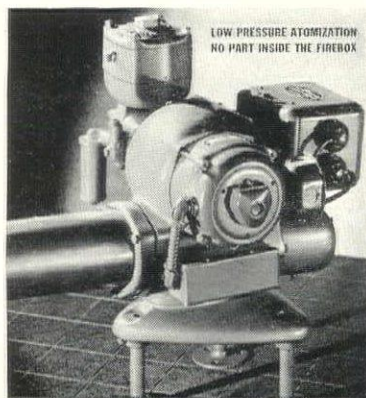
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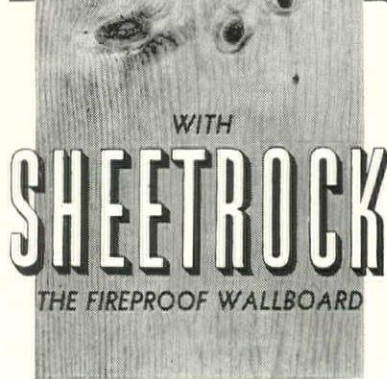
"All you need to know about PAINT"

CHECK LIST FOR HOME-BUILDERS

EDITOR'S NOTE: We present here an outline of some of the common items of construction to which every prospective builder should give consideration. As pointed out in the article which follows this list, whenever selection among competitive products is necessary the home-builder should assure himself of the one best suiting his needs. On many of the items listed, consultation with an architect is necessary. We have included them to make a complete résumé of the features a client should check on, not only before enlisting an architect's aid but also while working along with the architect selected.

- BATHROOMS**
 - Fixtures
 - Selection of type
 - Color or finish
 - Flooring
 - Selection of type
 - Wall surface
 - Selection of material
 - Hard plaster for walls
 - Wall finish
- CELLAR AND FOUNDATION**
 - Construction items
 - Footing drains
 - Floor drains
 - Dry wells
 - Waterproofing
 - Termite proofing
 - Features to be planned for
 - Laundry
 - Clothes chute to
 - Children's playroom
 - Recreation room
 - Heating plant (See heading with this title)
 - Incinerator
 - Special storage spaces
- CLOSETS**
 - Location of and equipment for following types
 - Broom
 - Cedar
 - Coat
 - Cold
 - Concealed radio
 - Kitchen
 - Linen
 - Card table and games
 - Fireplace wood
- FIREPLACES**
 - Location of
 - Features
 - Ash pits
 - Dampers
 - Gas lighters
 - Wood storage
- FLOORING**
 - Cement
 - Tile
 - Flagstone
 - Slate
 - Brick
 - Wood
 - Solid
 - Veneered
 - Mosaic
 - Rubber
 - Tile
 - Asphalt
 - Linoleum
 - Cork
 - Molded base
- GUARANTEE FROM CONTRACTOR**
 - To cover all work for period of one year
- HEATING PLANT**
 - Selection of system
 - Selection of fuel to be used
 - Calculation of requirements now and for future
 - Proper installation
 - Water heating
 - Automatic controls
 - Insulation
 - Size and type of radiators, convectors or registers for various rooms
 - Air Conditioning
 - Humidification
 - Dehumidification
 - Air filtering
 - Air motion
 - Fresh air intake
 - Cooling
- INSULATION**
 - Type for following
 - Flooring
 - Roof
 - Side walls
 - Overhang of floors above first floor
 - Heating and water systems
- KITCHEN AND PANTRY**
 - Floor and wall finish (See "Flooring" and "Walls")
 - Sink
 - Enameled iron
 - Porcelain
 - Metal
 - Range
 - Coal
 - Gas
 - Electric
 - Combination
 - Water heater
 - Cupboards and counters
 - Metal
 - Wood
 - Built-in features
 - Refrigerator
 - Iced
 - Electric
 - Gas
 - Ventilating fan
- METAL WORK**
 - Structural steel—construction
 - Sheet metal—flashing, gutters, etc.
 - Copper
 - Galvanized iron
 - Zinc
 - Lead
 - Lead-clad
- OUTDOOR FEATURES**
 - Terraces
 - Sun decks
 - Roadways
 - Porches and sleeping porches
- PLUMBING**
 - Water connection—Check pressure to determine size of main suitable for fixtures and garden sprinkling
 - Selection of fixtures

