THE MOST versatile CARPET OF ALL

—THE ONE THAT IS SEEMINGLY SEAMLESS

When you understand Collins & Aikman Carpet’s unique principle of construction, and the method of joining widths to give a broadloom effect, your imagination at once suggests a wide range of decorative possibilities. And you find that most of them are entirely practical.

First, there is the matter of all-over carpet, which is coming into favor again to such a marked degree. To get the right effect, of course, there should be no unsightly stitched seams to mar the smooth rich surface. Collins & Aikman Carpet gives you a seemingly seamless appearance at a cost no higher than the ordinary narrow-width carpet that must be stitched together. You may choose from sixteen rich colors, all approved by leading decorators.

Then there is the matter of individual color designs—patterns made to suit your ideas, to blend with other decorative elements, or to carry out some distinctive motif in the decorative scheme. It is this feature, perhaps more than any other, which has aroused the enthusiasm of decorators. They are finding in Collins & Aikman Carpet a new decorative medium—a soft, luxurious carpet which they can adapt to their own devices when it comes to working out a decorative idea.

The above photograph is a case in point. You couldn’t get a seemingly seamless effect like this with ordinary strip carpet, and to weave such a special design in broadloom carpet—suited to the contour of the room—would cost a great deal of money.

There are other features that you ought to know about the advantages of this newest and most versatile of all carpets. For an interesting illustrated booklet, enclose ten cents and write to Collins & Aikman Corporation, 25 Madison Ave., New Y
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DIAMOND JEWELRY
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PARFUM BELLOGDIA DE CARON

En 1931, toutes les femmes élégantes qui savent rechercher le parfum distingué, se parfumeront avec "Bellogdia", et obtiendront une harmonie parfaite dans le style de la nouvelle saison.
So useful! This little drop-leaf table is appreciated for its convenience, as one reads or dreams and smokes by the fireside.

... and here with leaves outspread, it serves as a companionable coffee table.

Good-Looking . . . . and Oh! so Inviting

Among the 700 distinctive pieces that comprise the Kittinger line are many smaller chairs and tables that permit the enjoyment and comfort of fine furniture in the home of moderate circumstances. Thus one may have the satisfaction of owning authentic reproductions and adaptations of Period masterpieces . . . fashioned with skillful understanding from Solid cabinet-woods exclusively . . . without making an investment beyond one's means.

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1300 S. Goodrich Blvd.

Many of the smaller pieces are illustrated and described in our booklet, "Gifts That a Bride Would Ask For (If She Could)". A copy will be given you at any of our showrooms . . . or write for it to Kittinger Company, 1875 Elnwood Ave., Buffalo, N. Y.

Kittinger Distinctive Furniture is sold by leading Dealers and Decorators Everywhere

Kittinger Distinctive Furniture
TO BRIDES
WHO WANT TO SAVE MONEY ON THEIR STERLING SILVER

You have probably taken advantage of price cuts on many personal purchases during the past year. If your experience has been like our own you have made some "good buys" and some disappointing ones. We believe that we can help you to avoid disappointment, and get full value in buying your Sterling, by giving you the facts of a rather confusing situation—regardless of whether you choose Towle Sterling or some other. We speak as one of the largest silversmiths, with craft traditions dating back to the Moultons of 1690. All Sterling Silver patterns fall into three general groups today:

**GROUP 1**
Some patterns are offered now at very low prices. You can save perhaps $15 a set. But sort these "bargains" with extreme care! Is the design worthy? Ask yourself, "Must I save to the last dollar? Will I lose more in beauty than I gain in cash? Is real artistry ever on the bargain table?"

**GROUP 2**
In this group are the really "good buys" in Sterling. Substantial price reductions to 1916 pre-war levels have been made. You can save money, yet have a wide choice of the best designs. Here are all the most popular and important Sterling patterns made by ourselves and by other members of the Sterling Silversmiths' Guild of America. They are worthy examples of the silversmith's art. Reliable jewelers have them now at greatly reduced prices.

**GROUP 3**
These Sterling patterns are a select few which have never sold on the basis of price. Yet even here you will find proportionate price reductions. The designs represent the peak of Sterling craftsmanship. They are in heavy weights. Some are hand-chased. The very nature of their design makes them exclusive. They are sold by only a few jewelers, bought only by discriminating brides who value their Sterling as a permanent art possession.

DOROTHY MANNERS

GROUP 1—TOWLE
To meet the demand for a Sterling pattern at the lowest possible price, Towle offers the Dorothy Manners. Its motif harmonizes with Eighteenth Century Colonial or Modern Colonial interiors.

LOUIS XV  LADY DIANA  LADY CONSTANCE

GROUP 2—TOWLE
These Sterling patterns by Towle are now priced lower than ever before in their history. If you are a bride—your set can be more complete than you hoped! If you already own one of these patterns, this year's wedding anniversary is a most opportune time to add needed pieces.

DOROTHY MANNERS  LOUIS XV  LADY DIANA  LADY CONSTANCE

GROUP 3—TOWLE
The place of these rich and exclusive patterns in fine American homes rests more than ever upon the excellence of their craftsmanship, and the superior artistry and handwork of their design. Even these patterns have been reduced in price.

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STERLING SILVER EXCLUSIVELY

The Towle Silversmiths, Dept. G-6, Newburyport, Mass. I enclose 25¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

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Emily Post can help you plan! In this fascinating little booklet, the famous author of "Etiquette, the Blue Book of Social Usage" gives helpful advice about wedding planning and wedding etiquette, and tells you how to choose your silver. Send for it today!
A Cool Setting for the Country Luncheon

A profusion of foliage and birds of plumage form the design of this delightful imported china richly encrusted with bright enamels. In exquisite harmony is the clear glass with green square base and stem. Two lofty parrots in brilliant hues gaze archly upon the luscious bowl of ripe cherries. Linen damask napkins and silver of a restrained pattern are perfectly keyed to this setting.
THE GIFT that is here today and gone tomorrow abounds. But not for readers of House & Garden. These women of taste seek gifts whose beauty is more than surface-deep... and will be the same tomorrow and tomorrow as today. Small wonder then, that they are selecting Sloan Rock Crystal these bright June days, as they check over their list of bridal gifts... commencement gifts... anniversary gifts... gifts for their weekend hostesses.

And surprised they are to find that price is not a factor, as the Sloan collection provides a wide choice of patterns from the very modest in price to the more expensive. Why not a half dozen salad plates; a dozen goblets, cocktail, wine, champagne or claret glasses? Or an entire service? Hold a goblet to the light to see its flawless clarity; perfection of cutting and magic, jewel-like reflections. Then visualize a service of Sloan Rock Crystal on your own dining table complementing the gleam of candle-light and old silver. See this exquisite crystal today at your favorite dealer's or at one of the addresses listed below.
JUNE, 1931

15.88 COMPLETE

— or, if you're more than eight, you may prefer to drowse with a book. Either way you will like this sturdy swing. Strong metal suspension. The oak frame is green, seats and crossbars are finished in maple, the canopy is orange and green. Swing $9.94—Canopy $5.94

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Don't let fatigue beat you—in sport or work! When tiredness threatens, eat a few pieces of Schrafft's pure candy for quick energy. Its deliciousness is equalled only by its nutritiousness, its flavor by its vigor! It is available everywhere, but play safe—take a box along on your vacation. 60c to $2.00 the pound.

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SO MANY THINGS IN JUNE ARE WORTH REMEMBERING

E-1  ... A necktie case, in brown camel-hide, ecru lined, with a hanger which is gold-plated over non-tarnishable metal. Though especially desirable for traveling, the case will always find an acceptable place on a man's dresser.

E-2  ... A collar box, in brown camel-hide, with ecru silk lining.

E-3  ... A writing case, for traveling. In black and brown leather, the case is lined with leather as well, and includes an address book, note book, and perpetual calendar.

E-4  ... An address book, in green ecrusé calf skin with a white jade inlay, enriched with gold tooling, and including as equipment a gold pencil. The address book may also be had either in black leather or in walnut grained calf, with red cinnabar inlay.

E-5  ... A passport case, in pin seal, ostrich skin or pig skin, all with colored linings.

Of course, if you're very old, the spell of June won't move you. The warm earth and the leaves, the bright events that make life good ... you'll have to pass these by. But that day never comes. The things of June belong to all of us ... weddings and graduations and trips abroad. This year and always, they are the breath and color of our lives. And perhaps nothing adds more to the enjoyment of the month's felicities than a remembrance from an old and valued friend. It may be small ... it need not be expensive. Back of it is the thought, and that is the thing that matters. An increasing number of cultivated people who own and treasure lovely things themselves make it a practice that such gifts shall be of fine leather. And if you could watch these people as they buy, you would find that their purchases are frequently governed by the presence of a tiny golden keystone "R." That imprint, placed upon every article of fine leather manufactured by C. F. Rumpp & Sons, Inc., is an infallible assurance that the gift is good. Beauty and loveliness are in it, and a high tradition of quality. C. F. Rumpp & Sons, Inc., manufacture fine leather goods of every description, excepting luggage. At leather goods and department stores, jewelers, stationers and haberdashers.

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Do you seek the charm and distinction which can make even a formal garden seem charmingly simple and natural? Then, think of your garden as a vast outdoor room in which Nature provides the decorative background and Man, perforce, supplies the furnishings. Carpets of greensward... tapestries of verdure... a ceiling vaulted to the heavens... Here is a setting, infinitely old, yet always new... an ever-changing scene of many moods and mysteries. Dare we tamper with this beauty? Can we add man-made furniture and ornaments to this masterpiece without spoiling its natural charm? You'll find the answer in these many beautiful garden pieces imported from Old-World sources by the Wm. H. Jackson Company. Fountains, Well-Heads, Columns, Sun-Dials and other fine examples of Garden Furniture and Ornament hewn from living stone by artists whose love of classic beauty has been handed down from generation to generation.

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Inspired by long association with the finest examples of European garden-art and the study and development of many of America’s most famous gardens, the Wm. H. Jackson Company offers you Old-World Garden Furniture and Ornaments of unusual interest and beauty; and helpful counsel in the choice and grouping of these pieces.

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OVER A HUNDRED YEARS OF SERVICE
THE collection of "Ancient and Modern Art for Gardens" on display at 142 East 53rd Street combines both historic and artistic interest. Its arrangement has been conceived with delightful imagination and the subject is particularly timely at this season of the year. The exhibition falls into five chief groups: 18th Century wrought iron garden furniture; antique sculpture for gardens; modern sculpture; wrought iron; and an unusual collection of the attempts of Early American craftsmen. Two arrangements included in this last category are especially appealing. The first makes use of a carved wooden Indian, painted in brilliant colors, to mark where a spring bubbles at the end of a woodland path. In the second, a chain that frames a small, informal pool is stretched between horses' heads of iron that once were hitching posts.

A SERVICE made entirely of polished chromium plate is a smart means of adding to the sparkle of the cocktail hour. This set was designed by Russell Wright, and is intended for six people. It consists of the shaker, glasses, coasters and large tray, together with two small trays and six ash trays. Price of the complete set is $46. Brownell-Lamberton Galleries, 106 East 57th Street, N. Y. C.

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at the right. Frivolous yellow tassels on graceful cords, perr feathers in pastel tones gaily tied with bows of orchid and yellow ribbon, and small sprigs of fresh roses are strewn upon a cream colored wall paper that is very young. A happy background for a young girl's room or for a small powder room. Priced at $1.25 a single roll. A. H. Jacobs Co., 117 West 33rd Street, New York City.

DUE to the fact that its only colors are black and white and because it usually deals with strong, simple subjects, the etching is well suited to the decoration of the walls of a man's room. A group of artists calling themselves "The Artist's Shop," located in Nashville, Indiana, have recently produced interesting examples of this type of art. In a representative collection were included two sea-scapes that might be used together on the wall above a man's desk or at either side of the fireplace in the library or study. A number of fine landscapes and very appealing animal subjects comprise another group of the work of this association. Pictures will be sent on approval if the types of subjects desired are mentioned and suitable references furnished.

A SUNNY note is added to the informal week-end cottage when the windows are hung in curtains of deep cream net finished with a gay woven border of red and yellow spring flowers. 81 inches long and 36 inches wide, with flower-strewn matching valance, these curtains are guaranteed to be sun and tub fast. The price is $8.50 a set, postpaid. House of Charm, 79 Madison Ave., New York City.

GARDEN FIGURES
The smiling faces of these gnomes, dwarfs and elfin creatures are bright spots in every garden. Hand painted, made of heavy terra cotta and weather-proof, these jolly, gaily colored figures can be obtained in more than 1,000 different subjects. Prices from $1.50 to $25.00. Illustrated Booklet sent free or complete catalogue sent postpaid for $1.00 which will be refunded on return of catalogue.

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SMART BRASS GARDEN FAUCET

in days of drought, a good water-supply is something to crow over, especially in a garden, this beautiful faucet fits any ordinary fixture. polished brass 6.00 each.

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Chair No. 205 A..............$16.50
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This furniture is handmade of iron tubing and is very light in weight. The backs and seats are of handwoven "Tulle". All models have a ring base which prevents their sinking into or marring lawns. The iron frames are finished in Forest Green and are rust proof. Sold through leading decorators or may be purchased direct. Catalogue on request.

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Prices F.O.B. Packing charges included

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This artist-designed individual piece is one of many of this type to be had at the following fancy prices:

Fifteen subjects, representing the work of various artists:
Rookwood Pottery Co., Cincinnati; A. L. DIAMENT & CO., New York; JOHNSON BROTHERS, Erie; MARSHALL W. REED, Philadelphia; THOS. H. JACOBS CO., St. Louis; H. Jacobs Co., 117 West 33rd St., New York City.

R. A. KAID, Chicago; JOHN WARE, Indianapolis; R. A. SELLERS, Columbus; C. C. JARGOSS, Kansas City; W. W. ANDERSON, San Francisco; F. C. WYMER, Buffalo; F. B. ACKERMANN, New York; ROOKWOOD POTTERY, Cincinnati.

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This hamper has a drop front that opens out at touch and swing closed as easily. Shell-stained mahogany with delicately decorated by hand to the individual taste. Size 12½" deep by 18" wide by 24½" high. A variety of other hamperst also available.

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smart brass garden faucet

JUNE, 1931
DIRECTORY OF DECORATION & FINE ARTS

smart brass garden faucet

smart brass garden faucet
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Charming old-fashioned lantern sconces, such as the one illustrated above, help immeasurably in creating a satisfying Colonial interior.

This particular sconce is a reproduction of an original pattern that recalls all the old New England chisel and inlay work found in country taverns and homes of that early date.

Available in pewter, brass, copper or tin, assuring the purchaser an extensive range of notable examples of supplying the one most adapted to his decorative purpose.

Supplied either with or without electric attachments of modern pieces. For free illustrated catalogue.

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Distinctive garden ornaments of Pompeian Stone, Lead, Terra Cotta and Marble will be found on exhibit in our Studios.

An illustrated catalogue sent for free.

THE ERKINS STUDIOS

259 Lexington Avenue at 35th Street
New York City

THE ultra simplicity which makes this lamp so completely modern likewise enables it to be combined successfully with other more traditional forms of decoration. The base is of French crackle ware, and the striped voile shade is in varying tones of green and brown. The base of the lamp measures 12 inches in diameter; the shade, 20 inches. $60. L'Elan, Inc., 50 East 52nd Street, N. Y. C.

QUITE often, in spite of expert landscaping, a garden lacks in character. When such is the case, a piece of garden sculpture frequently brings to the scheme the necessary strength and interest. Garden greens form a most effective background for stone and marble pieces while the neutral tones of the sculptures mingle harmoniously with the colors of flowers. The Pompeian Company offers many interesting examples of this type of garden decoration. Among these is a fountain group that would add formality to a small garden. The center of this piece is a boy with a dolphin. The base shows three sea horses, an eagle with outspread wings between the forelegs of each. This group may be had in marble or bronze. Other pieces come in limestone and Pompeian stone.

BATHING in the sun without submerging in the sand requires a beach roll. Covered on the inside with pale green permalux and outside with black fabricoid, and with attached pillow of waterproofed canvas, it is completely moistureproof. Not in use, it may be converted into a compact roll with handle for carrying. $15. Baphé, Inc., 15 East 48th Street, N. Y. C.

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America's Pioneer Furniture
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A GAY LITTLE GARDENER
Who could resist him with his wheelbarrow full of flowers?
21 inches $9.00

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in all sizes of weatherproof terra-cotta, gaily colored.
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Peasant Charm for children's rooms

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WEATHERVANES FOR THE COUNTRY HOUSE

Weather-proofed and ball bearing

“Scotties” 36" long $42.00
“For” 40" long $46.00
“Old Peg Leg” 28" high $28.00
Complete with compass points, ready to install.

Illustrations upon request

119 East 57th Street, New York

Having achieved table linens appropriate in texture and color values for the most formal of tables, the Snow Looms have gone a step further and are now creating linens to harmonize with individual settings. The color and pattern of the china and glass with which a particular set of linen is to be used furnish inspiration for its design.

An interesting example of this idea was seen at a recent exhibition of table settings at the Ehrich Galleries, in which Snow linens were featured. In this case, the place plates were modern French china, grey with a border of shaded green. With these, small ornamental plates with a suggestion of rose and green in the pattern were used. In the center was a bowl of Nile green English glass.

The linen on the table was woven of dull pink threads crossed by gray and, like the place plates, had a border of green. Another feature of this particular linen was its open-mesh weave through which the color of the table showed. This new linen should prove especially popular with those who delight in unique tables.

NEW CANDLES
for children's rooms

1030 Ormara Building, Lexington at 38th, New York City

Peasant Charm for children's rooms

C H I L D H O O D, INC.
FURNITURE FOR CHILDREN
32 EAST 57TH STREET
NEW YORK
"They are literally a new medium," Earl Horter says of Salem Roofs

EARL HORTER'S BRUSH FINDS INSPIRATION IN A SALEM ROOF

HERE is the authenticity of the hand-hewn, weathered shingles found on early New England homes, but a much wider range of application.

For Salem Roofs, now available in soft browns, greens and reds, in addition to the New England grays, harmonize with many architectural types and periods. In addition, they bring the feeling of age—of traditional genuineness—now.

There are important material considerations, also, in selecting Salem Shingles—whether for application over your present roof, or for new construction. As they are made of asbestos fibres and Portland cement, you will be spared all upkeep expense. Your roof will be fireproof—protecting the entire investment in your home from one of the most common causes of loss. Your roof will be everlasting.

Your architect will assist you in selecting the Salem Roof for your home...or write to Architectural Service, Johns-Manville, Madison Avenue and 41st St., New York.
Thousands of boys all over America are completing miniature model Napoleonic coaches in the first year's activity of the Fisher Body Craftsman's Guild. These models they will shortly submit in a nationwide competition for four university scholarships of four years each, 98 trips to Detroit, and 882 other valuable awards. The Fisher Body Corporation sponsored this inspiring movement, believing that this exercise of creative talent, this quickening of the hand of youth, are essential steps toward the development of high ideals—that only through the training of the coming generation can fine craftsmanship be perpetuated and superior coachcraft be assured.
Mr. Adolphus Busch III, of St. Louis, is the owner of the Pierce-Arrow coupé shown in the photograph. Although more than eight years old, the car is used regularly by Mr. Busch.

Moving up and down and across the land, with daily satisfaction to their owners, are the visible, active evidences of Pierce-Arrow survival value.

To be prized in a man-made mechanism, as in a man himself, is long and faithful service.