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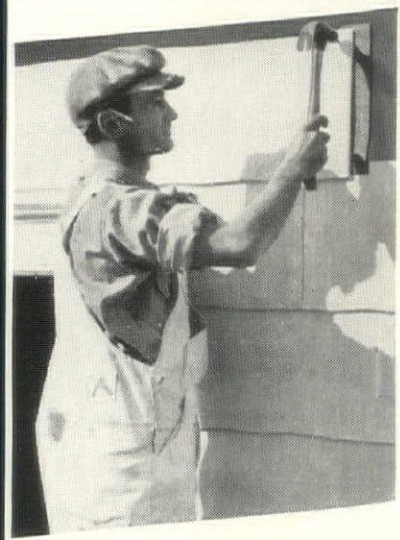
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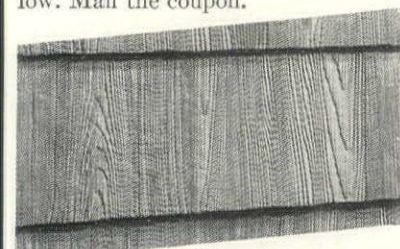


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CHECK LIST FOR HOME-BUILDERS

- | | |
|---|------------------------------------|
| Selection of piping | Composition board |
| Water supply | Brick |
| Hydrants | Stone |
| Garage | Stucco |
| Garden | Concrete |
| Sun porch | Metal |
| Hot water circulation | Selection of lath and plaster base |
| Air chambers above all faucets | Selection of plaster |
| Insulation, sound and frost proofing of pipes | Finishes |
| Tags for valves | Exterior |
| Pressure regulation | Paint |
| Sewage | Whitewash |
| Connection with sewer | Interior |
| Septic system | Paint |
| Cesspool | Wall paper |
| Softener and filter | Tiles |
| Sump pump | Pancling |
| | Surfacing materials |
| | Corner guards |
| | Cornices |

Roof

- Selection of type
- Shingles
- Paint
- Stain
- Tile
- Slate
- Asbestos
- Copper
- Composition
- Insulation
- Ventilation

STAIRS

- Design features
- To basement
- To second floor
- Additional service stair
- To third floor
- Concealed stair

WALL CONSTRUCTION AND FINISHES

- Fire stops
- Insulation
- Sound deadening
- Exterior surface
- Wood siding
- Wood shingle
- Composition shingle

WINDOWS AND DOORS

- Sash
- Wood
- Metal
- Double hung casement
- Screens
- Shutters
- Weatherstripping
- Hardware
- Mirrored doors
- Garage doors

WIRING

- Location of outlets
- Fuse box or circuit-breaker
- Switches
- Base plugs
- Lighting fixtures
- Power plugs
- Kitchen fan
- Bathroom heater
- Transformer for bells
- Annunciator
- Telephones
- Refrigerator
- Radio

WHAT TO DO BEFORE THE ARCHITECT COMES

Points to check up on while you are still dreaming that house • By Julius Gregory

IN BUILDING a house one assumes many obligations besides that of being prepared to pay for it. It means giving up endless time and generating boundless faith and enthusiasm. Even before the architect is called into the picture, the prospective home builder will have spent much time in considering his needs and just how he wishes them cared for. It is almost impossible to avoid giving the same thought to the building of a house that one would give to his own business. So great an event in the family is seldom treated other-

way of working, it is the owner and his family who are going to live in it, and they should make it their business to know and understand every detail.

A person considering a house soon

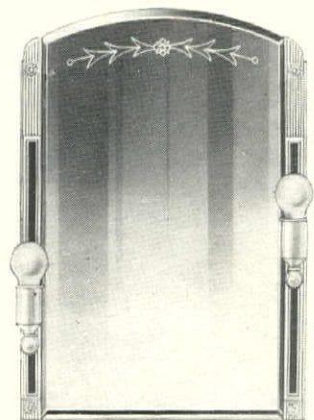


acquires the habit of observing other houses for the things he would like to have in his own. As he begins to absorb ideas he begins clarifying his own. The materials to be used and the mechanical equipment desired must be decided before a definite specification can be written. It is well for the client to prepare in advance for his function as an associate of his architect, for at almost every step in construction he is called upon to make decisions on such things as colors and finishes, and the many details which have been specified in a general way or have been covered by allowances in the specifications.

Whenever possible, in choosing the

wise. Even so, too often are problems left entirely for the decision of the architect which would better have been worked out previously, subject to his approval. While the house will bear the imprint of the architect's particular

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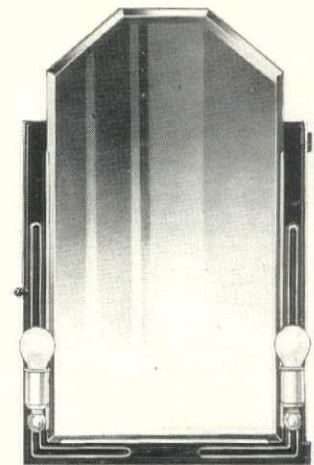
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EDGE-LITE mirrors provide individualized lighting for each member of the family—tall, medium, or short. At a touch of the hand the lights slide smoothly up, down, or across the frame—instantly adjustable.

Women need this even, shadowless illumination for applying cosmetics and for hair-dressing. Men need it for ease in shaving and for neatly arranging ties and cravats.

Users say they never knew dressing comfort until they installed EDGE-LITE.

Comes in a variety
of pleasing designs



No. 142

EDGE-LITE is made in a wide variety of designs—with or without wall cabinets—with or without side wing mirrors. EDGE-LITE saves the cost of additional wall brackets, for all units are completely wired at the factory. EDGE-LITE is not expensive... Number 130 in Black and White, with cabinet at \$26.50, or Chrome finish at \$29.50. Number 142 finished in Black; Orchid; or Ming Green; with cabinet at \$34.00, or Chrome at \$39.00.

If your dealer cannot supply full details, sign your name with address on the margin of this advertisement, then clip and mail it to us.

FARIES MANUFACTURING CO.
EDGE-LITE DIVISION
DECATUR, ILLINOIS

(Continued on page 162)

IRON FIREMAN

will make your home

Winter-proof



Iron Fireman Automatic Anthracite Burner in the home of George W. Cokell, Framingham, Mass. Installed by Woodsum Stoker Co., South Braintree, Mass. Feeds coal to the fire. Removes ashes from the fire. Burns small, economical sizes of coal. Provides abundant, mellow coal heat, regardless of weather conditions.



George W. Cokell says, "Heat has been decidedly even. Cleanliness is A-1. The stoker operates quietly. I am more than satisfied with the investment."



The Cokell residence (above) is but one of tens of thousands of homes that are winter-proof because Iron Fireman is on the job. Your own home would have ideal automatic heat at low cost with Iron Fireman. Anthracite or bituminous models installed quickly in old or new heating plants. The new Coal Flow model that feeds coal direct from bin to fire, may be purchased for as little as \$10.72 a month with a small down payment. Ask your dealer for free survey of your heating plant, or write for literature.

IRON FIREMAN

AUTOMATIC *Self* COAL FIRING
Regulating



IRON FIREMAN MFG. CO.
3079 W. 106th Street, Cleveland, Ohio

Type of plant:

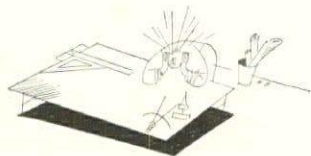
- Send literature Commercial Heating
 Make firing survey Power Residential

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

WHAT TO DO BEFORE THE ARCHITECT COMES

(CONTINUED FROM PAGE 161)

materials for a house it is always desirable to see, either by sample or in some building, the very things desired for



the house. When a new heating system or some other element of equal importance is under consideration, an effort should be made to see and inspect a plant in operation under actual conditions. While many new and interesting appliances are to be found that make an appeal to the imagination, it is always best to see for one's self and be sure.