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ALL WITH FREE WHEELING
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The result was the Carrier Weathermaker—an adaptation of the Carrier Industrial systems to provide ideal indoor weather in homes in winter. Today more of these executives, together with architects and engineers, have Weathermakers in their homes and enjoy the same comfort at home as in their factories or offices. In these homes winter sickness has decreased. Homes, furnishings and human tempers have been saved from the devastating attacks of dry, overheated air from old-fashioned systems.

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JUNE, 1931
though he varied considerably in the different parts of France. Always he was honored for his hardiness, intelligence, kindness and adaptability to any sort of life or activity which a true working dog might be called upon to follow.

These French sheepdogs—which is what the Briards really are—are comparatively new in this country, despite the fact that in their native land they are one of the oldest recognized breeds. They are big fellows, weighing from fifty to seventy pounds when fully grown and standing from twenty-three to twenty-seven inches high at the shoulder for males and an inch or two less in the case of females. Their coats are rough and slightly waved, well adapted to withstand inclement weather and protecting their wearers against its discomforts. In color they vary considerably, being generally black, brown, gray or tawny; the one thing which the standard does not allow is white spots or markings.

A good Briard's tail is long, well feathered and sharply upturned at the end, though it is carried low. In France they crop his ears, but of course that is not done here in the United States. He has a distinctive shambling, herd dog gait when he trots, but he is a surprisingly fast runner and is light and quick on his feet when occasion calls.

True to the best sheepdog traditions, the Briard is not in-
clined to wander, nor is he forever getting into avoidable fights. You can look upon him as a steady, wise and kind companion, good with children and small dogs, and very affectionate. He has courage, though it is oddly mingled with his sensitiveness, and you will find him unusually amenable to discipline and training even as a puppy. In a word, he has a great many important qualities which fit him for the rôle of all-around family companion.

During the war these Briards were much used at the advanced listening posts, because of their extraordinarily keen sight and hearing. In those trying years they established a splendid record of courage and faithfulness and were in such demand that the pedigree race was all but wiped out by their casualties at the front. During the past twelve years, however, it has been carefully brought back by a few of the French breeders, notably the kennels of Montjoye, Pommerie and Toppic. Good, typical dogs from these original sources are now over here.

The Briard is essentially a working dog, and in that fact lie many of the reasons for his acceptable character. His standing as such is upheld in France by the ruling that he must successfully pass through field trials involving tests in scent and herding before he can become a champion.
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Quaint villages on the way... at the end, the peaked Norman roofs of the 17th-century Norman town, and the tall towers of Chateau Frontenac over all... the citadel and bastion to the side... the St. Lawrence flowing grandly to the sea... Notre-Dame des Victoires, built where Champlain used to grow carnations... Maytime in Old Québec.

Let someone else answer your telephone for a bit. Put the bags in the car and go. Up through the Adirondacks it's lovely now. And what's life for, anyway? Come away! Reservations from Canadian Pacific, 344 Madison Ave., at 44th, New York; 405 Boylston Street, Boston; 1500 Locust Street, Philadelphia; or Chateau Frontenac, Québec, Canada.

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Shakespeare was a poet who got in some good lines, but he wasn't writing poetry all the time. He fell in love with Anne Hathaway, and used to sit in the chimney corner with her. Wouldn't it be great to know what Shakespeare said to her, what was the tale that Shakespeare told his love. Go to Stratford and sit in the corner where Shakespeare sat and feel your spirit lift at the touch of an Immortal.
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If you have property you want to rent or sell yourself, House & Garden is the ideal medium, reaching over 125,000 prosperous home owners, with editorial contents highly specialized in architecture, building, landscaping, decoration and house furnishings, with no waste of circulation among those not interested in fine homes.

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The Chrysler Eight De Luxe, now available in five luxurious body styles, is precisely that kind of motor car.

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Before now you have ridden in moderately priced cars which seemed to be very rich and very comfortable, but we ask you—ride in this one.

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Maybe this seems over-enthusiastic. Maybe we appear to be leading you to expect too much, even of a Chrysler. On the contrary, Chrysler Eight De Luxe fully justifies our enthusiasm. It will not disappoint your high expectations.

Chrysler's fine quality has gone into it. Chrysler's engineering genius has been lavished in designing it. We know the many, many tests we have given it. We know what the car will do. We know how it compares with other cars.

That's why so confidently ask you to expect splendid things of the Chrysler Eight De Luxe.

This de luxe edition of the Chrysler Eight is patterned after the magnificent Chrysler Imperial Eight. It has that smart double windshield with chrome-plated frames; that lengthy sweep of line; that extremely graceful effect resulting from a low center of gravity; those visible staunchness that denotes a car of fine quality; that aristocratic look.

It has unusually small wheels and unusually large tires, maintaining normal road clearance, but greatly enhancing the car's smartness as well as adding much to de luxe riding comfort. Five wire wheels are standard—or four wood wheels and spare rim, if you prefer the wood.

Inwardly, the Chrysler Eight De Luxe is sumptuously spaced, upholstered, trimmed and furred. Bedford cord upholstery of extremely rich weave and quality. Floor carpetings of high-pile luxuriousness. Soft seat backs and cushions with the deep, embracing comfort yielded by Marshall-type springs—the very finest. There are interior sun visors. Interior panels, instrument board and window moldings are of dark walnut finish.

These are but a few of the luxurious features of the car. Bodies are large and unusually roomy, built for restfulness. And as to performance, we repeat—just drive one.

It is a car of de luxe power, de luxe speed, de luxe pick-up and de luxe smoothness, as well as a car of de luxe style and appointments.

Its big, quiet engine is insulated from the frame by live rubber; has a perfectly balanced crankshaft, fully counter-weighted—and generates with ease a good 95 horsepower.

Eighty miles an hour—if you want to travel at eighty miles an hour—and if you don't want to drive that fast, the power that makes this speed possible enables you to "float" along at moderate speeds without consciousness of engine effort.

A vital factor of this large car's de luxe performance is the Chrysler Multi-Range 4-speed transmission with Dual High gears. Two high gears instead of one. A high gear for city driving and another for the open road. Both gears are of a patented internal-mesh design, which means that you can shift from either high to the other in an instant, at any speed, without clashing.

Drive this Chrysler and "Learn the Difference." Learn new things about pick-up. Learn new things about speed. Learn the difference in ease of handling—due to pivotal steering and internal self-equalizing hydraulic brakes.

These de luxe models of the Chrysler Eight comprise a De Luxe Sedan, a De Luxe Coupe, a De Luxe Convertible Coupe, a De Luxe Phaeton and a De Luxe Roadster—each a model you can place alongside of any other car of similar price and realize at once that Chrysler value, like Chrysler performance and Chrysler style, is on the plus side in Chrysler's favor.
The month of June which sets it more apart from its eleven fellows than any other of that time-tried company can claim. Though it is of the summer, yet is it incomparably rich in the freshness of spring; despite the fact that its growth still leaps ahead, it is the growth to maturity. June is at once the minimise and the fulfilment, an interval of expectation, of realization and no regrets.

It is as well, perhaps, that such perfection is impermanent, for doubtless we would grow surfeited with it. Better that we look upon June as a deserved reward for the inclemencies of seasons past and to come, a temporary personality whose companionship is to be cherished for the unmatched fulness of its generosity.
THREE KINDS OF CHOCOLATE COATINGS

Whitman chocolate coatings are unique. Every step of the long and delicate processes is done under our own roof—from roasting and blending the cocoa beans to the last stage of milling and tempering.

In the Prestige package of chocolates we offer fine examples of three kinds of coatings: Vanilla Chocolate, flavored with vanilla beans.

Milk Chocolate, made with rich whole milk.

Semi-Sweet Chocolate with half the usual amount of sugar, depending upon the sweetness of the center, and giving a rich chocolate tang welcome to all palates.

These coatings are readily recognized by their color. Vanilla, a rich seal brown; milk, a creamy chocolate color; and semi-sweet, darker than the others. And the coatings are worthy introductions to the rare and remarkable sweets hidden away inside.

STEPHEN F. WHITMAN & SON, Inc.
Philadelphia
New York Chicago San Francisco

For the nearest Whitman agent consult the Classified Telephone Directory. Any telegraph office will take your order with cash for Whitman's Candies, transmit it by telegraph, and deliver the specified candies by uniformed messenger, anywhere in the United States.
A PROGRAM OF PLANTS. To garden clubs, we suggest this month that they send their members scrounging through the catalogs with paper and pencil to make budget gardens. Mrs. Jones can be assigned the task of selecting Rose beds that cost $10, $20, and $50; Mrs. Smith might make the same sort of selection for Irises and Peonies and Mrs. Brown do a Tulip bed with harmonizing ground cover. Besides being instructive to the club, this sort of price visualization would be welcomed by the dealers.

For personalities in June we suggest Bernard Balissy (1508-1889), the famous French potter who created ceramic grottoes and wrote on garden design; Deiss Hoke, who wrote so delightfully on Roses; and Peter Henderson, the founder of the great seed house.

THE HOUSE THAT GROWS. As promised in the last number, we present this month "The House That Grows," designed for House & Garden's readers by Leigh French, Jr., famous New York architect, and rendered in color by Pierre Brissaud, equally famous French artist.

Next month the story of the first interiors will be taken up. The furnishings for the living room will be suggested by Macy's, the dining room by Altman's, the bedrooms by Lord & Taylor, and the kitchen equipment by Lewis & Conger. These will also be presented in color by Allan Saalburg. The furnishings will be nationally available and the prices based on a reasonable budget. By "reasonable" we mean that they will represent good taste at a price.

FLORAL LUXURY. The height of floral luxury was evidently attained by the French kings who lived at Versailles. They dashed the sight of empty flower beds in winter, so, at prodigious expense, those beds used to be filled with Dresden china flowers, and plants made of gilded lead. Even to this day gardeners, working the soil around the Grand Palace and the Petit Trianon, turn up these fragile bits of kitly extravagance.

COLLEGIATE PLANTING. June is the month when old graduates return to their colleges to bewail how things have changed since they departed from those ivied walls, for it is among the fetishes held by college students that, on their departure, the place somehow began to change, and not always for the best. Perhaps they could do something about it if they took a hand in planting college grounds.

American colleges have been enjoying a profligate building campaign, but the landscaping of the campus has not kept up with it. Those immortal Elms, of which we sing so fervidly, may wail how things have changed since they departed when old graduates return to their colleges to be engaged in the garden. If anyone lacks an idea for a flower room, sir, there is plenty and the tool necessary for the care of house plants. There should also be a sink with faucets high enough to fill the tallest vase, to the everlasting comfort of man and flower alike.

These rooms are given distinctive decoration.
Now come the days of summer
Concerning week-end guests

and the etiquette of visiting

There is an exhausting variety of week-end guest whose hobby is larger than the grip he brings. "I'm most interested in the study of mushrooms," he says. "Do you mind if we get out and see what we can find?" Of course the cumulative pronoun dragged me in, to say nothing of dragging me out. "We can have what we bring back for luncheon," he said genially. But when I saw his hesitation, his doubt; when I learned that the edible and the poisonous were separated by a very thin line that quivered doubtfully in his mind, I decided to have a supply of the doubly certified variety rushed from the village. We tramped acres of hill and dale, of sun and shadow. Any toadstool made us pause. Had I known what an experience faced us, I would have sent ahead someone with several pounds of mushrooms to drop in accessible places, as a caddy drops a ball when his irascible client shoots into the impenetrable rough.

"You know," said another guest, "this seems to be a rich geological section." I hadn't thought of the word in all my seasonal communings with nature; but here I was with another hobbyist on my hands. We tapped the whole countryside; we scaled rocks and tugged at boulders; we chipped away surfaces and measured layers; and I thought we would never end until we discovered what sort of a skating-rink Connecticut was in the glacial period. To hunt in this manner is an expedition, not a vacation.

Of course week-ends, to be successful, depend quite as much on the host and hostess as on the guest. As Shakespeare would say, "It blesseth him that gives and him that takes." Or, just as readily, it maketh miserable!! I have been in houses where the "Meet-the-neighbors" spirit has wrecked the freedom and the rest that I sought. I have quailed before the "I-want-you-to-see" slogan, until I have sought sanctuary in my room, and opened the windows wide to let in the quiet and peace of the hills. My host was the only disturbing factor. There is no more delicate machinery than that which brings a week-end to a successful close. It speaks well for both sides.

They were talking in my presence about someone who should be asked for a week-end. "It's a duty," said one. "It's a martyrdom," said another; while a third volunteered the bright suggestion that if it happened, he should be given a reward for being good while the torture lasted. How vividly it brought to mind the imminent arrival of such a guest during my youthful days, a mother with her small daughter, more imp than fay. They were to spend an indeterminate time. I was bribed shamelessly to maintain the peace. "Be good to Patty," I was told, "and you shall have an express cart." But patience, even though tempered (Continued on page 88)

House & Garden

I overheard a conversation once which impressed me with the importance of looking your week-ends early. "No," said the flattery and simuous young woman, "we are full up at that time. The only breathing space we have is the third week in August." She sighed, even during this blustery evening of February, with the weight of her summer responsibility, and fanned herself with a filmy handkerchief.

This was hospitality with a vengeance! I could imagine her sending a printed notice to her friends, announcing that she was ready to hear just cause why they should be invited at all, and I could see her puckered, powdery brow studying her week-end chart.

I know of one man who wanted always to come to a certain country house in Daisy time; there was a field near the estate which was a carpet of sprinkled white and gold. For several seasons he was humored and his week-end was kept sacred. Then, because someone was sailing out of customary time for England, he had to be put off. "But never mind," wrote his host, "I've bought the field for you and here's the deed."

This is what I call humoring the spoiled week-end. For, though I am going to consider this matter from the host and hostess angle, the guest is just as calculating at times. You know the princely habit of asking to have a list of those present sent in advance. How many of us take an inventory of our possible invitations. You'd rather any time spend a week-end with X and his charming wife and daughters than with A and his severely inquisitive sister.

The same philosophy is behind every week-end. The element of despair creeps in when you have accepted an invitation to a deadly dull household, and then receive a call for a cruise on a yacht or a house warming, where the "Meet-the-neighbors" spirit has wrecked the free hours. There should be no irksomeness, no compellingness to miss out on your calculations.

I have a list whose pronoun dragged me in. To hunt in this manner is an expedition, not a vacation.

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On small garden houses and quiet outdoor studies

By Richard Le Gallienne

SOMEBODY has said that a library in a garden sums up the whole felicity of man, and with books or without (but always better with!) lovers alike of gardens and books have always had a particular fondness for those little garden-houses hidden away in some secret corner of shrubbery, where they might dream over a book, its page made the more attractive by illuminated traceries of sunny shadows softly swaying across it, tendrilled leaf-shadows, and little darting shadows of birds—"O for a book in a shady nook". Or where they might sit smoking a pipe with a friend, or sit hand in hand with a sweetheart, watching the stars come out and the moon rise, and listening to the nightingale in the coppice, or the hoarse music of the night-jar.

The 17th and 18th Centuries were particularly fond of these out-of-doors retreats, and old romancers time and again found them useful for the clandestine meetings of lovers breathing their vows between kisses under the menace of dagger and sword. But I am thinking of them as haunts of those engaged in less perilous, but more lasting, excitements. One I recall that evokes more peaceful memories. Anyone who reads Izaak Walton's Compleat Angler nowadays will remember the little sun summer-house which his crony and collaborateur Charles Cotton had built on the borders of his Derbyshire estate, on a tiny island in a ravine through which flows the river Dove. There, with the murmur of the mountain stream rippling by they would sit of an afternoon, talking philosophy, or discussing the technicalities of their "gentle art", two friends whose friendship the most delectable of all quiet books has made immortal. There today the quaint little house still stands with the river talking by just as it did then, and over the lintel of its door may still be read carved in stone, with their initials inter-twined, the legend piscatoribus Sacrum, a memorial forever of the quiet hours they spent there together, "Piscator" and "Viator", strangely assorted companions it might seem, the pious old iron-monger of Fleet Street, and the courtly poet.

It is a long dying kap from this haunt of those two famous old cronies, "sacred to fishermen", to the heart of old Paris, But, as I have said before, one of the charming surprises of the city popularly supposed to lie all worldly glitter and feverish sentiment, is the number of hidden gardens where a green quietude, deep and still even as that of Walton's Dovedale, is to be found at the noisiest hours.

In one of these gardens on the Left Bank, in the Rue Jacob, scarcely an arrow's flight from the resounding traffic of the Boulevard St. Germain, is a similar garden-house sacred to friendship and polite conversation. The house is at present occupied by a well-known American woman of letters, Miss Natalie Barney; and long ago, in the 18th Century, there lived in it no less romantic a figure than Adrienne Lecouvreur, the famous actress of the Comédie-Française, the devoted friend of Maréchal de Saxe, and the idol of the court and all the fashionable society of the day. Voltaire, in a fine poem on her death, declared himself her "friend, admirer and lover", and her salon was thronged by everybody who was anybody in society or in the arts. There in the garden still stands the charming little (Continued on page 90)
The brick of the terrace walks and walls has been carried into the garden house shown above, which was designed as a substantial architectural feature in complete harmony with the dignity of its formal surroundings.

At the upper left is the interior of the brick garden house, with its vista down the terrace walk. The dial and arrow above the doorway are connected with the vane on the roof of the building and show the winds' direction.

The shelter in the Louis Wil-putte garden, New Rochelle, N. Y., is of stone roofed with slate. It is a true shelter, open to breeze and light but protecting from rain or hot sun. Clarence Fowler was landscape architect.
Modern details embellish a small house
designed on traditional lines
Julius Gregory, architect

While the general form of Mr. J. William Lewis’ residence follows simple, logical traditional lines, the decorative elements—door and window trim, cornices, etc.—have been carried out in a modern fashion. By this combination a distinctive design not too radical a departure from the customary has been achieved. To the right is shown an interesting treatment of a corner between two windows.

All the first floor space to the left of the entrance is given over to the garage, which has been made an integral part of the house. The living room faces to the road and the dining room looks upon rear lawns and garden. Both dining room and living room open on a porch that may be used as a summer dining room. On the second floor are four bedrooms, one of which is above the garage.
Accessories for gardens and the workers therein

At the right, above, is a glazed earthenware home that ought to make any poor little bluebird happy. Yellowish brown, 6½" high and 4½" in diameter and can be hung on a wire or attached to a tree trunk. Below it is a set of three sprinklers which can be attached to any hose line. Both are from Max Schling, Seedsman.

Left: A rustless steel and whalebone roller sweeper for lawns, 21" or 36" wide; Schling. The sturdy hoe-rake is from Stumpp & Walter. Large wheeled basket for garden clean-up. Farm & Garden Shop.

The long-sought ideal in Sweet Pea portable trellises is pictured at the left—sectional frames of heavy galvanized metal with spikes to go into the ground and stout cord laced diagonally up and down for the vines to climb on. Each section is 5' long and 3' high when in place. Max Schling, Seedsman.

The flexible utility carrier is of woven rush, lined and bound. 27" or 30", Three New Yorkers. Right, an electric hedge trimmer which does an excellent job. A person of ordinary strength can easily operate it with one hand. Max Schling.

This lady believes in comfort without callouses. To begin with, she uses a thick sponge rubber kneeling pad, colored mulberry and bound in blue, which measures 18" to 11", to protect her knees. Then she has a pair of gloves with steel finger tips, perfectly grand for scratching around in the soil. She got them both from Max Schling.