Plumbing fixtures and bathroom wall surfacing materials should be selected at the same time. By this means the best color combinations can be selected, for good color is a prime requisite in baths of today. Most people have no difficulty in choosing the type of fixture when the color. However, when it comes to finding a suitable wall treatment they are at first apt to find themselves somewhat at sea, and only by working back and forth from materials to fixtures can an appropriate choice be made. To visualize as clearly as possible the conditions

of the actual bathroom calls for considerable time and patience; only by careful selection can the best results be gained.

Too much cannot be said about the value of insulation. Insulation is necessary to hot water pipes, heating pipes and ducts, and to the shell of the house itself. It has been clearly demonstrated that, within practical limits, the more insulation used the less will be the cost of heating. The original cost of the insulation will soon be paid off, not alone in reduced fuel charges, but very definitely in comfort throughout the entire year.

In the selection of a heating plant there is choice from among many systems. While one person may be content to use an older type of heating plant he



has had experience with, another will be inclined to consider something more modern. Certainly, with concealed radiation as inexpensive as it now is, it would seem unwise not to make use of it if a steam or hot water system is adopted. The remarkable advances which have been made in heating by

LOWEST COST per YEAR of SERVICE

The most Beautiful most enduring roof that money can buy

What could be more fitting for your home than a permanent roof of KENMAR Solid Copper SHINGLES—whose gorgeous blue-green patina so effectively harmonizes with the house and its surroundings—whose graceful thick-butted construction enhances the ever changing play of light and shadow?

Figured per year of service, a Kenmar Roof is economy itself! You roof with Kenmar once and for all time. Four distinctive color effects from which to choose. Write for free illustrated book. Please address "Dept. 29," stating nature of building contemplated.



Fireproof, Weatherproof, Wearproof, Economical

Send for THIS FREE BOOK

KENMAR

Solid Copper SHINGLES

The New Haven Copper Co. Seymour, Conn.

WILL YOUR NEW HOME HAVE ALL THESE?

- ✓ INSULATION FOR COMFORT
- ✓ EFFICIENT, ECONOMICAL, HEATING
- ✓ WELL PLANNED BASEMENT
- ✓ MODERN KITCHEN
- ✓ CONVENIENT GARAGE FACILITIES
- ✓ CAREFREE DOORS



BE SURE you have the one convenience that adds nothing to your cost — smooth, carefree operation of the doors.

See that every door is a Carefree Door — from the smallest cupboard to

the largest garage entrance. How? Install that your hardware bears the Stanley trade mark (SW). There are no sticking, squeaking, sagging doors in homes equipped throughout with Stanley Hardware.



Valuable information for home-builders in the booklet "For Carefree Doors." Send the coupon for your free copy.

CLIP THE COUPON

THE STANLEY WORKS HG-9
New Britain, Conn.
Please send me your booklet on "Carefree Doors."
Name

FOR Carefree DOORS USE STANLEY HARDWARE

EXPERTS AT YOUR SERVICE

... for ten cents

All it costs to put the best experts to work on your remodeling plans . . . is ten cents. That's the price of House & Garden's new thirty-two page book of modernizing suggestions. It is crowded with ideas for utterly transforming old houses, and ways to add new charm or comfort to houses not so old. Every idea is devised by experts, cleverly sketched and diagrammed to show you how to carry it out . . . and its cost is estimated for you. If you are planning to subtract years from the age of your house, and add dollars to its value, you'll fully appreciate the Handy Check List for Remodelers, and the help of House & Garden's experts in your figuring.

House & Garden Suggestions for Modernizing

Send ten cents to: House & Garden, 420 Lexington Ave., N. Y. C.

You can afford automatic heat if I can... and Delco-Heat proved I can



DELCO-HEAT

"THIN-MIX" Fuel Control keeps oil heating costs down

YOU can have automatic heat in your home without worry about expense. Even if your home is small, you can afford automatic heat... if it's Delco-Heat. The Delco-Heat "THIN-MIX" Fuel Control cuts oil heating costs.

Talk to the nearest Delco-Heat dealer. Ask him for proof of "THIN-MIX" Fuel Control economy. You'll be delighted to learn how easily you can get rid of all furnace drudgery, and enjoy the healthful automatic heat of an economical oil burner that is a product of General Motors.

HERE IS THE "THIN-MIX" Fuel Control

Cuts cost because it gets more heat out of the oil



The "THIN-MIX" Fuel Control releases small quantities of cheapest grade domestic fuel oil into the Oil Airator, to produce a THIN MIXTURE that is RICH in heating power. The THIN MIXTURE saves you money. It is proof that it pays to own an oil burner built by General Motors.

Delco-Heat meets all 7 requirements for reliable, low-cost automatic heat

- 1 Low First Cost... 3 years to pay.
- 2 Low Operating Cost insured by the "THIN-MIX" Fuel Control and other features.
- 3 Entirely Automatic, no dust, no dirt, no ashes.
- 4 Quiet Operation... one moving part, one piece frame.
- 5 Fast Action... quick, radiant heat.
- 6 Reliability... a product of General Motors.
- 7 Dependable Performance. Completely produced by one organization. Backed by written warranty.

DELCO-FRIGIDAIRE
CONDITIONING CORPORATION
DAYTON, OHIO
AUTOMATIC HEATING • AIR CONDITIONING
PRODUCTS OF GENERAL MOTORS

MAIL COUPON TO ABOVE ADDRESS—DEPT. HG9

I want to be shown that Delco-Heat will give me automatic heat I can afford.

Name _____

Address _____

City and State _____ Phone _____

WHAT TO DO BEFORE THE ARCHITECT COMES

warm air make it worthy of consideration. In the development of this type of appliance, the practical application of humidification and air purification has been brought out and the advantages of these very desirable features as an adjunct to almost any type of heating system are considerable.

"Winter air conditioning" means heating, humidification and air circulation. Add to these cooling, dehumidification and air cleaning and you have that paragon of modern heating systems, the year 'round air conditioning system.

Incineration has been proven of great value in the economical operation of a house, as has the modern equipment now made for the kitchen and the laundry.

In the consideration of the electric



work, aside from the various apparatus at one's hand, much thought should be given to the location of outlets, particularly base plugs, of which there should be an abundance. The base plugs should be on switches, every closet should have a light above the door, and the kitchen should be ventilated by a fan, to say

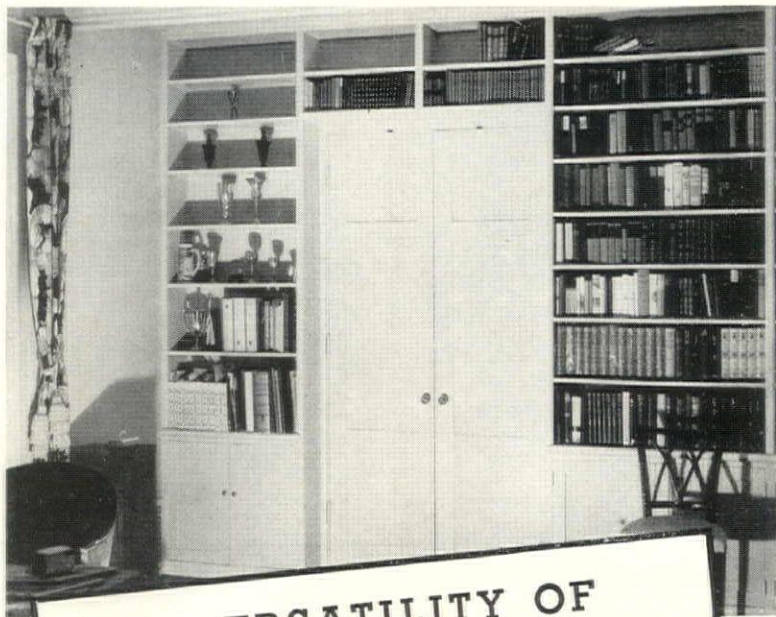
nothing of the many other advantageous uses of electricity.