At the same shop she found the solid pewter watering pot, shaped like the Liberty Bell but minus that venerable heirloom's famous crack.
Till June 1931.

The French watering can at the left has a container $6\frac{1}{2}'' \times 6'' \times 5''$ and a very fine rose. Gray-green, red or blue, with gold band and brass handle, Stump & Walter.

Gloves, very durable but light and flexible chamois yellow leather, long wrist with adjusting band to keep out the dirt. Stump & Walter. Transplanting tongs, 5 1/2'', Schlining. The flower shears, 6 1/2'' long, have red handles and tassels of green silk and gold. Three New Yorkers.

The oscillating sprinkler above gives coverage to a 30' or 60' area. Skinner Irrigation Co. Flexible metal flower holder, 5'' to 10'' high, with base; iron bracket for bowl, 15'' x 13''. Three New Yorkers.

And finally, the costume: Blue cotton blouse, like a French wine boy's smock; blue linen overalls; wide brimmed hat of stitched linen—all from Best & Co. Basket and tools are from Max Schling, Seedsman.
Concrete basins masked with stones

(Left) The overflow of an old ice pond, which was one of the features of a New England property, furnishes the water supply for this effect. The total drop of the water is about twelve feet, being broken en route by little pools. Underneath the stones and planting, the scheme has a foundation of concrete basins which give the pools permanence and on which stones are laid to make the desirable naturalistic effect. Ferns and water-loving plants expertly placed complete the impression of the picture.

(Above) One need not have a great water supply to make a waterfall. In this instance there was an elevated tank in which the water for the garden was impounded. The tank stood about five feet above the ground. As the overflow was not very great, these concrete pools marked with stone, and into which water trickles even in the driest seasons, are certainly a more pleasing effect than the old ditch that was there originally. On the opposite page are shown the methods of construction.
How to make a garden waterfall

**By Henry Bearden**

An engineer who made the statement that modern engineering could imitate anything in nature was asked if it could make a waterfall. What? Recapture that fine careless rapture of water falling and splashing over moss-grown rocks, the play of sunlight and shadow on moving water, the reflections on the little pools, the luxuriant growths of ferns and all the moisture-loving plants? And when, in addition, there are trees and birds about that water then, surely, must engineering bend the knee to Nature and all her cohorts!

As a matter of structural fact, the engineer's reach did not exceed his grasp, for waterfalls by artifice have been made, so cunningly contrived as almost to fool old Mother Nature herself. Nor are they, usually, too difficult for the ambitious gardener to undertake.

If the natural site is suitable, and if a sufficient supply of water is available, then the problem becomes chiefly one of design. The more naturalistic effect may be obtained, of course, if there is a large amount of water available. Yet the same principles which apply to the structure of a small waterfall are applicable to a larger one, the differences being a matter of scale, the amount of the water supply, the size of the rocks—and the bank account involved! The photographs show, certainly, that on a small scale at least, a man-made waterfall may have all the charm of a natural one.

Opinions may differ as to what constitutes a suitable site or a sufficient supply of water; and one is sometimes asked to make a rock and water garden when the water available is about as adequate as was Simple Simon's supply when he went for to catch a whale! With care, however, a lovely effect can be created from a very limited supply of water. The waterfall shown at the top of page 44 was constructed by utilizing the overflow from an elevated tank used for watering the garden. The supply was carried underground in a one and one-fourth inch pipe, re-appearing as a small spring bubbling up through the rocks, after which the water tumbles over the main fall which is about five feet in height.

The stream was dammed up in several places to form a series of small pools, instead of leaving a stream bed which would have been practically dry because of the small supply of water. The concrete work used for these dams was carefully hidden with rocks in order to give a naturalistic effect, and by means of the dams several little waterfalls in series were achieved.

In this particular case, although the water supply was small, the natural setting was perfect, for there was an old dry ditch, dry except in wet weather, the ground sloped sufficiently for successful results, and there were fine trees on each side for background. The sides of the ditch had been supported by half-rotted old railroad ties, but these were removed and supplanted with rocks, irregularly placed, to prevent the water from washing away the banks.

A waterfall of somewhat different type may be made by the conversion of an existing overflow from a pond into a realistic fall. The waterfall shown on the bottom of the opposite page utilizes the overflow from an old ice pond. The total height of this waterfall is about twelve feet, in several small leaps, with one or two little pools into which the water splashes on its way down.

The photographs show, certainly, that one small scale at least, a man-made waterfall may have all the charm of a natural one.

Form these brook dams a concrete wall nine inches thick, extending to a considerable distance on each side of the proposed waterfall, is built. While the concrete work is being constructed it is necessary to divert the water through an iron pipe, five inches in diameter; later, when the work is completed, this is plugged up with a tapering wooden plug previously turned to fit the pipe, and the water diverted to its new course over the waterfall. The "form" for the concrete dam can be constructed of rough boarding, and a trench dug into the banks at the sides and at the bottom, so that there can be no possibility of the water's washing either around or under the completed work. When the concrete is set, the boards are removed and a foundation built in the form of large rough steps, so constructed that small pools can be made part way down the fall. When the foundation is sufficiently hard, the work of laying the rocks can begin.

In the drawing, the details of the work in its three stages are outlined: damming up the stream to obtain sufficient height for the (Continued on page 96)
A rose should be fragrant. It is what we consciously or unconsciously expect of it and shall go on expecting of it. We cannot dissociate fragrance and the Rose. If you doubt this watch the visitors at any Rose Show bobbing forward automatically before each exhibit to inhale the fragrance, and phinily registering by word or look pleasure or disappointment at the response they receive. Beautiful as is the Rose it is only half appreciated by the eye; the nose has a great part in it, and always has had. In times long gone when the Rose was a simple flower, not eclipsing the dignity of the Lily nor the showiness of the Tulip, it was yet known as the Queen of Flowers. It was the lovely quality of its perfume, with which no other flower can compete, that conferred upon the Rose this suj)reme gift of the Rose. As far as I can learn of the year. Certainly such substantial backing of opinion and sentiment should go far toward safeguarding for flower lovers this supreme gift of the Rose. As far as I can learn there has been no such stimulus offered American growers.

What is meant by the pure odor of Roses and sometimes designated as "the true old Rose scent" is the property of that famous trinity that once constituted all the Rose wealth of the western gardening world—Rosa (Continued on page 108.)
Among the notably fragrant Roses is Golden Dawn, shown on the opposite page. It is a Hybrid Tea whose name well describes its color. The one immediately to the left is the famous old American Beauty, still one of the sweetest of all. Just below it is Maréchal Niépce, a Noisette variety which has been called the finest yellow Rose in the world. At the right, below, is the blossom of Château de Clos Vougeot, an intensely fragrant member of the Hybrid Tea group. At the bottom of the page, on the left, this Hybrid Tea tribe is again represented by Étoile de Hollande, brilliant red without any of the bluish cast which mars so many Roses of this color. Next to it is Friedrichshafen, dark wine red and intensely fragrant. They are all outstanding choices for those to whom the fragrance of a Rose is of prime importance.
A house that grows with the years

The first of four articles describing a home adaptable to changing needs

Deep in the heart of every man lies the dream that the home he founds will continue on, that having made an abiding place for himself, his wife and his children, it will stand, improve in value and grow as the years pass across it.

There was a time when this dream could expect little assurance of attainment. Since the introduction of zoning laws and the rise of restrictions in real estate developments, a man can now have every reason to believe that the home he builds will be a paying investment. He can select a good community at the beginning of his married life with reasonable assurance that the neighborhood will remain good far into his middle years. His home and his family can grow with it.

Visualize a young married couple through their first ten or fifteen years. Their life together often begins with love in a cottage, but as soon as the household purse and family increase, the cottage is abandoned for a larger home. This nomadic habit of Americans, this moving the family about from house to house, may, in a grave measure, endanger the stability of the home.

The successful home follows when a young couple first select a good community to settle in, and put down their roots like a lusty tree. The family that moves about merely dwells in houses; those who stay in one spot make a home.

Because it is consumed with a zeal for the home and for the establishment of more and more of them, House & Garden presents "The House That Grows". It presupposes that the young couple buy a piece of land 100' x 150' or larger in an enlightened community whose Chamber of Commerce and civic authorities see to it that the residential district is protected by zoning laws and building restrictions. For them it designs, with the aid of Leigh French, a famous New York architect, a house that can be expanded as the family increases.

The architecture selected is reminiscent of the *petit manoir*, a style that has persisted for several centuries in France and finds itself perfectly at home in the American suburb. It is a style suitable for smaller houses and it has a simplicity of line and mass of which one need never grow tired. It is not a faddy style that will go out of fashion in a short time.

We begin with the main body of the house, a two-story structure 40' x 24', without the bays. Its front façade is broken by the ornamental doorway, two shuttered windows and two dormers that drop down into the eaves. The corners are finished with quoin and on each side rises a chimney, giving the design balance. The rear façade is much different in design. Here are two three-windowed bays facing on the garden, with the dormers repeated above them.

A glance at the plans shows the reason for this—the house has turned its back to the street, its living rooms face the garden. Only the entrance and the service are on the street side. The two front windows light the hall and kitchen; the two bay windows in the rear light the living room and dining room. Two closets are provided on this floor.

Going upstairs, we find two bedrooms and a communicating bath with closets for each room. A maid's chamber, bath and closet are provided and along the hall are two other closets. Thus the upstairs equipment is a master's bedroom, a guest chamber, which soon enough can be turned into a nursery, and room for one servant. The house begins with the essential amenities that make for comfortable modern living.

In five, ten or fifteen years, the family having increased and the purse expanded, the house also can grow. In the simplest manner it sprouts two wings of equal length that continue the balanced style of the original house. The main structure keeps its same roof line and the two wings have a lower ridge, giving the house a long, low effect. Since these wings are set back from the front line of the main structure and then advance at the ends, there is a nice play of light and shadow on both façades.

The right wing houses the garage and an arched opening that leads to a passage between the kitchen and the garage; on the other side, as the plans show, a passage leads from the living room to a library, with a flower room and lavatory on the garden side. In addition to these changes, the first floor in the enlarged house shows the old kitchen turned into a pantry and a service stairs introduced. A much larger kitchen is placed between the dining room and the garage.

On the second floor what was the maid's room is now occupied by the service stairs and the extension of the hall. The old guest room is enlarged into a nursery by moving the bathroom into the wing. Provision is made for two servants' rooms with bath. At the other end of this wing we find a spare room and bath with closets under the eaves.

This house can be built of several kinds of materials—common brick whitewashed, stone whitewashed, stucco on hollow tile or expanded metal, and finally shiplap, flat
Reminiscent of the French petit manoir
and ideally planned for later additions
boards laid edge to edge. In using the last material the corner quoin would also be of wood, a custom often followed in Colonial houses. The roof is of shingle tile in a redish brown tone. The cornice would be brick or cast stone and the gutters copper or lead-coated copper. The trim around the entrance is wood painted white. Windows may be either wood or metal casements in the French style. The long windows on the rear would preferably be wood. The chimneys are brick whitewashed. Weather faced stone would be used for steps and paving.

The body color of the house is designed to be white with green sash, shutters and doors, although for a change it might be tinted pink with barn red trim or even faded blue trim when the house is completed.

Continuing the specification of the house itself, we find a basement under the dining room and pantry, with the remainder excavated only three feet below the floor beams. The heating system can be vapor or vacuum with an oil or gas burner according to the accommodations of the locality. Throughout the house the floors would be oak, with linoleum tile in kitchen, pantry and bathrooms. The walls throughout would be finished with a hard white plaster. Both the living room and dining room call for a wood cornice and a chair rail; the library is designed to be paneled and the bookcases built into the walls. The bathrooms are all tiled up to the required height and can be painted above that line or papered with one of the new waterproof wall coverings.

The grounds present an interesting problem in gradual development. In order to assure privacy the entire property is enclosed. For the beginning years this could be adequately done with picturesque woven French fencing. The entrance driveway that curves around to the front door would not be affected by the type of material used. Later on, when the purse permits, this fence could be supplanted with a brick or stucco wall finished with the same tiling as the roof, or it might be built of wood set up in dignified architectural panels, a custom to be found in Georgian houses in New England and some houses on the Continent. Except for trees and clumps of shrubbery placed at accent intervals there is very little planting in the front area. Two cast iron vases filled with evergreens stand each side of the entrance door. The rest is lawn.

As first designed, the rear of the house is finished with a small paved terrace; this is extended the entire length when the house is completed. Prior to that time the garage, a temporary structure, might stand at the rear of the property and be reached by a drive directly from the street entrance. With the new wing added, the garage becomes an integral part of the house, and behind it are a drying yard and a vegetable garden. What was the old garage is turned into a tool house, and is balanced, on the other corner of the property, by a tea house of identical size and design. In the finished scheme each of these is reached by a paved walk beneath a grape arbor built of cedar posts. The paving is also extended around the rear between the two garden structures and on the back wall is a fountain that plays into a semi-circular basin.

The middle area of the garden is a flat square of turf relieved in the center by a circular Lily pond rimmed with stone slabs. This tapis vert is edged with low clipped Box or Japanese Yew. On each side, between this edging and the arbors and facing down the paved terrace at the rear of the house, is a perennial border. The plan suggests one step down from the terrace to the level of the lawn, a desirable feature if the lay of the land makes this possible, otherwise it might incur expensive excavation and grading.

These flower borders offer enough advantages for gardening to a busy husband and wife. While the backbone of the planting would be perennials that would stay in position and increase from year to year, there would still be room for slipping in shoals of bulbs and annuals to follow them.

As will be noted in the illustrations of the rear of the completed house, one wing is finished with crisscross trellis and the little door leads to the garden room where flower arrangements can be made. The central windows (Continued on page 94)
Plans of house and plot in first and final stages

On the opposite page are the first and second floor plans of the original unit, consisting of living room, dining room, two bedrooms, kitchen, hall and maid's room, with two baths. Hall and kitchen, on the street side, are lighted by windows flanking the entrance; the other rooms overlook the lawn and garden at the rear. Ample closet space is provided for each of the upstairs rooms.

For the sake of privacy, the entire property is enclosed—at first with French woven wood fencing, and later with walls of brick, stucco or wood panels. Along the right side, behind the house, are located the drying yard and the vegetable garden. The latter is separated from the lawn by an arbor, a walk to the tool house and a flower border, which are repeated on the opposite side.

Below is shown the layout of the second floor as it will be in its final expanded form. The smaller bedroom has become a nursery and its bath has been transferred to the wing. Extension of the hall at each end allows access to the two maids' rooms and a spare room with bath. An additional set of stairs will be built to connect the pantry and the servants' quarters over the garage.
When the years have passed and space demands increase

In its extended form the house keeps its original roof line and the two wings have a lower ridge, giving a long, low effect. Since these wings are set back slightly from the front line of the main structure, and then advance at the ends, a nice play of light and shadow is found on both front and rear façades.

The detached garage of earlier days has become a tool house, balanced by a tea house of identical size and design. The central portion of the garden is a flat square of turf accented by a circular lily pool.

The lawn and flower area is designed to be made on a level one step lower than the rear terrace, always provided that such an arrangement does not involve too expensive grading operations.

The rear elevation, on the opposite page, shows clearly the balanced design of the completed house. Considerable range of choice is possible in materials of construction: common brick whitewashed, stone whitewashed, stucco on hollow tile or expanded metal, or ship-lap. The roof is of reddish brown shingle tile, windows either wood or metal casing, and chimneys whitewashed brick.
Designed for House & Garden by Leigh French, architect
Accent points to key up the garden's loveliness

The Madonna of the Garden, 21" high and 8" wide, gives an unusual note of calm repose to a small secluded planting scheme. Designed by George Mitchell

For naturalistic settings there is this composition stone toadstool, 29" x 21" and piped as a bird bath, with a small companion 6" high. It is from Malcolm's

The pedestal bird bath of light gray Pompeian stone, 30" high and 24" across the basin, will look well when set among any colorful flowers. Erkins Studios

The sundial with a figure bending over it is of lead, designed to be placed directly on the ground. 14½" high, 21½" wide. From Louis L. Allen
Another ornamental bird bath is of lead in a shell design that measures 15" across and 6" high. It stands on a low, substantial base. Louis L. Allen.

Bird baths below: Left, lead, 16" x 4 1/2", with jars; right, lead, 21" x 5"; W. M. Jackson. Center, terra-cotta, flower design, 21" x 3", Potash-Marl.

Gazing globes always take an honored place in the garden. This 10" one on a light stone gray pedestal is 38" in total height. The Galloway Terra-Cotta Co.

The shallow bird bath at the right, a copy of an ancient Mayan piece, is of grayish cast stone. It measures 12" high and 23" long. From Arden Studios, Inc.
A pink-walled Biedermeier upstairs hall
Hardware for the modern home

Good equipment should do more than keep out the intruder • By Arthur Bates Lincoln

In the modern small home hardware is judged by increasingly severe standards. That it will keep out undesirable visitors is taken for granted, but the times when that may be necessary are usually very few and far between. Hardware must meet general, everyday demands, it must gratify the esthetic sense, and satisfy the demand for convenience, for operation without trouble or annoyance, and for permanence.

In the first place, hardware is an important part of the embellishment of the entrance door, that part of the house which first meets the eye of each new visitor upon whom you wish to make a favorable impression. Again, the hardware you buy today, you hope will still be giving satisfactory service in the day of your children's children. The material of which this equipment is made must, therefore, be enduring, not subject to early depreciation or failure under adverse weather conditions.

Besides appealing to the esthetic sense, the desire for permanence and for protection, modern hardware should contribute to the comfort of living. What housewife is anxious to carry in her pocketbook a ring full of keys when one single key is all she need carry? Modern cylinder locks can be master keyed so that one key will operate any number of locks.

All brass hardware appears alike to the casual glance of an average homeowner. Looking underneath the surface it may be plated on steel or wrought iron, or it may be of solid brass or bronze. The latter are the enduring materials, but when selecting hardware for the inexpensive home there is no reason for spurring steel and iron where its use is practicable without hazard to permanence. Plated finishes give good service when not exposed to excessive wear or to the weather. They should not be selected for doorknobs or outside use.

The first article of hardware needed in house construction is that to which the home owner gives but little thought. It is the hinge or butt by which the door is hung. Hinges, theoretically, are fastened to the face of the door by straps. Butts are more commonly used and are so called because they are fastened to the butt edge of the door and to the jamb. When the door is closed these butts are invisible from the outside. Plated steel butts are good for general use on interior doors in the small home, solid brass being used where a door must stand exposure to the weather.

There is a considerable difference of opinion as to the number of butts which should be placed on a door. For the average small home a pair is considered sufficient for interior doors, two 3½ by 3½ inch butts being used for doors not exceeding 2 feet, 8 inches in width. The main function of the third butt, placed in the center, is to hold the door from springing and warping. Being thicker and heavier, exterior doors should always be hung on three butts, and it is customary to so hang French doors. Door butts are seldom in evidence, and are selected first for service, secondly for appearance, their function being to provide for easy swinging of the door.

There are other types of hinges, one found in common use being the floor hinge for the double swinging of a door. This hinge is built entirely into the floor below the door, with a pin at the head of the opening to hold the top of the door in place. Its purpose is to allow the door to swing in either direction, a convenience which has led to its almost universal acceptance on doors leading into the dining room from the service portion of the house.