Modern lighting is, in itself, a fascinating study and one which will greatly benefit any room in which its



principles are applied. Many of the local lighting companies are equipped to render a real service to the prospective builder by demonstrating these principles in an interesting and informative way. Correct quantities of light, correctly placed and correctly distributed will add much to the comfort, convenience and beauty of the home.

The organization and collecting together of the things that go into the making of a house, come to be a matter of absorbing interest. Few miss the thrill and the client soon finds himself alert and keen for expeditions to see new features that may offer possibilities of improvement over what has been done before. Home building, if taken up with a certain amount of patience and humor, is bound to become a happy experience, the fulfillment of one of life's greatest instincts. The obligations one shoulders at the beginning are cleared out in the process of seeing
(Continued on page 164)



THE VERSATILITY OF THE WESTERN PINES

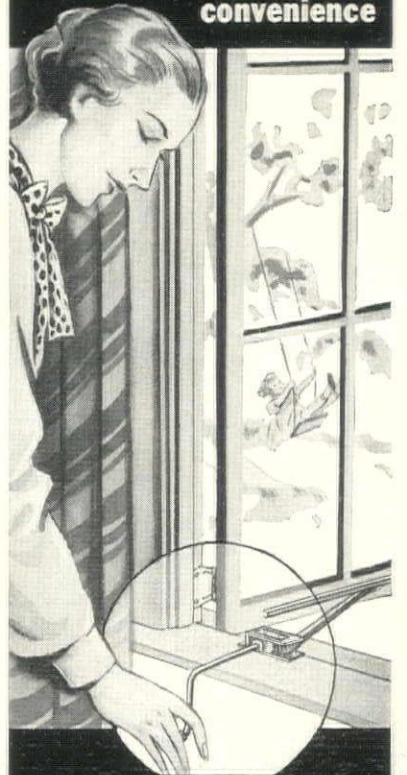
...is demonstrated in the living room of the Wellington Henderson home in Hillsborough, California. A design of simplicity and classic beauty is perfectly fulfilled by the use of Western Pines. Write for the beautifully illustrated free booklet, "Western Pine Camera Views." Western Pine Association, Dept. J-2, Yeon Bldg., Portland, Oregon.

WESTERN PINES

Idaho White Pine • Ponderosa Pine • Sugar Pine

Everyone loves CASEMENT WINDOWS

and now this clever invention doubles their convenience



Four turns of the handle — and the WIN-DOR operator opens the window!

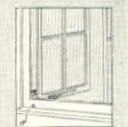
You'll never be content with inefficient old-fashioned hardware, once you see how much this clever WIN-DOR Operator adds to the pleasure, convenience and appearance of your casement windows.

The WIN-DOR works as easily as the window operators on your car. Locks automatically in any position—safe, dependable—and surprisingly inexpensive. For new homes—or for remodeling, there is nothing else like it!

● Insist on WIN-DOR Hardware for STEEL or WOOD Casements. WIN-DOR is the standard specification of leading architects. See your Hardware or Window Dealer for a demonstration.



Makes casements open outward—no interference with drapes.



Operates casements through the screen—the latest idea.



WIN-DOR Hinges permit washing from inside.

Win-Dor
TRADE MARK

FITS ANY CASEMENT—ANY PURSE



FREE BOOK—"THINGS YOU OUGHT TO KNOW ABOUT CASEMENT WINDOWS"
The Casement Hardware Co. 406 No. Wood St., Chicago
Please send your Book 402C.

Name.....

Address.....

City.....State.....

(Paste this on a penny post card)

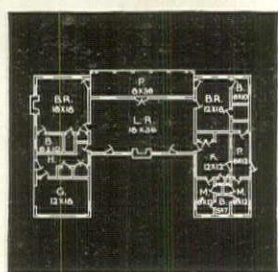
FOR SALE . . . 40 YEARS OF SUCCESSFUL PREFABRICATION!

HODGSON prefabrication is long past the experimental stage! Forty years of building houses for all parts of the world—in all climates—has taught us how to eliminate any weak spots; know the best materials; the most durable construction.

You may find the very Hodgson House you need in our portfolio. Any of the plans can be revised, by the Hodgson architectural staff, to suit your particular requirements. Or we'll start from scratch, and design exactly what you want. Local labor, supervised by a Hodgson

foreman if you desire, will erect the prefabricated sections. Shipments made anywhere. Building is only a matter of weeks—not months!

Hodgson Houses are complete—efficiently insulated; durably painted; equipped with rustless hardware; rot-proof, termite-proof wood where necessary. Extra space easily added at any time. Visit the Hodgson Colonies indoors in New York or Boston . . . furnished year-round homes, summer houses, camp cottages, kennels, etc. Or write for new Catalog BH-9.



HODGSON HOUSES

E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass. • 730 Fifth Ave., New York

WHAT TO DO BEFORE THE ARCHITECT COMES

(CONTINUED FROM PAGE 163)

through each detail in its turn and become wings to carry one's enthusiasm through to moving day.

And in order to work to the best advantage, it should be made certain that the architect selected has the qualifications essential to designing and building the type of house desired. Just

ily, he should not allow himself to be influenced too much by the appeal of a friend who may be an architect. He should pick his architect with as much care as he would devote to selecting a physician for his children—and should give the architect exactly the same degree of confidence. Realizing that an architect's reputation is at stake on every house he does is assurance that he is not going to let you make mistakes on yours.

The process of studying the details of a house is so gradual, as one works from consideration of one element to another, that by the time specifications are prepared a clear understanding of what is to go into the building should have been gained. Having made his decisions, the owner should realize that the control of assembling the units into the actual house is entirely the architect's work. No matter how much of a builder the client may think he is, he will be served to best advantage by keeping his hands off all direction of the construction work. That is one of the obligations which should be left with the architect.



as it would not be logical to have a portrait painted by a man whose reputation has been made as a landscape painter, so should no architect be considered other than one whose talents and standing are of the highest in the variety of residential work selected.

While the prospective home-builder definitely wants a man he can be friends with, because during the period of planning and building a house the architect virtually becomes a member of the fam-



Live with Lighting that lives up to the beauty of your Home.

Plan your lighting now with the same eye to lasting distinction and usefulness that you plan the very house itself. Choose, as have so many delighted home builders, Lightolier equipment, and enjoy the solid satisfaction that goes with these incomparably finer fixtures.

Whatever decorative effect you seek, traditional or contemporary (and whatever your budget) Lightolier provides fixtures of arresting beauty with the eye-resting comfort that makes of every room an inviting oasis of charming light. Plan a visit to our showrooms or your dealer, when you're planning.

Send for "The Charm of a Well-Lighted Home"—a most complete guidebook to help you achieve beautiful lighting with real economy. Address Dept. No. RG.

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★ ★ ★ PLAN YOUR

LIGHTING WHEN YOU'RE PLANNING

Keyless Door Locks

Convenient, efficient, practical locks that should be installed on one outside door of every modern home, resort cottage, garage, etc., and eliminate the annoyance of misplaced keys that surely have caused you to be locked out of your own home on more than one occasion.

The combinations (which are changeable) are operated by feeling and counting "clicks" as the thumbpiece is turned, so that day or night they can be worked with equal ease and are as simple to remember as a phone number.

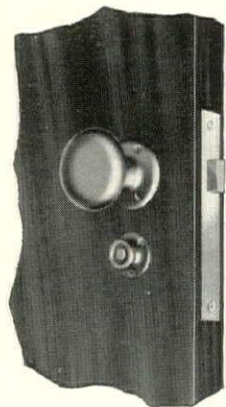
Installed the same as any standard lock.

No. 765 Colonial style Rose Set as Illustrated.

No. 767 Set furnished with 2 1/4" x 7" Escutcheon Plates. Standard finish Dull Brass.

Made in U. S. A., \$8.00 per set

Postage paid to all parts of U. S. A. and sold with an absolute guarantee to give satisfaction. Write for descriptive folder or send order.