On the opposite edge of the door from the butts is the latch. While the butts hold the door continually close to the jamb, the latch is intended to hold it only when the door is closed, releasing the door to swing open when someone desires to pass through the opening. With the latch is included the lock, by means of which the door may be secured so that it cannot be opened by the knob. For ordinary usage a knob turns the latch while a key operates the lock. In certain circumstances, such as in bathrooms, a permanent thumb-latch rather than a key is preferred to secure the door.

The earliest locks were fastened to the face of the door, and these are known today as rim locks. They are still used in houses closely following early Colonial precedent, but the familiar lock of this type in general use today is the night latch.

The usual lock for interior doors is the mortise lock which is set into the door with the latch and dead bolt showing on the edge and a knob and keyhole on each side. While most mortise locks look alike, there is a difference in quality which it is well to investigate. These locks may be equipped with either one or three tumblers, and the latter offer much the greater security. It is not at all unusual in cheap installations of one-tumbler locks in speculative houses to find that any one of the keys will operate all the interior door locks.

The cylinder type lock for interior doors has been introduced as an improvement over the mortise lock, the cylinder fitting into a hole drilled into the stile of the door, eliminating the necessity for mortising out for the lock. The lock is operated by a push button in the knob or in the rose above it. These locks are adjustable to compensate for the shrinking or swelling of doors after installation; they possess quick, positive latch action, and wind-rattle common to doors equipped with inadequate latch bolts is eliminated. The knobs will not pull off or turn on their spindles, neither will they bind or wobble. Extra keyhole hardware is eliminated by placing the keyhole in the center of the knob on doors where a key is considered desirable.

Home owners have a tendency to provide locks for many places where they will never need to use them. In a private home inside doors are seldom kept locked. Doors are primarily intended to assure privacy and shutting them provides that in the average family. Where there are small children to whom a closed door is something to open, or where guests are in the house, a simple latch lock will keep the door closed after a push on the button. Constant assurance of privacy is desirable for the bathroom, but here, in case of emergency or accident to the occupant of the room, a means of quickly entering the room from outside by releasing the lock is an advisable measure. Very few closets are ever locked; even at Christmas time; the majority of them need only a latch that will keep them closed against dust.

The cylinder lock is the favorite on exterior doors because it offers very distinct advantages over the cheaper mortise type. It is not possible (Continued on page 84)
Spaciousness is gained for an apartment by furniture in the modern style.

A spacious atmosphere is created in this living room by the use of light and dark effects. Walls in tones of beige make an interesting background for the dark woods of the furniture and severe fireplace surround. The New York apartment of Robert Heller.
An unusual blending of colors has been achieved in this interior, from the shaded beige of the walls through the warm hennas and browns of the hangings, down to the rich mahogany tone of the carpet. (Right) An interesting arrangement of a false plaster wall breaks into the room to form a back for the sofa as well as a niche for the Brazilian rosewood desk. A plan of the room is given below. Furniture designed and executed by Robert Heller, Inc.
For successful outdoor dining

Features that lend added zest to open-air meals • By Elizabeth Hallam Bohn

Equipment for zesty meals outdoors should be unostentatious and as friendly as the spirit of the meal itself. The new rustic furniture with natural yet smooth frames and woven seats is smart in design, rugged in finish and comfortable withal—ideal for dining use. A waxed surface protects table-tops from either weather or hot dishes and the outfit will pass unscathed through the season’s showers.

At the other end of the scale is the charming furniture of pale green iron tracery for the more formally appointed setting. A long refectory table with glass top is essentially cool and inviting. Chairs to accompany it are comfortable as well as graceful. Needless to say, choosing from the wide range of fine iron designs, only the simpler types are practical. The leaf, flower and scroll decorations must be left for less mundane pieces. For no one wants to dine, however well, at the expense of torn clothing.

In order that harmony and repose accompany the meal, comfort to the eye is the first essential. For digestive and visual nerves are closely associated. The deliciously no trying glare reflected either from glutinous china or a too light background. For example—a rather stark white Colonial dining porch, recently seen, was softened without losing any of its character by painting walls and ceiling a soft green. One of the lovely modern grass rugs in brown tones and attractive shapes, interlaced with the flower centerpiece so effectively arranged in one of the new spreading holders. The neutral linens form a satisfactory background for the daytime meal.

Straight from oven to table come intriguing casseroles, marinades, fish and souffle dishes in French oven-proof china. Such pieces not only strike the keynote for the garden table setting, with their soft brown tones and attractive shapes, but have, in addition, the practical virtue of keeping their contents hot for an amazing length of time. Here, too, the true British teapot plays a major role, lolloping nonchalantly on its back while the tea steeps, and straightening up to keep the liquid away from the leaves after the tea is brewed.

As the sun’s rays lengthen, the out-of-door meal assumes a slightly more sophisticated dress. Covered dishes of Royal Worcester in true floral patterns and colorings come unscathed from the oven to carry out breath-taking color schemes with garden flowers, tinted damask and candles, safe in their glass chimneys. To cloe such a meal, a glass frog or turtle rides in atop a flower petal floating in the finger bowl.

While planning in the kitchen so that foods are not set up before the meal is served is all-important, the manufacturers have evolved many ingenious first aids to assure serving at the intended temperature. Electric outlets on the porch are almost a necessity and their installation is a matter of slight trouble or expense. Where these are present, one of the most successful adjuncts to porch meals is a graceful cabinet which may be finished to match the other furnishings. Its top turns back on a gate-leg, making a commodious serving table and revealing a roomy compartment with a porcelain tray forming the bottom. Under this is a drawer which holds silver or linen. Within the cabinet are two electric outlets. By using double plugs, the morning coffee, toast, cereal and eggs can all be prepared at once. Or on Sunday night the electric sandwich toaster can be in action while the waffles brown and the coffee percolates. A complete meal can even be prepared through the use of the insulated combination cooker which not only cooks several foods at once but keeps them hot afterward.

One ingenious family, converted to porch dining in any weather, installed a small supplementary electric refrigerator, decorated to match the cabinet, so that any member of the family could prepare a delightful repast in the shortest possible time.

For meals served farther from the base of supplies, come the various types of tea wagons. The closed model can even hold the combination cooker, which will keep a whole meal hot for hours or retain the right temperature for the ice cream it has previously frozen. Service can also be facilitated by a large tray which at the pressure of the wrist while carrying develops four slender legs and becomes a serving table.

It’s a wise hostess who considers the one real drawback to dining in the garden or on the unscreened porch. A more irritating accompaniment to a satisfying dinner than the mosquito might have been invented. But it never was. One ankle bitten household solved this problem by installing high up under the dining table, a container of paradichlorbenzene. This white crystalline substance is most unpleasant to any insects though harmless to man in any ordinary concentration. Being heavier than air, it sinks downward, gassing the mosquitoes hidden in the grass.

Above board, foods are protected by the covers on the serving dishes, the glass bells of France which make charming covers for individual service, while filet or fabric protectors guard rolls or cake.
Swedish glass, lustrous silver, with

Rodier net for a white, bright table

The formal dinner table above, covered in an embroidered net after a Rodier design, is further enhanced by delicate Orrefors glass in a sun, moon and star pattern and silver finished in palladiant—a process giving a protective and non-tarnishable finish while retaining the lovely luster of the metal. The silver is from The International Silver Company.
More gardens to see when traveling abroad

By Helen Morgenthau Fox

The present suggestions conclude the lists of foreign gardens which begin in the May number of House & Garden. They represent the plantings which are most worth seeing in their respective countries.

JAPANESE GARDENS

The Japanese lists were compiled from material supplied by Prof. Walter D. Poplamb.

YOKOHAMA

- The Bluff: Interesting little houses, pretty shaded streets with many flowers, magnificent views, occasional glimpses of Fujiyama. Sankai-en Garden, at Homsoku, a suburb of Yokohama. A unique garden, property of Mr. Hara. Especially noted for its Plum blossoms. Easily reached by car line, Yokohama Nurseries, at 21 Nakamuracho, on the Bluff: Premier nursery of Japan, interesting collections (Chrysanthemums, Iris, Pionees, Waterlilies, etc.) and garden accessories.

TOKYO

- Hibiya Park, Kojimachi Ward: About 44 acres. Famous for its floral displays, especially Azaleas in April and May and Chrysanthemums in fall. Autumn Chrysanthemum Show is most famous flower show in the Empire. Shiba Park, Kojimachi Ward: Large but lacks unity. The little garden of the Benten Shrine at the northwest entrance is typical Japanese landscape garden.

- Ueno Park, Shinjuku Ward: Largest and finest in Tokyo, especially famous for trees, and Cherry blossoms in April. Also great numbers of Chrysanthemums, Pines, Azaleas, Camellias, Kerrias and other flowering shrubs. Number of Shinto shrines and Buddhist temples which, together with stone lanterns, bridges, etc., give characteristic Japanese flavor. Kiyosumi: Contributed by Baron Iwasaki, the remains of a private garden now converted into a delightful park. Small lake, tea house, interesting planting and brickwork. Often rented for private parties.

- Shinjuku Park, Kojimachi Ward: Noted for fine double flowering Cherries and Azaleas.

- Shinjuku Shrine: The Shinto and Buddhist shrines are most interesting to garden lovers, for their influence on landscaping. Among those in Tokyo are:

  - Meiji Shrine: Developed as a memorial to Emperor Tomyosumi, with trees and shrubs collected by the young people's societies from all over Japan; one of the finest sights in Tokyo. Shrine buildings and grounds are splendid examples of modern Japanese work. Nearby garden of the Inner Shrine not ordinarily shown, but of great beauty.
  - Yasukuni Shrine, Kojimachi Ward: Modern, to soldiers and sailors who fell in recent wars. Many relics and fine collection of stone lanterns.

Imperial Palace Gardens: The Imperial palace and gardens (rarely open to foreign visitors) in the center of the city, were built by the Tokugawa Shogunate in feudal style. Castle wall and moat, with trained Pine trees, is highly picturesque. Fukiage landscape garden, inside palace walls, is in classical Japanese style; very fine. Akasaka Palace: Large monumental structure patterned after buildings at Versailles, with extensive formal grounds.

Owned by Crown Prince. Imperial Chrysanthemum garden party is held in nearby Ayumai Palace grounds. Hama-kikiyo Palace: Overlooking Tokyo Bay. Famous Cherry blossoms.

- The Korakuen (a private garden), Korakika Ward: The old compound of Tokyo arsenal; once the most famous garden in Tokyo. Originally built by Tokudaiji, famous landscape designer, in 1625. Get card of admission from Army Department, Japanese Tourist Bureau or American Embassy.

OTHER GARDENS

- Koyama Ichikawa Prefecture: 292 miles by rail from Tokyo, 15 minutes from railroad station is Kamoku-koen, generally considered by Japanese as one of the three most beautiful gardens in Japan. It is a park of 20 acres, with beautiful planting and abundant water.

- Yokoyama, Okayama Prefecture: On San-ya main line railroad from Kobe Korakuen, 1 mile from R.R. station, expresses historical, religious and poetical sentiments of Japanese. 22 acres in traditional manner but simpler than usual. Wide lawns feature. Laid out in 1766 by Lord Ito, Daimyo of the Province. Also Shoriiji garden, by Tsada Nagamura, Takamatsuno, Kagawa Prefecture, Island of Shikoku: By daily steamer from Kobe, also by rail and ferry via Uno, Ribun Park (Chesnut forest), 1/2 miles: One of Japan's most famous gardens: 134 acres; closely follows the historic Chinese garden precedent.

- Hiroshima, Hiroshima Prefecture: From (Continued on page 98)

AUSTRIAN GARDENS

- Botanic Gardens: At Hatting near Innsbruck; Linz on the Donau; Heidenreich, the University in Vienna.

- Hollbrunn: At Salzburg—The Bishop's garden.

- Monastery Gardens: At Melk; St. Florian, near Linz, a Baroque garden; at Leopoldskron near Vienna.

- In Vienna: Luxenburg Garden, Belvedere Garden; Schwarzenberg Garden: Schoenbrunn Garden: Schloss Garden at Grunwald, monumental. On the outskirts of Vienna are fine experiments in workingmen's houses and gardens.

It would take several years to see all the Italian gardens. For one who would study them intensively, information can be obtained from the American Academy in Rome, and from the Italian-American Society in New York. It has been aware of its fine gardens so long that Beackender lists most of them. Mrs. Adele Le Blond's "The Old Gardens of Italy, How to See Them" is a little out of date but excellent, and so is Miss Rose Nichols' "Italian Pleasure Gardens. Our lists have been made from a long list sent by Signorina Gabriella Ferecati, who knows them all very well; from ones sent from the American Academy in Rome; from a list published by Mr. Cram in House & Garden; and from our own visits.

BOTANICAL GARDENS


PIEMONTE

- Turin: Garden of the Royal Palace. Dates from 1590, but has been altered several times. Permission difficult to obtain. Stupinigi Castle. Hunting lodge of the dukes of Savoy. The whole is imposing, but very little remains of the garden. 10 km. from Turin. Venaria Reale: Reggia Mandria. Beautiful garden in spring time. Permission on the spot to manager of ducal estate, Ramonelli: Castello Reale, Beautiful park. For permission apply on the spot to manager of ducal estate. Racconigi: Castello Reale (important), Park dates from 1558. Made out from designs by Le Ntre, but considerably altered in 19th Century. Apply for permission.

LOMBARDY AND LAKES

- Lago Maggiore (Intra): Villa Borio. Fine garden. Open on week
The image contains a page from a book or magazine discussing various gardens in Europe. The text is a mixture of descriptive phrases and names of gardens, some of which are in Denmark, Norway, Sweden, Germany, Bohemia, and Czechoslovakia. The text mentions gardens such as Bodestad Castle, old gardens, Botanic Gardens, and other places of historical and cultural interest. The page is part of an article or feature on gardening and architecture in Europe, focusing on the beauty and diversity of European gardens and the landmarks associated with them.
Lead ornaments for the landscaping scheme • By Mr. & Mrs. G. Glen Gould

As incidental features of a garden, for accent or focal points, such well-selected lead ornaments as those pictured on these pages serve to emphasize naturalistic charm. Few should be used, and each with an appropriate background. Never should ornament be so important as to dwarf a setting.

The little semicircular pool at the top of the page, on the estate of Mrs. Charles Sabin at Southampton, L. I., demonstrates an interesting placing of lead figures. The central fountain group is flanked at the corners of the pool by a pair of small figures.

Directly above is a close-up of the same group that is seen as the central motif of the pool. Here it is mounted on a stone pedestal 26½ inches high. The base 13½ inches. From Louis L. Allen.

Decorative garden lead-work

Casually we associate lead with old garden statues of a primitive and somewhat fatuous sort, unless we are sufficiently traveled to have seen the masterpieces of the sculptor’s art on European buildings in and out-of-doors, the majestic work on public fountains, the suave and delightful embellishments of French and English gardens, or some interesting small bibelot which has been carefully treasured since the days of the Renaissance.

The big lead dogs, painted and carefully sanded, standing on the stone gate-posts of Victorian days, never deceived anyone. We may call them imitations of stone, but it was always known they were lead and not stone, just as everyone knew marbleizing in paint was not real marble, and however “true to life” were the roses on the chintz or the papier mâché, they were never mistaken for real roses, any more than the iron stag on the lawn was mistaken for a real deer.

Today we are inclined to value a metal for its intrinsic value, as we do other materials, and are apt to use lead as we do iron, ungarnished by paint or gilding. But other days, other ways, and the gilding of architectural lead-work was not more general than the gilding of garden statues and household ornaments.

Less dignified than bronze, less majestic than stone, less beautiful than marble, lead still has its place in art and ornament, and the pale gray patina on the delicate bas-reliefs of a classic garden vase of the Adam period makes it as much a part of nature as the lichen-covered garden wall. Nor have great artists and designers scorned to work in or for lead, from the Adam Brothers and Flaxman in England to the foremost sculptors who glorified the Court of Louis XIV in France, and plomb dore has taken its place beside bronze and marble as a medium of the fine arts.

In the Orient, where the patient craftsman carefully inlays metal upon metal, that the varying lusters of their surfaces may grace his pattern, we find Japanese brass-work inlaid with lead or pewter, and a little lead bowl from India enriched by silver inlay in a floral pattern enlivened by small dolphins. The Englishman is not obtuse to such effects when he decorates his leaden rain-water pipe-heads with a pattern in tin, as at Knole.

The history of lead-work is an ancient one. Egyptian, Trojan, Mycenean and Greek civilizations all made use of lead. We find Coptic vases and mirror cases with characteristic ornament. Rome used lead abundantly, notwithstanding her devotion to bronze, and many beautiful examples remain of well decorated boxes, medallions, shells, and even a jeweled cup—the jewels of glass. In the Byzantine period lead was continuously used. The Medieval, especially the Gothic period, (Continued on page 92)
Although the companion figures at the right might be used separately, their best placing would be at either side of some symmetrical garden composition. "Girl with Bird" (1) measures 20 inches high; base 8 1/2 inches. "Girl with Bird's Nest" is 30 inches high; base 9 inches. Wm. H. Jackson.

The boy holding bird (2) might be in some little bay of the shrub border. Walter Gilbert, sculptor. 3 1/2 feet high. Arden Galleries. (3) A group for the margin of a garden pool. 31 inches high. Erkins Studio, Inc.

While either the rabbit group (4) or the figure of a faun (5) could be used separately, they are particularly made for some such position as at the sides of a garden entrance. Rabbits, 2 1/2 feet. Faun, 3 1/2 feet. Arden Galleries. (5) An urn that measures 21 inches high and 24 inches wide. Erkins Studio.
Among the building gadgets

STOKER FOR COKE. Designed for exclusive use in warm air furnaces, a stoker is now being placed on the market which burns pea-coke, a fuel much lower in cost than regular size coke or furnace coal.

This stoker is automatic in operation and control adjustments offer no complications. The hopper holds 300 pounds of coke, a supply sufficient for three days. A thermostat, installed in any room, maintains even a supply sufficient for three days. A thermostat adjustment offers no complications than regular size coke or furnace coal.

The method of control is such as to prevent the grates from being over loaded or under loaded, and as the stoker operates for only a limited period during each hour, the cost of electricity used is lowered. The underfeed method of firing is employed, and in the unit is incorporated an automatic grate-shaking feature that promotes efficient operation. All moving parts are properly enclosed.

Sturdily built for trouble-free service, this stoker, we are assured, has successfully passed a two-year test period and can be installed on any of the better known make of warm air furnaces.

QUICK DRYING WALLS. Neither plaster nor plastic paint, there is a new type of wall and ceiling construction that can be used in place of lath, that has the advantage of drying quickly and may be decorated in any fashion. It is a cement-like material, with the strength of native rock.

A thin coat, not more than an eighth-inch thick, on wallboard is said to produce a surface that will not crack, that will be strong, rigid and long lasting, and that, because of its light weight, will speed up construction; there will be less material to handle and no delays will occur due to slow drying walls.

This product may be used over insulation or plaster boards, over brown plaster, hollow tile, gypsum block, brick, cement and concrete surfaces. It may be troweled smooth and painted, lacquered or papered; it may be textured and painted, over-glazed or lacquered. A metal corner piece is used to give strength to the finish at the angle where wall and ceiling meet. When used over wallboard, the material fills the joints between the sections and permanently binds these sections together, concealing the joints from view and strengthening the whole.

Applied in the amount of about a half pound per square foot of area, this product rapidly attains a tensile strength of 350 pounds per square inch. This rapidity speeds the job and lowers costs. The very low water content means surfaces dry in 48 hours and ready for carpenter to “trim” and painter to finish; also there is no lingering dampness to perhaps warp floors and woodwork, prevent wall decoration for months and cause rooms to be chill until the plastering is thoroughly dry.