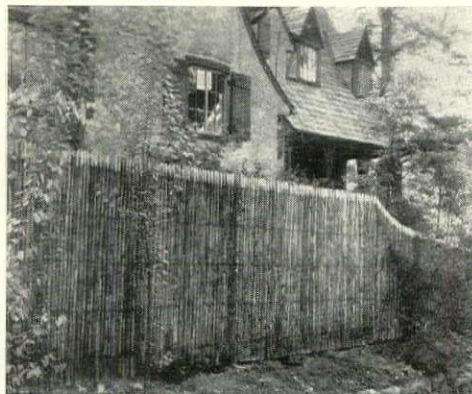
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DISTINGUISHED ENVIRONMENT . . .

Imported from France, DUBOIS fence lends picturesque charm alike to suburban residence or large estate. Merging into any landscape, harmonizing with any architecture, its adaptability is unequalled.

DUBOIS

• Chestnut •
Woven Wood Fence



Erect DUBOIS fence now. It is the ideal screen for one's own privacy or to shut out undesired views. Sold in five different heights and three different spacings complete with red cedar framework.

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DUBOIS REEVES FENCES Inc.

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DON'T LET SUMMER DECEIVE YOU ... WINTER IS SURE TO COME

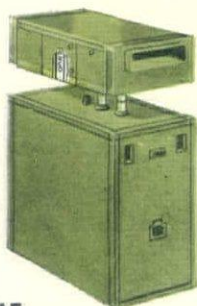


END WINTER FOREVER

WHAT TO DO—



FOR AN OLD HOME There's no longer any reason just to have heating alone. This simple air conditioner when added to your radiator heating system will give your home conditioned fresh air, cleaned of dirt and dust, properly humidified and efficiently circulated. Inexpensive to buy, to install, to operate. No tearing out of walls, no fuss, no trouble. Mounted in the basement it operates with your present radiator heating. This is the most modern home conditioning system that science can provide! If you wish, finance it on easy Government terms—no down payment—3 years to pay.



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Every new home, whether you build it yourself or buy it, should have this *complete* conditioning system. It is the first and only engineered system of radiant heat and air conditioning, with every part designed to work perfectly and economically with every other part. What it has to offer you in Conditioned Comfort is the kind of home comfort you never dreamed possible. Indeed no new home is really modern without a new American Radiator Conditioning System.

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**AMERICAN RADIATOR
CONDITIONING SYSTEM**

BRINGS IN FRESH AIR • ADDS HUMIDITY • CLEANSSES THE AIR • CIRCULATES THE AIR • GIVES SUN-LIKE RADIANT HEAT • WARMS EVERY ROOM EVENLY • SUPPLIES YEAR 'ROUND DOMESTIC HOT WATER

EVERYBODY is changing his ideas about home comfort. New comfort features developed by American Radiator Company are now available to the entire American public. So whether you do buy, build or modernize a house, don't put up with another uncomfortable, unhealthful winter. Now you can literally *end winter forever* in your home with a new American Radiator Conditioning System.

Heating Alone Is No Longer Enough

New American Radiator Conditioning Systems bring modern scientific *home conditioning* as well as the finest kind of heat (radiant heat) within easy reach of every family, even those living on a small salary. What you get in these important, practical new systems is everything you need—see that you *don't* take less!

CONDITIONED AIR—Conditioned air, as fresh and sweet as a spring day, cleaned of dirt and dust and then silently circulated throughout your house. In winter, proper moisture is added to provide the maximum of comfort!


RADIANT HEAT—Sun-like radiant heat—as only radiators provide—insures healthful warmth regardless of the wind and cold out-

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See your local heating and plumbing contractor now. He is a skilled craftsman and will tell you, without obligation, about these great new American Radiator Conditioning Systems, how you can have one before winter, how much they cost, how everything can be automatic and any fuel—coal, oil, coke or gas—can be used. Or send coupon below today for the complete story of conditioned comfort.

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 Just interested.

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 City or Town _____ State _____
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