FAUCET WATER HEATER. For summer camp or cabin, for guest cottages, garages and homes is a portable heater that instantly provides hot water from any cold water faucet. Attached in a moment and its cord plugged into an electric outlet, one may draw any amount of water heated to the desired temperature.

A filter is incorporated in this heater. Cold water is available while the heater is attached when the switch is turned off. No special plumbing or wiring is needed; there is no pilot light, no tank, no installation cost. Operating cost is low as one pays only for the electricity used and this is used only when the water is needed. Units are provided for AC and DC systems. Current consumption is about two kilowatts per hour. A gallon of hot water is delivered in from four to six minutes. This heater can be easily and quickly moved from one room to another. It is guaranteed for one year.

IMPROVED WINDOW FRAMES. A master maker of window and door frames, offering 640 sizes, announces a window having seven new features. Of these, the first is a tongue between head and side casing; this makes a tight even joint, preventing leakage.

The second feature is the locked sill-joint construction that holds sill and jamb rigid. Third, the three-inch slope to the sill ensures perfect drainage. A high front shoulder on the sill is provided for storm sash and screen. Fourth, a chamfered blind stop allows perfect sill drainage and prevents dirt lodging behind the blind stop. Fifth, an inside liner gives strength to the jamb and provides greater nailing surface for inside trim. Sixth, casings three and three-quarter inches wide add to the appearance of the window. Seventh, pulleys with machine turned wheels are used.

The locked sill-joint is the most important feature. It solves an old frame problem by creating a permanently weather-tight joining of side jamb and sill. The wide blind stop, as shown by tests made at the University of Wisconsin, reduces air leakage much more than fifty per cent.

The tests also showed this leakage to be 174 cubic feet per hour around an average window frame. This leakage goes on 24 hours daily and each window on the windward side of the house leaks the same way. Cutting leakage more than in half is therefore a very important feature of this new frame. Window leakage is largely responsible for drafts and high fuel costs.

Another improvement just announced by this frame maker is a bronze weatherstrip that is easily installed in his double-hung windows. The parting stop is removed and the weatherstrip is slipped in without routing, rabbleting or nailing. The spring of the strip gives a double tension that reduces leakage about the sash and causes windows to open and close smoothly and silently.

GUIDE LINE LUMBER. An important addition to a popular line of packaged lumber, guide line framing was announced early this spring. This new framing lumber is a form of dimension stock improved for easier use and more accurate workmanship.

The product is available in sizes two-by-four, by-six, by-eight, by-ten and by-twelve inches, in even lengths from eight to 20 feet. It is seasoned, surfaced on four sides in conformity with American lumber standards, and corners are slightly chamfered for easy handling.

Lines are lightly pressed, square, across the face every inch of its length, with numerals every foot, as a guide in measuring, cutting, fitting and locating. Each end is machined square to exact full length and imprinted in blue with species, grade and trade names as protection for the buyer. It was made from Douglas Fir and West Coast Hemlock. (Continued on page 86)
The New York apartment of Mrs. Cheever Cowdin

The sunroom pictured above is decorated with murals by Felicen Cacan, showing white cockatoos and tulips on a white ground. The woodwork is painted white. White and yellow checked silk curtains are under brown taffeta. Lamps, shades and carpet are white. Mirror shutters close the windows. The living room is on the next page.
A Georgian library in two tones of green gives background to books and pictures

Original paint in two shades of green is found in the old paneling that covers the library walls. Against this is contrasted the white marble of which the fireplace molding and hearth are composed. The sofa is in grayish green velvet and the Queen Anne chair is covered with an effective antique silk embroidery on a cream ground.

At the windows are shaped lambrequins of faded silk in light henna, with taffeta curtains of the same pleasant material and cream-colored sash curtains. The rug is an Aubusson on which pale medallions show against a green ground.

The living room, shown on the previous page, has pale yellow walls, a carved pine mantel embossed with figures, and a hearth of pinkish marble. An antique Louis XIV damask whose colors are yellow mauve and pink tan was used for the curtains.

The Aubusson rug has a scattered design in rose and light green. A mixture of Louis XV, Chippendale, Queen Anne and Sheraton pieces furnishes the room. The chairs are upholstered in chartreuse green damask. Two paintings by Rockwell Kent, placed in prominent locations, are the only pictures on the walls.
Mauve mirrors and Chinese panels join
Sheraton and Chippendale furniture

The dining room walls, which are pinky tan in color, are distinguished by four old Chinese panels set in by long strips of bamboo paper borders and antique mauve mirrors on which are faint shadow paintings. The furniture here in this room is Chippendale and Sheraton and the rug an Aubusson with a brown border and varied soft yellow and pink flowers carried out on a green ground.

The curtains are of apricot damask, which harmonizes with the pink walls. An English Chinese lacquer cabinet placed on a pine base is a colorful feature.

A pleasant softness is given this apartment by colors that are low in key—rose, pale green, yellow, pinky tan, Georgian greens, all of them tones to make unobtrusive livable backgrounds, and with which meritorious furniture and fabrics can be used to their advantage.

The furniture is a mixture of several periods and styles: French and English pieces mingle with admirable decorative accord. The pictures in the various rooms also represent several schools—horses by Ben Marshall and canvases by Arthur B. Davies and Rockwell Kent. Mrs. Cowdin was the decorator.
Formal English houses of pre-Georgian times

By Gerald K. Geerlings

In these days of relativity interest, some architecturally-inclined psychologist should be moved to determine a relation between glamorous periods of history and the effect on houses that were built a century or more afterward.

There is the colorful reign of the Tudors, embracing such an influential sector of history that four centuries later in America we still erect houses adapted from that period. The stirring days following the colonization of America, when England sent over her craftsmen-builders and finally her generals, is recalled in every suburb by the so-called “Georgian” style. But only rarely in America is a house reminiscent of the period intervening, when the House of Stuart and the first two Georges occupied the throne during the 17th and first half of the 18th Century.

Yet at the present time Tudor tracery in stone seems extravagant. Half-timber is unsuited to our methods of construction. Georgian columns give way in budget preference to heating and plumbing equipment. So we do well to look into the houses erected in Stuart England from the time of William and Mary, through the reign of Queen Anne, almost up to the days of the Brothers Adam. For during this period, from the three-quarter mark of the 17th Century to the middle of the 18th, there was less ex-

Characteristics of one type of Queen Anne house are shown above: mellowed brick, simple band course serving as continuous sill for second story windows, stone entrance prefaced by stone steps, brick quoins, modified classical cornice, and a hipped roof starting at the eaves in a graceful curve. Windows have straight tops, but more often in this style are slightly arched. These houses have an air of repose—probably due to ample breadth as compared to height and to the stressing of horizontals.

With English houses, privacy from the street has always been a matter of insistence. This typical late Stuart house at Highgate has a restrained forecourt guarded by a low brick wall, surmounted with a simple iron rail fence. The windows, with their wide, white frames are as typical of the period as the simple doorway with its hood supported on two scroll brackets. For this type of house the brick, almost without exception, ran through the color gamut from soft rose-madder reds to rich salmon-vernations.
This is the sixth of a series of articles dealing with the proper adaptation of foreign architectural precedent to residences here. Prior articles dealt with Spanish, Italian and formal and informal French houses. The series will continue through successive issues. The drawings are by the author.

emphasis upon ornamental forms than upon utility, a wide usage of brick rather than half-timber, and a development of the informally formal house of medium size.

Of the large manor houses and grand country estates these notes shall not concern themselves. It is rather the medium-sized houses built along the highways and byways which led from London toward Richmond and beyond, or to Hampstead, which today are applicable. There are various styles which demand considerable manipulation before they can be throttled down to the limits of our checkbooks on the one hand, as well as accelerated up to the speed of ever-changing American life on the other. But your house of the late Stuart-early Georgian period has not only a good motor which will respond to sudden demands, but a stabilizing gyroscope as well. Decide on it as your model, hand it over to your chauffeur-architect, and you will find it knows how to hold the road.

To begin with the roof is to offer several possibilities. It may be the hip-roof type, starting upward from the eaves with a graceful sweep and gaining altitude with a moderate pitch, as shown by the large drawing on the opposite page. Few dormers should impede its pace, but there should be occasional smallish ones to ventilate the attic and thus keep cool the sleeping rooms on hot

The Queen Anne period was fond of round bays for either the dining room or the end of a drawing room. If such bays are built as in the drawing above, they are not expensive features, for both band course and parapet coping are of ordinary brick or straight-faced stone. Here it is suggested that the third floor should have a continuous sleeping balcony opening directly off top floor bedrooms. The corner quoins are shown as forming a vertical line in contrast to the horizontal of those in the other drawings.

Oftentimes a long house offers difficulties in placing on a site unless it is arranged in some such manner as suggested by the sketch below. The forecourt is intersected by a flagged walk leading to the terrace. At the farther end of the house is the garage, with rear wall blank and serving as a foil for vines trimmed to form arches about trellises. Opposite the house is a pergola, a detail of which is shown in the drawing at the bottom of page 73. The garage drive lies parallel to the house.
Montrose House at Petersham can be adapted to America with scarcely any change. The entrance is wood, keystones above the windows and the band course above the second floor windows are stone. An interesting variation is introduced in the brickwork by use of darker toned brick around openings and for quoins.

The sketch below shows contrasting treatments: one house accents the horizontal by a bold stone band course, while the other gains height by connecting windows vertically. The door frame is designed after one at Farnham, Sussex, while the door itself is like one in the High Street, St. Martin's Stamford, Lincolnshire.

summer nights, and dry the underside of the roof after a rain. Then too, the roof may rise from behind a parapet wall in beginning its ascent to the ridge. Or, the roof may be perfectly flat. The latter possibility opens up all manner of desirable features, particularly in the town house, where play space is apt to be at a premium. It permits of a sleeping deck opening out of a pent-house arrangement. (The latter is a cautionary measure in case a retreat is necessary from a storm, without having to make the long trek downstairs for shelter.) Even though the house be in the country a flat deck may be exactly what is needed to appreciate a fine view or to make the most of a hot night. Then too, a flat roof is the least expensive of all to build and keep in repair.

An admirable feature of the Queen Anne type of house (calling it that for convenience) is that its mass can be readily manipulated about to suit our modern requirements. For example, supposing a family desires open sleeping terraces adjacent to their bedrooms. The drawing at the top of page 71 shows how such a house could have the third floor stepped back, allowing for bed or play space between the parapet and the outside wall of the rooms on the top floor. The same feature has been incorporated in the town house to the left in the sketch at the top of page 73.

For the brick house there are no mannerisms more economic than those of the Queen.
Anne period. The cornices are often non-existent. The roof may slope down behind the parapet wall; the latter finishes off at the top with merely a coping course, as shown by some of the houses illustrating this article. The tops of windows are usually graced with slightly curved arches, a means which not only is less harsh than flat or straight ones, but saves the cost of the steel lintel as well (the fact that there were no steel supports at the time the Queen Anne houses were built accounts for the arched window tops of course). Doorways are more often than not marked by being in the center of an important motif or else buttressed by commanding planting. Entrances are thus economic affairs by being dependent upon forethought in their placing and planting, rather than on the cost of their architectural ornament. Band courses are a necessary ingredient, being either of molded brick or stone. Their job is to tie together the tops of the first floor windows, or serve as a common sill for the second floor ones. Sometimes, as in the town house shown to the right in the sketch opposite, there is a pair of band courses between windows.

Wherever a wall turns a corner of a Queen Anne house there are likely to be slightly projecting "quoins", the rectangular accents shown in most of the accompanying drawings. Sometimes their inner margin alternates between one quoin being wide and the next one narrower, etc.; at other times they form an even line from cornice to grade. The origin of this feature goes back to the stone (Continued on page 106)

While in America the private town house is now rapidly giving way to the apartment house, there is occasionally a site which demands a compact house of three stories, or a semi-detached house. But wherever the house may be, the means that are used in London to create a little forecourt is always worth recalling.
Limestone walls for an English house

In design, the residence of Rudolph Owsky at Lake Forest, Illinois, follows the stone houses in the hills of Worcestershire. The plan is also reminiscent of English houses in that the principal rooms face the garden rather than the noise and dust of the road.

The view above shows the garden face. Exterior walls are cut limestone; the wood-shingled roof is stained a dull brown. Window frames and sash are of wood. Stanley D. Anderson and James H. Ticknor, architects. Frank Swanton, landscape architect.
In the fashion of a French manoir

Darwin and walled forecourt paved with old, worn Belgian blocks make an appropriate preface to the French manoir home of Douglas M. Buncieier at Greenwich, Conn. Forecourt and house walls are whitewashed brick; window and door trim and quoins picked out in red brick interestingly contrast. The iron lantern above the gateway is of 18th Century design. Leigh French, Jr., architect.

Below is a general view of the north front, seen from a corner of the court. While simple, the color scheme is particularly striking: white walls, mellow red roof, red quoins, trim and cornice, green shutters and very deep green evergreen planting. The paving is laid in concentric circles about an old millstone centered before the principal entrance. Davidson Constable, landscape architect.
A traditional French adaptation in Connecticut

The south face of the Bomeister residence is presented above. A wide brick-paved terrace extends the depth of the house and overlooks the garden.

From this terrace steps come down to the slightly lower level of the grass terrace about a pool. The French window at the left is in the living room; the one to the right opens from the hall.

Woodwork in the dining room is painted in a soft green tone. Painted on the walls are picturesque landscapes in which soft greens and blues predominate on a mellow ground.

Furnishings are mainly of French provincial character. The door shown leads upon a little "1," which the terrace makes about this wing of the house.
To the left is the fireplace wall of the dining room. The fireplace facing is of red veined marble. At each side is a built-in niche with a cupboard underneath.

The first floor plan of the house is shown below. Principal rooms are in the portion between rear terrace and forecourt. Service rooms and garage are in the wing.

Five bedrooms, a boudoir, a dressing room and a servant’s bedroom are on the second floor. Besides the main stairway, a service stair goes from first to second floors.

The interior of this house has been carried out in a manner that reflects the spirit of the exterior design. The same excellence of taste is discernible in both cases.

Below is a view through the door seen in the dining room at the bottom of the page opposite. The “L” made by the terrace at this place appears as a sort of patio.

In the brick-bordered fountain niche of the wall opposite, there is a lead figure upholding a fountain basin. Excluding the red brick accenting the niche, the wall is whitewashed.

Interior design that is in character with the exterior
Leigh French, Jr., architect
An English cottage that grew

into a large country home

This residence, Little Salterns at Beaulieu, Hants, was built as a cottage. It comprised only the space occupied by drawing room, hall and dining room, with bedrooms above. When its present owner, Mr. Edward S. Crispin, acquired the place, he engaged the original architect to enlarge it considerably. The addition has been so skilfully joined that no idea of the development can be had from the exterior.

Outer walls are of brick distempered white. The roof was originally thatched with straw, but was subsequently thatched with reeds from nearby marshes. The south side of the house is shown above, and the north façade on the page opposite. Electricity is supplied by a private plant next to the garage, and water comes from a spring to an underground tank from which it is pumped into the house.
Horace Farquharson

Architect

The name of the place, Little Salterns, perpetuates that of a field that leads down to the Beaulieu river, where in olden times salt was collected by the townspeople from pools of sea-water that had dried out in the sun. The principal entrance to the house is centrally located in the north side, shown above. At the far left is the service entrance. Part of the garage is visible just beyond the house.

Before the south front stretches the flagged terrace that is seen in the view at the right. Beyond this is a broad grass walk surrounded by herbaceous borders, and stretching down to the river in the distance are fields left in their natural state. Very little in the way of special plantings has been used about the house, the owner preferring the fine naturalistic setting that was already provided.
How to use the chart

Under list of “injuries noticed” find capital letter corresponding to observed injury or effect. Locate name of plant in “flower and vegetable” column. Opposite the name are capital letters (denoting injuries) followed by Arabic numerals (5) which refer to the “insect” columns, indicating which insects are probably causing the trouble. Opposite the names of insects are Roman numerals (IV) indicating the remedies suggested as explained in the column “suggested treatment.”

A part of the symptoms or suggested remedies may not always be applicable to certain insect infestations on particular plants. Insects marked with an asterisk (*) are general feeders and may be found on a wide range of plants. Many species of insects limit their feeding to closely related plants. With this in mind, remedies suggested in the Chart may be used in connection with unlisted plants and insects.

This chart, and the Tree and Shrub Chart in the March 1921 issue, were compiled by Andrew Wilson.

Injuries noticed

A. Leaves eaten irregularly or in holes or skeletonized.
A’. Young shoots and leafy tops and tender leaves or sprouts eaten.
A” Several leaves tied together or rolled singly and fastened with silk.
B. Leaves or stalks blisterecl or mined and discolored in spots.
C. Leaves crumpled or mottled and yellowed—finally dying up—sometimes rusty.
D. Leaves discolored, spotted, sometimes sticky.
E. Leaves show galls.
F. Stalks deformed, eaten, or decayed.
G. Aphids (plant lice) on stems or leaves.
H. Aphids on roots.
I. White woolly insects on stems and leaves.
J. Webs, often enclosing skeletonized leaves.
K. Oval or round—white, gray, brown or black scales—small, seldom up to 1/4 in diameter, on stems and under leaves.
L. Plants (or lawn) look sickly. Stunted, wilt and die—no good root system due to insects feeding on the roots.
M. Plants cut off—tops wilted.
N. Stalks bored—wilt and often break. Sometimes show swelling where borers are.
O. Plants stunted, pale. Young plants die.
P. Stems scarred and punctured.
Q. Anthills visible.
R. Ants abundant.
S. Pots ripen too early and crack open.

Common insects that are injurious to flower and vegetable plantings

List of insects

General Feeder: Small letters refer to causes of injury; capital letters refer to "Injuries noticed." Roman numerals refer to "Suggested Treatment."

*113-b Asiaric Garden Beetle. A XIII, XX
114-a Bean Leaf Roller. A VIII, XXV
115-b Beet Leaf Beetle. A XII, XX
116-b Cabbage Looper. A VIII, X, XX
117-a Cabbage Worms. Var. Spp. A...
118-b Celer Leaf Looper. A, VIII, XIII, XXII
119-a Chain Spotted Greena. A XIII
120-b Colorado Potato Beetle. A XIXIA
121-y Grasshoppers. A XXVIII
122-a Green Clover Worms. A XV
123-a Hedgeshog Caterpillars. A VIII, XIII
124-a Melon Caterpillar. A VIII, XIII, X, TX
125-b Mexican Bean Beetle. A XX, XXV
126-a Parsley Worms. A VIII, XIII
127-a Salt Marsh Caterpillar. A VIII, XIII
128-b Squash Liar Bird Lady. A, XII, XX
129-b Striped Garden Caterpillar. A VIII, XIII
130-a Tomato Worm. A VIII, XIII, X
131-a Yellow Bear Caterpillar. A, XIII, XX
132-a Zebra Caterpillar. A VIII, XIII
133-a Army Worms. Var. Spp. A
134-a Asparagus Beetle. A XIII, XX, XI
135-d Sclm Corn Maggot. A XXII
136-a Celery Leaf Yer. A VIII, XIII
137-a Onion banded Leaf Roller. A XVIII, XIII
138-b Blister Beetles. Var. Spp. A. A
139-b Imitated Snout Beetle. A XII, XX, XIV
140-a Rose Chafer. A. VIII, XIII, XX
141-a Garden Web Wurm. A.K. XI, XIII
142-a Sugar Beet Web Wurm. A.K. XI, XIII
143-b Leaf Bean Beetle. A. Q. XI, XX, XXVII
144-b Black Vine Weevil. A.Q. XIII, XXVII
145-b Cucumber Beetles. Var. Spp. a... known as corn root worm. A. Q
146-b Fuller's Rose Beetle. A.Q. XII, XXX
147-b Japanese Potato. A.Q.
149-h Asparagus Miner. B XI
150-h Burdock Leaf Miner. B XVIII, X
151-h Chrysanthemum Leaf Miner. B XVIII, XXX
152-a Colure Leaf Miner. B XVIII, XX
152-b Iris Borer. B XI, VIII
153-b Spinach Leaf Miner. B
154-b Carrot Rust Fly. C.Q.
155-j Cyclamen Mite. C XX, X, X
157-b Rose Leaf Hopper. C XXIX, XX
159-a White Fiza. Var. Spp. C XVII, XX
161-a Xanthium Gall Midge. F. XVIII
162-b Rut Root H. I.A. XI, XXI
163-a Root Aphids. Var. Spp. I.A.
164-a Sow Bug. Var. Spp. XVIII, XX
164-b Sow Bug. Var. Spp. XVIII, XX
165-a Sow Bug. Var. Spp. XXX
166-a Asiaric Beetle. Q XXVIII
167-a Cabbage Root Maggot. Q
168-a Carrot Beetle. Q I.A.
169-a Corn Boll Bug. Q I.A.
170-a Fiddle Midge. Q XVIII, XXX
171-a Onion Maggot. Q
172-a White Grub. Var. Spp. Q I., XXVII
173-a Wire Worms or Click Beetles. Var. Spp. Q I., XXIX
175-a Common Stalk Borer. X I.A.
176-a Columbine Stem Borer. X I.A. XXX
177-a Corn Ear Worm. X I.A. XIII
178-a European Corn Borer. X I.A.
179-a Lima Bean Borer. X I.A.
180-a Potato Tuber Worm. X I.A.
181-a Squash Vine Borer. X I.A.
182-a bulb Flies. Var. Spp. I.A. XXX
183-a bulb Mites. Var. Spp. XXX
184-a Corn Root Worm. X I.A.
185-a Rhubarb Cum. X I.A. VIII, XX
186-a Ants. Var. Spp. YV
187-a Pea Moth. Z XIII

Causes of injury

L. Plant lice—sucking
O. Boring caterpillars—sucking
P. Scale insects—sucking
Q. Boring beetles or their grubs—sucking
R. Root chewing or sucking insects
S. Tull mining maggots—sucking
T. Bulb mining mites—sucking
U. Bud sucking mites
V. Stem chewing caterpillars
W. Gall making flies
X. Other leaf feeding insects—sucking

Suggested treatment

Cultural Measures

1A. Clean tillage. Destroy weeds, especially burdock, ragweed and pig weel and particularly in the fall. Promptly remove and learn all crop remains. Immediately remove and burn all infested leaves and buds and badly infested plants.
1B. Deep spring plowing and cultivation.
1C. Early spring cultivation.
1D. Deep soil cultivation in late August.
1E. Crop rotation.
1F. Do not plant in recent soil land.
1G. Grow early sheets as traps and 0pray with lead arsenate.
1H. Collect crops as frequently as possible.

Mechanical Methods

1E. Use trap lines or veils.
1F. Towner paper cards around stem butts.
1G. Use paper collars around stems 2" to 3" into ground and 3" to 4" above.
1H. Screen choice plants with wire or cloth 4 ft. (or more) high. Top may be open.
1I. Conical wire screens over young plants.
1J. Hand pick insects or infested leaves and burn them. Wear gloves when picking blister beetles.

Chemical methods

Sprays, dusts, etc. Consult publishers or manufacturers for dillutions and formulas.

XII. Leaf arsenate spray as soon as larvae, insects or injuries are noticed.
XIIA. Leaf arsenate spray as soon as crop is a few inches high.
XIII. Nicotine contact spray with an efficient "spreader" and good "wetting" power.
XIV. Nicotine contact spray as soon as insects are seen or injury noted. For leaf miners keep leaves covered with the spray during emergence period.
XV. Wash off stout leaved plants with double strength nicotine contact spray, rinsing with clear water in two hours. Repeat applications may be necessary.
XIX. Nicotine contact spray as soon as egg hatch and insects move.
XX. Pyrethrum contact spray with an efficient "spreader" and good wetting power. As soon as larvae, insects or d 0juries are noticed.
XXI. Dust with fine sulphur or spray with potassium sulphide and soap combination.
XXV. Dust under surface of leaves with calcium or magnesium arsenate and hydrated lime as soon as growth has started.
XXVI. Dust with calcium arsenate and lead phosphate.
XXVII. Treat soil or lawn with lead arsenate, or other grub-killing compound.
XXVIII. Scatter poison balls around plants.
XXIX. Fumigate soil with Carbon Bisulphide.
XXX. Treat soil with corrosive sublimate.
XXXI. Carbonic acid emulsion on soil.
XXXII. Spray with Bordeaux Oil Emulsion.
XXXIII. Apply Tobacco Dust liberally between the rows.
XXXIV. Inject a few drops of Carbon Bisulphide or strong Pyrethrum into hole where borers enter.
XXXV. Immerse bulbs in strong Pyrethrum solution for mites and for three hours in warm water (110° F.) for flies.
SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

1. Clear out the garden bed and prepare it for planting. It's a good time to remove weeds and plant new seeds. You can start growing vegetables like carrots, radishes, and onions, which are easy to grow and provide a fresh supply of veggies.

2. Prune the fruit trees and bushes that need it. Pruning helps maintain their shape, encourages new growth, and prevents the spread of disease. Focus on removing dead or damaged branches.

3. Check and adjust the watering schedule. As the weather warms up, plants may need more water to stay healthy. Be sure to monitor the soil moisture and adjust accordingly.

4. A top dressing of compost or well-rotted manure can improve the soil structure and maintain the pH balance. This will help the plants absorb nutrients better.

5. When planting vegetables, it's important to space them correctly to allow for proper air circulation and sunlight. Make sure there's enough room for each plant to grow without overcrowding.

6. Keep an eye on the weather forecast and adjust the watering schedule accordingly. Wet weather may mean you need to water less, while dry conditions may require more frequent watering.

7. It's a good practice to fertilize the garden in the spring. Use a balanced fertilizer to provide essential nutrients for plant growth. Apply it according to the recommended rate and method.

8. If you've started planting your garden, it's a good time to check on the progress of seedlings. Check for any signs of disease or pests and take action if necessary.

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As you can see, June is a busy month in the garden. It's a great time to grow a variety of vegetables and fruits, and with proper care, you can enjoy fresh produce all season long.
It's not "vegetables" to them
... it's just good soup!

And without realizing it,
they are eating 15 nourishing, health-giving vegetables!

"My, but I do wish that the children would eat their vegetables. It's enough to drive me distracted, the trouble I have every day to coax them into eating vegetables."

Practically every mother has this same story to tell unless she gives the youngsters Campbell's Vegetable Soup. If your children are sulky and balky about eating these foods which they need so much for their proper growth and health, just place a bowlful of Campbell's Vegetable Soup in front of them. Watch it disappear!

And while the children are enjoying the delicious flavor of this soup, they are eating 15 vegetables!

Soup is such an ideal way to eat vegetables because it retains their health-giving mineral salts in an exceptionally rich abundance.

Vegetables served in other ways than in soup are apt to lose a large amount of the mineral salts which the cooking water absorbs. In the Campbell's kitchens, the vegetables are cooked in their own essences and juices; all of this body-building goodness is in the soup, enriching it and making it especially wholesome for growing children.

So give your children the real, sound benefits of Campbell's Vegetable Soup. At your grocer's.

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS
to pick such a lock with a skeleton key. It thereby affords maximum security. Of even more benefit to the home owner is the everyday convenience of the master key. Every small home has two or three outside doors which the owners will wish to use indiscriminately for entrance by means of a key. With this type of lock it is possible for one master key to open all of these exterior doors, while other people, such as a maid or gardener, may carry a key which will operate only the one door they should use.

Door knobs are available in many materials and finishes. Those most generally in use are of porcelain, glass, steel, brass, and bronze. Porcelain is used in service portions of the house, glass in any part, particularly the bedrooms, and the metal at the option of the owner in those parts where they best fit in with the architecture of the interior. Brass plated steel knobs may be finished in dull black, correct for the early Colonial house, or polished. These iron finishes are much in vogue today with textured walls. In the cheapest work, steel knobs may be plated over with brass or bronze. This is seldom advisable, because wear on knobs in frequent use is considerable, and the plating will soon be worn off.

PERIOD DESIGNS

Period designs in hardware are most evident on the entrance door, where the average home owner spends the larger part of his hardware allowance. With the cylinder lock a handle with thumb latch is customary, or an attractively designed knob with decorated escutcheon plate may be selected. In many styles of architecture, strap hinges in a finish to match the other interior hardware are applied to the face of the door as an additional embellishment. In the early days when heavy doors were intended to serve as real barricades, strap hinges were very substantial, but today the presence of the strap does not necessarily imply a strap hinge. In most cases the strap will be found screwed to the door entirely independent of the hinges, which will prove to be bulk. As a final embellishment the knob, which surely is no longer of utilitarian service in those days of bells operated without the slightest hazard of failure from the electric circuit.

Lever handles replace knobs on one side of doors in certain instances. This is customary with French doors where the stiles are narrow, bringing the latch near the edge of the door. The presence of the lever handle on the push side gives the knuckles of a person, passing through, from the danger of being scratched, a genuine hazard, and most annoying to the unwary.

Do not limit your thought to doors when selecting hardware—there are windows throughout the house, and if they are to operate easily they must be properly equipped. If your windows are metal casements, the hardware will come as part of them, but if double-hung sash or wood casements are your selection, then proper hardware should be given consideration. All double-hung sash are fitted with a latch at the central meeting rail, by means of which the window may be fastened. Not so many are equipped with latches set in the bottom rail, but these are desirable for raising the window, saving handling of un glazed wood sash. Because of the exposed location there these should be of solid brass where the budget will possibly allow it. Wood casements offer still other problems, which have been solved by hardware manufacturers. Most casement windows open out. These, like doors, are hung on hinges and are equipped with a latch. Such sash must be screened on the inside. A screen completely filling the opening will give the best service, but it is not easy to open or shut the window if one has to open the screen first. Therefore the satisfactory solution may be the operator fastened to the sill and bottom rail of the window which operates the sash under the screen.

Cupboards will require hinges and latches. These should be selected for their appropriateness to the general interior architecture of the house. Doors on small cupboards should be fitted with unobtrusive handles, finished to match the hardware of the room.

It must be because the hardware is one of the last things which the home owner is called upon to select that so many inexperienced home builders try to save a few pennies on this item. Coming to his attention at a belated time when the harried home owner is beginning to realize that he is introducing too many items into his house for the limited size of his budget, if ill advised he will order plated knobs instead of the solid ones originally specified, cheap locks rather than the durable ones of positive action recommended by his architect.

POOR ECONOMY

It takes but a very few years for such attempts at economy to be proven unwise. Latch bolts stick and doors will not stay closed. Door knobs receive a great deal of wear during the daily opening and closing of the door. Under constant handling, and the closing after children's sticky fingers, plating quickly wears away, exposing rust underneath.

The amount of money involved in the hardware purchase is very small in comparison with the entire investment in your home. The hardware is likewise placed where it will always remain conspicuous whether its appearance is a credit to the house or otherwise. Consensus of opinion seems to establish an amount of about one percent of the total construction cost as the proper minimum allowance to secure hardware which will give satisfactory and long-lived service.
I GUESS you’d call this a testimonial all right, but nobody paid me a thousand dollars for it like they do those society women. I’ll be lucky if I get an extra bone. After all it’s only a story about my love for the boss, and I don’t suppose it’s worth much.

"I was just a puppy in a kennel when the boss came and took me away. It was pretty hard leaving my mother, but when I saw the boss’ plain, kind face and felt his big gentle hands, I knew that he and I were going to get along.

"Well, life was simply wonderful. All day long there were cats to chase. Any number of them. I don’t think anything’s more fun than putting the fear of death into a fat, complacent cat. They say, of course, that it can be overdone, but I doubt it.

"Every night when the boss would come home we’d romp down to the sea and he’d talk to me. Once or twice he let me take a snap at that nasty Chow across the street. A swell guy. And on week-ends we’d go out in his boat with some of his cronies. At night they’d stay the cabins and tell about the places they’d been, places they’d like to be, and yacht’s they’d sailed, and how some day they’d buy a big schooner and go off to the South Sea Islands and grow old in a big leaf.

"And at first I didn’t have the slightest inkling myself, but later I knew what the trouble was. Or at least I thought I did. After all, a dog’s keenest sense is that of smell, and there could be no doubt that the boss’ breath wasn’t beyond reproach.

"I am only a dog but I know that a man can’t get away with a thing like that. The ads say that even a man’s best friend won’t tell him, but believe me the only reason I didn’t tell him was because I couldn’t. I tried hard enough. But whimpers and barks don’t convey much.

"It wasn’t long after that that she broke the engagement—and his heart, too, I guess. He never went anywhere—not even to his boat. Just moped.

"Then one night he got wise. I like to think I helped him see himself as others—including Miss Carstairs—saw him. It happened this way:

"There was a magazine lying open on the floor where it had fallen from the rack. Face up was one of those Listerine ads. Well, sir, I just went up and put my paw on it and barked till I was hoarse.

"For the love of Christmas, keep quiet," he explained, "and get off that magazine.

"Then he picked it up!

"Something made him read it. He read it all the way through.

"He must have taken the hint because he and Miss Carstairs have patched it up. The wedding’s next month. And now, if you’ll excuse me, there’s a little cut trouble outside I’ll have to attend to."

Halitosis (unpleasant breath) is the unforgivable fault in social and business life. Everyday conditions capable of causing it may arise in even normal months.

The one way to put yourself on the safe, polite, and acceptable side is to rinse the mouth with full strength Listerine. Every morning. Every night. And between times before meeting others. Listerine strikes at the cause of odors (fermentation and infection of the mouth, nose and throat) and destroys the odors themselves.

Lambert Pharmacal Company, St. Louis, Mo., U. S. A.
Among the new building gadgets

CONTINUED FROM PAGE 66

This product puts framing lumber in the class of precision materials. Its use will go to prevent the annoyance of sticking doors and windows, uneven floors, cracks and other faults often due to framing. For any of the manufacturers calling for dimension stock this calibrated guide line lumber is suitable and it will probably lower the cost as well as give assurance of quality, eliminating the hazard of unseasoned stock of questionable origin.

VENTILATING LOUVRES. Attic ventilation, necessary at all seasons, and particularly in summer, may be accomplished in old or new houses by means of a galvanized rust-proofed steel, copper screened, which is opened or closed by means of pull chains. These chains may be operated either from the attic floor or a lower floor. Operation can be controlled either electrically or by hand.

This louvre, when open, permits circulation of air through 60 to 80 per cent of the total area it occupies; it admits light, but excludes insects, birds and the elements. Nearly 14 inches wide, it is made in three lengths, 12, 17 and 23 inches. The unit may also be used as a ventilator for kitchen, garage, piece of closet, cold cellar and as fresh air intake for a warm air furnace.

A panel louvre, made by the firm that manufactures the galvanized steel vent, allows each half of a door, provides ventilation and privacy, excluding light and giving protection against burglars. It is well suited to bedrooms and sleeping porch doors. The device locks itself; it cannot be opened or closed from the outside. Operating triggers are so arranged that the room occupant may open the upper or the lower portions independently.

There is another panel in this family of louvres specially designed for heating systems. It is placed in walls and enclosures for radiators. When closed, the device presents, from the room side, the appearance of the old-fashioned blind. The operating trigger is three inches in a small solid brass ball.

THEN WALL CONDUIT. Threadless electric metallic tubing, a new rigid thin wall conduit, is designed to carry wiring, lighting, telephone or special circuits, throughout a house. Easy to cut and bend to form any standard fitting and galvanized to resist corrosion, one length of tubing is connected to another, or to an outlet box, by an adapter that does away entirely with threading.

This conduit protects wiring systems from injury during construction and, with the growing number of electrical applications found in homes and the need for installing one wiring system from another, it assures more satisfactory results later when several circuits may be in use at the same time.

MOULED RUBBER PLUMBING. For kitchen, bath, sunroom, breakfast nook and vestibule a rubber floor in board design is offered. This interesting product, manufactured in various color designs, is made in one-quarter and in three-eighths inch thickness, six, eight, nine and 12 inches in width, and the strips are ten feet long, making 25 squares of six-inch size or ten of 12-inch blocks.

It is said to be durable, sanitary, rust-proof, insect-proof, fire-proof, dustless, non-slippping, and easy to clean. Sides and ends are tongued and grooved, ensuring even joints and making installation possible on either wood or concrete base at no extra cost for surfacing. A separating joint compensates for any contraction or expansion. One board of 12 or 25 squares can be laid with about the same labor that is required for a single 12 by 12 inch block.

STREAMLINE CABINETS. Lacquered in various colors and shades, kitchen cabinets and cases of welded steel, sanitary and rust-proof, are now offered in streamlined design with narrow silts and rails.

Counters are steel covered, lined, and polished maple or mahogany. Units are built for assembly in any space and in almost any desired combination. Semi-concealed hinges add to the modern and smart appearance of these cabinets.

All exposed edges of these equipments are rounded. Each drawer is mounted on channel supports and fitted with stops that are readily released. Locks are provided for doors and drawers if desired. Many floor plans for kitchen and pantry layouts, modern and suited to an individual kitchen, are offered by the maker.

BROKEN SHOWER CURTAINS. Water repellent and mildew-proof, yet not made of rubber or of a rubberized fabric, a new line of shower curtains is offered in a material that has all the fine qualities of a soft silk with greater durability and utility. These curtains are bonded for a two-year period.

Washed with neutral soap and ironed, after rinsing, while wet, they are guaranteed not to crack or harden; they drape well and ironing improves the luster. They are offered in a variety of color fast designs. No paraffin or aluminum acetate are used in the chemical treatment by which the material is made water repellent and mildew-proof.

AUTOMATIC CELLAR DRAINER. Possibility of flooded cellars due to spring freshets or large quantities of sewage water are removed by a compact electric sump pump that is automatically operated by a drainage valve. As water rises in the sump (this may be created by sinking a pipe 15- to 24-inch sewer coaks two feet long), it lifts a float and starts the ejector. This pump rapidly expels all water that is present in the area up to the water level is sufficiently reduced. All working parts are above water and made of rust-proof brass and bronze. A foot valve in the suction pipe when drain stops working, so the pump is always primed. Pump outlet is piped to sewer or surface outlet by shortest route. Connection between electric line and motor switch is permanent.

CONTINUED ON PAGE 100

Wm. H. Plummer & Co., Ltd. IMPORTERS OF Modern and Antique China and Glass 7 & 9 East 35th Street, New York Near 5th Avenue
Complexions that keep the first fair bloom of youth

GIVE YOUR SKIN THE SAME LOVELINESS THAT HAS MADE ENGLISH BEAUTY FAMOUS

Perhaps there is no lovelier thing in all this world than the English girl at the age when she makes her curtsey to Their Majesties. There is an eagerness about her, a vibrancy and a freshness that no later time will ever quite recapture.

But her complexion, pink and white as porcelain, delicate and fine, is proof against the unkind years. Like eight generations of beautiful women before her, she will protect it with the finest toilet preparations she can buy. They will be Yardley’s, from that London perfume house famous since 1770 for its English Lavender, and all of them are now available to you.

Yardley’s English Lavender Soap, known as the Luxury Soap of the world, will guard the clear beauty of the most sensitive skin. It is so cooling and refreshing, so fragrant that it may be used as often during the day as you like.

Yardley’s English Complexion Cream is the only cream you will need to keep your skin as soft and lovely as a child’s. It is cleansing agent, skin food and powder foundation, all in one. Use it after your soap and water cleansing to penetrate the pores and free them of all disfiguring impurities. Use it at night as a nourishing cream to rebuild the relaxed tissues; and in the morning as a base for Yardley’s Face Powder . . . a filmy powder, light as chiffon.

Here in these three Yardley preparations you have the entire secret of English beauty. And if you would like to know about other Lavender toilettries, write for our free booklet, “Complexions with an English Accent.” Yardley & Co., Ltd., 452 Fifth Avenue, New York City; in London, at 33 Old Bond Street; also Toronto and Paris.

YARDLEY’S ENGLISH LAVENDER

Youth, all eagerness and vibrancy, should have a special perfume of its own . . . not the heavy bouquet or the exotic oriental flower. These would be as out of place for the debutante as the rope of pearls her mother might wear. But there is a fragrance that seems created just to express the fresh, sweet charm of youth. Yardley’s English Lavender, delicate, winsome, lovable, has never had a rival in the English girl’s affections. In its wistful fragrance is caught something of that eternal, questing spirit which is recognized the world around as the attribute, the inalienable right, of youth. Yardley’s English Lavender Perfume may be had in bottles of various sizes, ranging in price from $15 to $1.
Concerning week-end guests

(continued from page 37)

by reward, will snap unexpectedly. The
endurance test of good behavior is
limited, no matter what the motive
power. I have been informed that I
went sturdily to this Mother. "How
long will your visit last?" I con­
fessed the bargain. Frankness is a
virtue, and virtue hath its own reward.
I got my reward for this mother let
me have the cart immediately; but I
feel, after long terms of years, that she
punished me by extending the visit! I
Imagine the confessions that would
underlie such a policy, were it applied
to week-end guests. "Here," you could
say, "is a fine; I gave myself after
Aunt Polly left—a tortuous visit of
interminable talks, of safe, speedless
rides in the car, of useless shopping
journeys to the village." "There's an­
etching I gave myself, when the rector
departed, and I made it a cathedral as
an appropriate reminder!" On the
other hand, there are some guests who
should in like manner be rewarded.
Your summer neighbors may boast too
often of their process; they need to be
humbled. For the spirit of humbleness
is the real spirit of the countryside.
I know of a week-end guest who was
presented with a fine tennis racket be­
cause he came, and wiped up the
tennis-court with one of the unbroken
mortals. "You have done the village a
public service," his host said at the
station, as the train hove into sight.
"We thank you!"

TENDER TYRANNY

On another occasion, my host
moored me from the city. He made
me aware of the idiosyncrasies and
self-constituted rights of a guest at his
house in the country. "He's dear, but
peevish," was the explanation. "No
one watches the Rose-garden more
zealously than he. The buds and blos­
soms seem to be known to him in­
dividually. He counts them, I believe.
No one dare pick them without his
permission, not even I. And another
thing," my host added, "he likes to
have his jokes appreciated. We all
laugh at them, whether there's a point
to them or not." I found this quaint
man among his beloved flowers.
The breeze brought the scent of a
mingled aroma, the income of many
varieties. Nearby, a peacock preened
his gorgeous feathers and uttered his
raucous call; in the near distance, two
swans sailed with the case of an
ocean gaudy-should equipped with Diesel
engines. The vista was tremendous with
the imminence of growing things. The
old gentleman bore a silver pitcher in
his hand; he was serving afternoon re­
freshments to his roses. He parted
over a full blown flower dropping its
drops, and he picked up the shales of
pink as a housewife would pick up the
pieces of a much coveted bijou fallen
from the mantel. Pathos and tender­
ness blotted out the tyranny of this
guest.

A tyranny is something to be
guarded against on both sides. It may
be an unconscious tyranny due to bad
habits. How many week-ends have I
had to sit through interminable talks at
table during the mealtime. This is
something a guest should take into
consideration, for even while life in
the country should be made easy and

The Buttercup
Spode’s charming, hundred­
year old pattern, "Butter­
cup," is a connecting link
between the Georgian and
Victorian Eras. It features a
beautiful flared shape, with
daintily embossed wicker
bands, and delight­
fully gay, natural colorings.

Spode

THAT superb tableware, Spode, is
no recent development in the
Art of Good Living. 5 Those
bored to an appreciation of the finer things
of life have used Spode on their tables for
more than 150 years. 5 Spode has been the
favorite of Royalty and the choice of English
and Continental aristocracy since the days of
George III. 5 And today the name Spode on
your China, be it a priceless antique or a
comparatively inexpensive modern service,
is a hallmark of distinction as valid as the
Sterling mark on silver and as significant
as the signature of a famous artist. 5 Your
Spode service may be one, ten, or one hun­
dred years old but any pattern—any piece—
may be replaced now or at any time in
the future. 5 The store privileged to sell Spode
is a store worth knowing! May we send you
the name of the dealer nearest you? Copeland
& Thompson, Inc., 206 Fifth Ave., New York.

(Continued on page 112)
Safe, Comfortable, Dependable

...the favorite fine car of modern women

The wide preference among women for the new Buick Eight leads to a natural question: "Why do more than half of all women who buy eights priced between $1000 and $2000 choose Buick?"

Safety, doubtless, receives early consideration. Thinking less of themselves, perhaps, than of their children, many women favor Buick because of the reliability of the Buick Valve-in-Head engine, the sturdiness of Buick's bodies by Fisher, the effectiveness of Buick's four-wheel brakes and the extra safety afforded by Buick's silent-shift Syncro-Mesh transmission.

Comfort is another deciding factor—especially the luxurious comfort which Buick offers in Fisher bodies insulated like a fine home against heat, cold and noise.

And, of course, most women realize how completely they can depend upon the all-round performance of the new Buick Eight. Thousands of women feel perfectly safe in making long trips alone in their Buicks, for Buick reliability is almost a tradition in American homes today.

These qualities, we believe, have made the new Buick Eight the favorite fine car of modern women.

Owing to their popularity, the present models of 1931 Buick Straight Eights will be continued throughout the coming summer and fall.

The new Buick Straight Eights, in four series and four price ranges, are offered in 27 luxurious models, from $1025 to $2925, f. o. b. Flint, Michigan. Consider the delivered price as well as the list price when comparing motor car values.

A GENERAL MOTORS VALUE

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM
Home builder, home modernizer, architect, interior decorator—all have welcomed the Neo-Classic form, newly created for "Standard" Plumbing Fixtures by a designer of preeminent authority. Like all of this designer's work, the Neo-Classic form is characterized by that artistic restraint which ensures permanent worth. Its individuality is grounded in the tradition of simplicity, a simplicity which is at once classic and modern. Here is a new decorative note in plumbing fixtures, which, because it is not over-emphasized, is a true part of the functional form and contributes appreciably to its beauty. You may have the Neo-Classic ensemble—bath, lavatory and closet—in white, black or any of eight colors of exquisite purity. The Neo-Classic fittings are finished in non-tarnishing Chromard. The Neo-Classic bath models are available in regular and Acid-Resisting Enamel; the lavatory and closet in vitreous china. A copy of the book "Standard" Plumbing Fixtures for the Home will be mailed on request, but only a visit to a "Standard" showroom can reveal the true beauty of the Neo-Classic designs.

Standard Sanitary Mfg. Co. PITTSBURGH
Division of AMERICAN RADIATOR & STANDARD SANITARY CORPORATION
We are often asked why Auburn, the originator of designs, never advertises the exterior beauty of its cars. Because, we believe that basically an automobile is a machine for transportation; also that it is a very important investment. Structural strength, efficiency and endurance, and not outer appearance, are the fundamentals that determine value. The surface may attract, but it is the inner quality that holds the allegiance of Auburn's owners.
Perin Creations
OF DECORATED WROUGHT IRON

Furniture dealers and decorators throughout the country are now prepared to fill your orders for the new decorated iron furniture—conceived by BRADFORD PERIN, Pasadena artist, and wrought by hand in the Perin forge.

The remarkable vogue of these pieces is based upon the Perin forge, in Pasadena artist, and wrought by hand. Furniture dealers and decorators throughout the country are now prepared to fill your orders for the new decorated iron furniture—conceived by BRADFORD PERIN, Pasadena artist, and wrought by hand in the Perin forge.

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The remarkable vogue of these pieces is based upon the Perin forge, in Pasadena artist, and wrought by hand. Furniture dealers and decorators throughout the country are now prepared to fill your orders for the new decorated iron furniture—conceived by BRADFORD PERIN, Pasadena artist, and wrought by hand in the Perin forge.
The greatest achievement in the history of sterling silver • • •

"PALLADIAN"

(GIVES INTERNATIONAL STERLING LASTING PROTECTION AGAINST TARNISH

"Palladian". Here, in one word, is news that will free thousands of women from the old, old task of silver-polishing! For Palladian is a remarkable new process which assures lasting protection against silver tarnish.

By the Palladian process, International Sterling is given a protective finish of a platinum metal—more precious than gold—a metal that will not tarnish! With ordinary care, Palladian will keep International Sterling lovely through the years—its luster unmarred by tarnish.

Palladian is the latest and greatest achievement of the International Silver Company—largest manufacturers of silverware in the world and creators of the only new idea in silverware design in centuries, the new Viande knife and fork. The Palladian finish may be seen at your jeweler's, and may be had in the five lovely International Sterling patterns shown here—Minuet, Wedgwood, Fontaine, Orchid, and Pine Tree—and in all International Sterling hollowware and toileware. Consult your jeweler to-day.

Think of having sterling silver holloware free from tarnish! This graceful Minuet coffee service, Minuet bonbon dish, and the cigarette box are available in the new Palladian finish which does away with rubbing and polishing. Only the occasional washing that you give glass or china, is required.

IMPORTANT!—Due to the low price of silver bullion, reduced prices have been placed, for the time being, on International Sterling flatware—in the five lovely patterns shown here. A slight additional charge is made for the Palladian finish, as the process is a costly one. Your jeweler can give you detailed information.

Send for the new Palladian booklet—FREE!

Fine Arts Division, International Silver Company, Wallingford, Conn.  II & O. 6-31

[Check the offer you prefer]

□ Please send me your free booklet which describes the Palladian finish in full.

□ Please send me your free booklet, as above, and Lady Mendl's [Elise de Wolff] helpful book—"Correct Table Silver—Its Choice and Use", for which I enclose 25c.

Name:

Street:

City: State: (Print name and address plainly)
Flexible rubber ice trays are now supplied by all leading automakers—the DuFlex for General Electric—and the Flexatray for Westinghouse, Kelvinator, Leonard, Electrolux, Servel, Copeland, Universal and others. See your refrigerator dealer or write us direct.

THE INLAND MANUFACTURING COMPANY
Department M, DAYTON, OHIO

BELIEVE IT OR NOT ———— By Ripley

EXPLANATION OF RIPLEY'S CARTOON BELOW

ICE TRAYS GO MODERN

Removing ice cubes is no longer a fussy, messy job. A slight pressure “pops” them out of the new flexible rubber freezing trays—one, two, or a trayful,—instantly from tray to glass.

AS CONVENIENT AS A SELF STARTER

Finger tip pressure ejects the cubes—no longer is it necessary to melt cubes into the sink—no need to pound them out and ruin trays and temper.

THEY'RE ECONOMICAL, TOO

Take out only what you need... save the rest. The cubes are not partially melted... they are colder, larger, dry, clean and sharp-edged. You actually use fewer cubes.

NOW USED BY ALL LEADING MANUFACTURERS

Flexible rubber ice trays are now supplied by all leading automatic refrigerator makers—and these trays are enthusiastically endorsed by household economists.

MAKE YOUR REFRIGERATOR MODERN

An inexpensive flexible rubber ice tray is made to fit every automatic refrigerator—the Quickube Tray for Frigidaire—the DuFlex for General Electric—and the Flexatray for Westinghouse, Kelvinator, Leonard, Electrolux, Servel, Copeland, Universal and others. See your refrigerator dealer or write us direct.

FLEXO TRAY
ICE CUBES THE MODERN WAY

Ornamental garden lead-work
(continued from page 64)

was rich in architectural work, hammer, indented, and gilded. In the Mewsecian period in France its use was lavish, and in Xaxon England it was foremost, as England then furnished most of the lead for European bronze and other uses.

England's most characteristic use of lead since the Middle Ages has been for ornamental pipe-heads, which are outstanding for variety and excellence, a constant challenge to modern architects. Not a little gilded lead-work graced the palaces of Henry VIII which, with characteristic English modesty, he called “Nanuchi” and doubtless this lead was further enriched by typical Renaissance scrolly designs, a fashion then recently brought to England by Italian artists.

LEAD'S ART

Lead was silvered with tin in England, as well as gilded, and it was also painted and pierced in various patterns. But the art of the plumber—the work in lead, or lead, was really an art and not a mechanic's job as it is today; for well into the 19th Century the making of lead statues was still a profitable portion of the plumber's work. These statues had many destinations: the finial for a roof, variously posted on a church spire, topping the posts of entrance gates, placed boldly on an inimitable English lawn, completing a charming garden vista, commanding a fountain in a public place, or set on a pedestal as a patriotic tribute to some great name. Perhaps the most appealing architectural uses of lead to our American taste are the fun-lights, the斯特 balusters, and various panel decorations in the Adam style, where the delicacy of the cast lead well interprets the classic design in low relief, or the detached swags, the ovolo urns, lattices, and other motifs which are so well worked out in this gilded metal.

Though England was early famous for her art in this medium, France led the world in the days of Louis XIV, and the splendor of gilded lead only widened the sway of the gilded metals for which the more costly work in ormolu and bronze does not vie for the eye. Records are kept of the exact amount paid for the lead which went to the making of the fun-lights and the various panel decorations on these figures in the Labyrinth at Versailles; the statues, consoles, and figures for the cabinet of time, etc. Tuby, the sculptor, in 1678 received 1,900 livres for some lead bas-reliefs, and in 1676 Hutinet and La Perdrix received 14,800 livres for the ornaments at Versailles. Yet this same Louis XIV handed over 22,000,000 pounds of artistic lead-work, stripping down his own city of Paris, to fill his melting pot for war. America did her full share of this kind of destruction, not always with the patriotic fervor with which the equine statues of King George III was hacked down from its pedestal on Bowling Green in New York and taken in great chunks up to Litchfield, Connecticut, to be fashioned into bullets for fire at the King's soldiers. In the 19th Century, with less violent action but with equal fervor, were innumerable old English lead statues brought into America, free of duty as works of art, and melted into very effective leaden bullets in our own melting pot of war.

French work was usually cast where the ornament appeared in relief, but otherwise it was typically hammered for all rereased ornament, as the reposed work, especially in foliage, was finer than the casting. The Gothic statues were worked in reposed from sheet metal beaten over a carved wooden core, which made a much lighter figure than in the later cast metal. Of the French artists, Francois Girardon (1629-1715) made the immense Fountain of the Pyramid, in the basin of which are three man-sized sportive tritons. Mansart designed the Triton fountain known as Le Buit, with lead sculpture by Van Clève and others. In Le Nôtre's plan for the park at Versailles there was ample use of lead in the fountains, statues, and mythological groups.

The group of Apollo and his chariot at the foot of the triumphal arch was clearly designed to be made of lead. Germany, as early as the 15th and 16th Centuries, had achieved much creditable work in lead, as witness the great clock in Nuremberg with its figure of a town herald, and the many town fountains of later date.

LONDON LEAD-WORKS

In England, William III, facetiously known as the "King of Lead Statues," from his frequent portraiture in lead, bought John Van Nost from Holland to set up his lead-works in Piccadilly where they long flourished. Dickinson, too, was working in Piccadilly, and by the mid-18th Century both Manning and Carpenter had lead-works in London, so that great quantities of statues and garden ornaments were produced. An old English garden even today may boast a score or more of these 18th Century works of art in lead.

Peter the Great of Russia had groups of animals taken from Borghèse's Fables in the Labyrinth of his formal garden. A catalog of works in lead would be only less formidable than one of works in bronze, for casts of most of the classic figures known to the 18th Century were re-cast in this metal. A résumé of well-known subjects is only surpassed by a list of the articles which have been made of them all through the years, since the Middle Ages.
...a Sport... a Hobby... an Art!

-making your own Movies with this $75 Ciné-Kodak

UNTIL you aim a Ciné-Kodak and press the lever, you have no idea how exciting it is to make your own movies.

Whatever you see before you in the finder is caught by the film... clear and lifelike.

Baby's endearing tricks, the winsome play of expression on a loved one's face, tingling moments in a thrilling game—Ciné-Kodak gets them all... keeps them for you... in action.

And with Ciné-Kodak, it is so easy. Into this compact little camera Eastman has concentrated all the essentials of movie-making. Ciné-Kodak, Model M, is the simplest camera made and the lightest that loads with a full 100 feet of 16 mm. film. No focusing. Always ready for the emergency shot.

Developing, done by Eastman experts, is included in the price of the film.

Look into this fascinating sport... hobby... art. Let your dealer show you the $75 Ciné-Kodak (Model M) and the kind of movies it makes. Kodaloscope projectors as low as $60. Easy terms, if you wish.

MAIL COUPON FOR FREE HOME MOVIE BOOKLET

Please send me FREE the illustrated booklet telling me how I can easily make my own movies.

Name
Street
City
State

Ciné-Kodak... Simplest of Home Movie Cameras
What new beauty is brought by "Kane Quality" VENETIAN BLINDS!

and more important still, a comfort control of light and air that nothing else provides . . .

WARM weather is here. You want all the cooling breezes to enter your rooms, but not the glaring sunshine. How to admit the one and bar the other is a problem in home comfort that only Venetian Blinds can solve. The tilting slats, that you easily adjust to any angle, bid all vaunting breezes to come in, while changing all sharp sun rays into soft, diffused, restful light. And they let you see out without being seen.

But that is not all. "Kane Quality" Venetian Blinds are available in any color. What an opportunity they afford for distinctive, colorful window treatment, in harmony with the rest of the room. Such windows become a beauty spot in the home, a finishing touch of charm that cannot well be spared.

The coupon below will bring you promptly full information, with lovely pictures in color, about "Kane Quality" Venetian Blinds, without obligation.

KANE MANUFACTURING COMPANY
Kane, Pennsylvania

Manufacturers of Rustless Metal Screens and Rustless Metal Roll Screens

KANE MANUFACTURING CO.,
Dept. G6, Kane, Pa.

Please send me your folder on: ___________Rustless Roll Screens; ___________Venetian Blinds; ___________Metal Frame Screens; ___________Wood Frame Screens.

Name

Address

---

A house that grows with the years

(continued from page 50)

in the bays, being French doors, open on the terrace so that this rear area becomes a summer living room that can be furnished with colorful wicker and iron garden furniture.

Since we are now concerned only with the structure of the house and the general layout of the grounds, no mention is made of the interior decorations and furnishings. These will follow in the next number. We can now turn to the problem of costs.

In order to get a nation-wide view on this house, the plans and specifications have been submitted to architects and contractors in New York, Boston, Atlanta, New Orleans, Cleveland, Chicago, Kansas City and Los Angeles for approximate construction figures. The estimates are based on several kinds of construction—common brick veneer whitewashed, stone whitewashed, stucco over hollow tile, stucco over expanded metal and shiplap. The cubic contents of the original structure is 23,315 cubic feet and the two additional wings 15,685 cubic feet more. Listed below are the figures furnished from representative sections of the country. In every case the cost is given for both the first and second versions of the house.

NEW YORK REGION

LiGHEI FRENCH, JR., Arch.

<table>
<thead>
<tr>
<th>Original House</th>
<th>Completed House</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brick veneer</td>
<td>$12,157.50</td>
</tr>
<tr>
<td>Brick, solid</td>
<td>13,573.25</td>
</tr>
<tr>
<td>Stone</td>
<td>13,573.25</td>
</tr>
<tr>
<td>Stucco</td>
<td>11,621.20</td>
</tr>
<tr>
<td>Shiplap</td>
<td>11,384.90</td>
</tr>
</tbody>
</table>

BOSTON REGION

HUTCHINSON & FRENCH, Archs.; CHESTER S. PAYDEN, Builder

<table>
<thead>
<tr>
<th>Original House (including faces &amp; rough grading)</th>
<th>Completed House</th>
</tr>
</thead>
<tbody>
<tr>
<td>Solid brick, whitewashed</td>
<td>$12,500.00</td>
</tr>
<tr>
<td>Rubble stone, whitewashed</td>
<td>17,800.00</td>
</tr>
<tr>
<td>Brick veneer, whitewashed</td>
<td>17,100.00</td>
</tr>
<tr>
<td>Stucco on hollow tile</td>
<td>17,850.00</td>
</tr>
<tr>
<td>Stucco on metal lath</td>
<td>16,950.00</td>
</tr>
<tr>
<td>Wood siding, painted</td>
<td>16,800.00</td>
</tr>
<tr>
<td>Furring, wall, pergola and rest of grading</td>
<td>9,000.00</td>
</tr>
</tbody>
</table>

CLEVELAND REGION

DUNN & COPPER, Archs.; DUNN & JOHNSON, Builders

<table>
<thead>
<tr>
<th>Original House</th>
<th>Completed House</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common brick veneer</td>
<td>$15,651.00</td>
</tr>
<tr>
<td>Brick on hollow tile</td>
<td>15,561.00</td>
</tr>
<tr>
<td>Stucco on hollow tile</td>
<td>15,561.00</td>
</tr>
<tr>
<td>Stone veneer</td>
<td>16,294.00</td>
</tr>
<tr>
<td>Garden and tool houses, and landscaping</td>
<td>3,500.00</td>
</tr>
</tbody>
</table>

CHICAGO REGION

RUSSELL WALLOUT & ROBERT WYRE, Archs.; ROBERT BLACK CO., Builders

<table>
<thead>
<tr>
<th>Original House</th>
<th>Completed House</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common brick, whitewashed</td>
<td>$18,285.00</td>
</tr>
<tr>
<td>Stone, whitewashed</td>
<td>19,452.00</td>
</tr>
<tr>
<td>Stucco on hollow tile</td>
<td>18,040.00</td>
</tr>
<tr>
<td>Stucco on metal lath</td>
<td>17,963.00</td>
</tr>
<tr>
<td>Shiplap</td>
<td>17,963.00</td>
</tr>
</tbody>
</table>

KANSAS CITY REGION

J. C. NICHOLS INVESTMENT CO., Builders

<table>
<thead>
<tr>
<th>Original House</th>
<th>Completed House</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common brick, whitewashed</td>
<td>$13,500.00</td>
</tr>
<tr>
<td>Brick veneer</td>
<td>12,850.00</td>
</tr>
<tr>
<td>Stone, whitewashed</td>
<td>15,000.00</td>
</tr>
<tr>
<td>Stucco on hollow tile</td>
<td>12,000.00</td>
</tr>
<tr>
<td>Stucco on expanded metal</td>
<td>12,000.00</td>
</tr>
<tr>
<td>Shiplap</td>
<td>12,000.00</td>
</tr>
</tbody>
</table>

ATLANTA'S REGION

HENTZ, ADLER & SCHUTZE, Archs.; COLLINS, HEBBROOK & COLLINS, Builders

<table>
<thead>
<tr>
<th>Original House</th>
<th>Completed House</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brick veneer</td>
<td>$12,141.00</td>
</tr>
<tr>
<td>Stone, whitewashed</td>
<td>12,563.00</td>
</tr>
<tr>
<td>Stucco on hollow tile</td>
<td>12,432.00</td>
</tr>
<tr>
<td>Stucco on expanded metal</td>
<td>12,353.00</td>
</tr>
</tbody>
</table>

(Continued on page 96)
Subtle, exquisite colors . . . and a floral design of indescribable charm . . . contribute to the distinction of this splendid Schumacher production. In printed linen or glazed chintz, it will be a most effective choice for fine draperies or furniture coverings in various decorative schemes—particularly in those which reflect the best elements of the Victorian period. Schumacher Fabrics are sold exclusively through decorators, upholsterers and the decorative departments of department stores. Offices at 60 West 40th Street, New York. Other offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.
Now—the cheeriest room in the house...and it cost so little to change it

by Sarah Stevens

If you have ever wondered how to make an all-over-white bathroom cheerful, colorful, modern, look again at the fascinating little bathroom above. It was nothing but an average, everyday, white bathroom. In one respect only was it badly out-of-date. The toilet seat had long ago served its time.

But you are interested in how this charming effect was achieved. First of all I changed the old toilet seat. What an improvement this one change made! At a convenient plumbing store I selected a lovely new Church Seat in attractive shell pink, installing it myself in ten minutes.

Immediately the toilet that had looked so shabby and worn became modern, clean, beautiful. Church Seats, you know, can be had in almost any color you wish. And they are so reasonably priced. Church Regal Seats from $5.00. Church DeLuxe Seats in Sani-White begin at $9.00. In lovely Pastel tints from $10.00. In rich, Sea Pearl colors from $15.85.*

For the walls I selected a lovely turquoise blue paper dotted with bright pink and white roses.

At the window—curtains of shell pink organdie with turqoise blue ruffles and tie backs. The shower curtain is in the same soft shade of pink while the soft blue bath rug is decorated with pink, yellow and lavender flowers.

With the exception of dainty accessories and one’s own good sense of arrangement, that is all there is to beautifying your bathroom this easy, inexpensive way. And I know of no better beginning than a colorful new Church Seat, adding, if you wish, a useful Church Bathroom Chair or Stool—the latter only $10.00.*

You really should see this charming bathroom in color, so do let me send you “Modern Bathrooms for Old” with plans, color schemes and descriptions of eight different bathrooms that will aid you in making your bathroom as beautiful, as modern as you wish it to be.

Miss Stevens recently finished this helpful book on bathroom modernization which is beautifully illustrated in full color. The coupon below and like to cover mailing costs will bring you “Modern Bathrooms for Old”.

A house that grows with the years

(continued from page 94)

LOS ANGELES REGION

ROLAND E. CRATE, Arch., ERIC BARCLAY, Builder

<table>
<thead>
<tr>
<th>Original House</th>
<th>Completed House</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common brick, white-washed</td>
<td>$13,000.00</td>
</tr>
<tr>
<td>Slate, white-washed</td>
<td>$14,000.00</td>
</tr>
<tr>
<td>Stucco on hollow tile</td>
<td>$13,000.00</td>
</tr>
<tr>
<td>Stucco on metal lath</td>
<td>$12,000.00</td>
</tr>
<tr>
<td>Ship-lap</td>
<td>$11,750.00</td>
</tr>
<tr>
<td>Grading, fence, etc.</td>
<td>$2,000. With brick wall, $3,500.</td>
</tr>
</tbody>
</table>

How to make a garden waterfall

(CONTINUED FROM PAGE 45)

waterfall, forming the foundation for the rocks, and the actual placing of the rocks. Since many estates, both large and small, have a stream of some sort flowing through the property, this type of waterfall is the one that could be most easily reproduced, even by an amateur gardener.

Weather-worn, mossy rocks which have been exposed for many years are undoubtedly the best kind to use, but since these are sometimes difficult to secure very good results may be obtained by using rocks brought from the quarry, for it is surprising how quickly mosses and lichens grow near water, thus softening and beautifying the effect of even freshly quarried stone. Soft sand-stone or rocks which would disintegrate under the action of frost and water should, of course, be avoided. And it is equally important that the rocks selected should be of one geological formation, as it would not look well to use in close proximity such rocks as granite, limestone and trap rock, for instance.

If possible select large rocks! But if expense is a consideration, it is well to choose rocks which can be handled by two or three men. Rocks which are more or less stratified gives the best effect.

In laying the rocks few rules can be given. Leave behind plum-bob and tape measure. If evergreen plants are required, such subjects as native Rhododendrons and Mountain Laurel are suitable, while the native Azaleas are a splendid addition for their color. Hemlock trees always look well by a stream, with a few small flowering shrubs, such as Hawthorn, Dogwood, and Halesia.

Ferns are always appropriate, as well as such moisture-loving plants as False Solomon's Seal, Virginia Bluebell, Water Forget-me-not, and Water Buttercup. Right at the water's edge, the water-loving Iris can be planted, both the blue and yellow varieties being perfect in the autumn to give color for the spring. The Daffodils are particularly appropriate near the water where they delight in having their heads in slightly damped earth, every breeze blowing them.

Otherwise, a serious accident might occur. Yet all cement used in binding the rocks must be kept out of sight as much as possible. Furthermore, the surface of any cement which remains exposed should be scratched with a piece of wood, as camouflage.

After the rocks are placed, it will be necessary to do a certain amount of grading to the banks. For the top twelve inches or so, use only good beam so that planting may be carried out successfully. And it is desirable to place a few rocks here and there on the banks, as well as at the edge of the stream, in order to imitate a natural outcrop of rocks.

The making of a waterfall can be compared only with the creation of a picture, not with pigments on an artist's canvas, but with the actual materials of nature. Therefore, to complete the picture realistically, a certain amount of planting should be carried out. This planting material must be, of course, most carefully selected, so that it may be appropriate and natural to the background. And this will exclude, naturally, all plants of an exotic nature.

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Softly twilight steals across the floor . . .

THERE'S a pleasant thrill as you sit back and watch the sun's last light throw shadows into that room you call your own. This room is you! It came out just the way you planned it. Everything in it expresses your own ideas. Particularly are you proud of the floor. What a happy inspiration to fashion it yourself with plain colors of Armstrong's Linoleum.

It did look a bit difficult when you first read about the idea. How simple, after all! Even though you never could draw a straight line, you did know what your favorite colors were—and found them in Armstrong's Linoleum. Then it was merely a matter of telling the merchant just how you wanted them combined. Clever, too, the way those experts installed the floor in less than a day. Watching them trimly tailor it to every nook and cranny and deftly cement it in place over linoleum lining felt made you understand just why Armstrong Floors are called permanent.

Is it any wonder you are now planning to have Armstrong's Linoleum Floors for every room in the house?

Why not make this pleasant experience in your own home? You can begin it right now by sending for the new "Home Decorator's Idea Book"—just published. Then see the floors pictured at local linoleum, furniture, and department stores. Ten cents (Canada, 20¢) in stamps brings this color-illustrated book promptly. Address Armstrong Cork Company, Floor Division, 942 Mulberry Street, Lancaster, Pa. (Makers of cork products since 1860)
Combinin' Beauty, Natural Beauty and Economy of Plywood...was determined by the tree from which it was cut. The time and labor cost...accurately tongued and grooved on edges hewn, random width floors lend authentic plank floors...in uneven widths and lengths? We offer eight standard parquet designs. Send for complete information.

"..."IParty," the author says, "will thus be useful. It is hoped, not only as a guidebook for travelers, but for students in this country, as a critical survey of the main types and traditions in the history of art." Our guess is that Mr. Munro's hope will be realized.

The analyses of the pictures will be very helpful to anyone with a beginning interest in art appreciation, and while concise these analyses are very comprehensive and delightfully informative to those who have for years been so fortunate as to have become familiar with the great galleries of Europe, Mr. Munro aids such of us to a renewed appreciation of many old friends.

Personally we think that a quarter of an hour in front of Rembrandt's Night Watch is worth a journey from New York to Amsterdam. Mr. Munro, including all the nuances of obtaining passports—and we shall take the trip any time we again have the opportunity.

The "Questionnaire for Picture-analysis" contained in the Introduction, for use in analyzing pictures from any standpoint of form, is extremely valuable. The questions to be asked of oneself while looking at a picture is a great aid to systematic observation and in enabling one to unfold a growing appreciation of pictures by judging them point by point. The "Questionnaire" includes: "A. First Impressions of the Picture as a Whole; B. Line; C. Light and Dark; D. Color; E. Mass; F. Space; G. Unity of Design;"

The Introduction contains also an "Outline of the History of Painting" from Prehistoric times to our own.

Mr. Rockwell's reputation for writing practical garden books and articles has never been more clearly justified than in the new volume, the latest of a uniform series of handbooks on special classes of plant material and their uses. Himself an amateur with many years of varied experience, he has the knack of writing straightforwardly for other amateurs. Rocks, together with its preceding companion volumes and those others which we hope the future will bring, fills its particular niche admirably.

At the outset the author clarifies what is to many people a confusing subject by dividing Rocks according to their use: garden forms, climbers and those which are most valuable for their landscape effects. He describes all the usual types and varieties and makes specific suggestions for their greater enjoyment about the home. Further sections take up practical care and culture, planting, propagation, protection from insects and diseases, and varieties for different parts of the country and for many special purposes. The text is adequately illustrated with photographs and sketches.

Roses is not written for the expert or professional grower, but for the home owner who likes to dig in the soil and so enhance the beauty, pleasure and value of the home property. It throws a clear light of guidance upon what deserves to be one of the most successful and widespread as well as inherently appealing forms of garden.
Who says brides are hard to give to?

Harlequin—Gay and new, answering the need for a design refreshingly modern, but not in the least bizarre.

Fleet—The club anachronism at evening serves as the motif for this interesting new pattern.

Lotus—The sacred flower of ancient Egypt, conventionalized in a design that is distinctly new.

Daffodil—Another new addition to the Martex family which is especially lovely in Martex yellow.

What could be smarter—or more acceptable than a gift of exquisite Martex Bath Ensembles—towels, bath mats, wash cloths, even shower curtains, in matching colors and designs. Martex, of course, for only under this name will you find the quality in towels which is comparable to sterling in silverware. You may choose from the widest variety of smart new designs or deliciously deep texture solid color towels (center illustration) so perfect for monogramming. Your Martex ensemble may be modest or elaborate; but whichever it is, you may be sure it has that happy combination of smartness and usefulness so desirable in a bridal gift. At leading department stores and linen shops. Wellington Sears Co., 63 Worth St., New York.

Martex
Bath Towels  Bath Mats  Wash Cloths  Shower Curtains
To see the Mormon Sixteen is in itself an experience; to drive it, a revelation. It looks like no other motor car. It introduces a radically new standard of performance. When you see it and ride in it you will recognize that this new Mormon Sixteen is the one outstanding motor car of all time.

To engineering genius has been added the touch of the true artist. You will instantly sense the fusion of line—how every detail flows into a perfect ensemble. You will also note for the first time the complete absence of all unsightly mechanical details of the chassis. To describe, one by one, the many essential differences in the Mormon Sixteen would rob you of the joy of exploration and of discovery.

Under the hood is the great 200-horsepower, all-aluminum engine—Howard C. Marmon’s most notable achievement. Four years were spent in its development, hundreds of thousands of miles in experimentation and test, out of which grew such signal scientific advancements as case-hardened steel cylinder surfaces that are practically score proof. The front, the rear, the pro-

file all conform to the same simple motif—sensible beauty in a new key. You will note the intelligent placing of the dash instruments, for example the eye level speedometer visible at a glance. Wide-vision windows throughout. Deep, luxurious cushions and upholstering. The modern note in every fitting and interior detail.

We believe that an inspection of the Mormon Sixteen will be most interesting and instructive. Now on display at leading Marmon establishments throughout the country. Wheelbase, 145 inches. Prices, beginning under $5000 at factory.

MARMON MOTOR CAR CO.
INDIANAPOLIS, INDIANA
WHY

your radiators won't let you be comfortable

until the buildings where you work and live are equipped with the Minneapolis-Honeywell MODUSTAT, automatic orifice system of individual room temperature control.

Here is charted the indoor and outdoor weather history of a typical early spring day: the history of your discomfort if you work or live in a large building not equipped with the Modustat automatic orifice system of individual room temperature control.

Seated inside your room you are the victim of outside temperature, wind velocity, wind direction, sun and clouds, which alternately rob your room of the heat supplied by the radiator or make it unbearably hot. Now comes the end of such discomfort.

The Modustat is made in two models—one for the control of external radiation, the other for interior or cabinet radiation. Both equipped either with hand wheel or key lock.

Minneapolis-Honeywell heat control engineers present the Modustat, the first thoroughly satisfactory system of automatic temperature control for individual rooms of large buildings.

Available at a cost in keeping with the work it does, the Modustat is a logical investment for new or old buildings. It is installed directly on each radiator, as easily and quickly as an ordinary hand valve. Only two steam pipe connections; no wiring or piping in the walls is necessary.

When installed, each Modustat is set to maintain exactly the room temperature the occupant desires. Hour after hour, day after day, it permits just enough steam to pass through its automatically operated orifice to offset immediately every change in outside heat, cold, wind, sun, or clouds, which otherwise would change the temperature inside the room.

This practical system of room temperature control is the product of 46 years of heat control engineering experience. It succeeds because it was perfected in an unequalled heat control laboratory, and tested in use under every condition during two years.

Whether you own, manage, plan, design, or tenant big buildings, you will be interested to learn in greater detail the story of this revolutionary automatic orifice system, and exactly how the Modustat can give you, dependably, the comfort you have always hoped to find.

MINNEAPOLIS-HONEYWELL REGULATOR COMPANY

Executive Offices:
2790 Fourth Avenue South, Minneapolis, Minn.

Factories:
Minneapolis; Elkhart, Indiana; Wabash, Indiana

In Canada: Minneapolis-Honeywell Regulator Co., Ltd., Toronto and Montreal

Branch Offices:
New York, Philadelphia, Providence, Boston, Syracuse, Rochester, Cleveland, Detroit, Chicago, Milwaukee, St. Louis, San Francisco

Distributors in all principal cities

MINNEAPOLIS-HONEYWELL MODUSTAT

Automatic Orifice System

of Individual Room Temperature Control for public buildings, offices, hospitals, schools, hotels, apartments, large residences

MINNEAPOLIS-HONEYWELL REGULATOR CO.
2790 Fourth Ave. So., Minneapolis, Minn.

Please send me a copy of your book, "The Modustat".

Name_____________________________________

Street and No._________________________________

City_________________________State__________

Type of Building________________________________________
Combining Lasting Comfort and Economy

FOR year round comfort this beautiful new home has been insulated throughout with Cabot’s Quilt. A Quilt-Insulated house is always warm in winter and cool in summer. This is because of the high insulating power of Quilt, (the highest of any commercial home insulation material by U. S. Bureau of Standards tests.)

And Cabot’s Quilt is unusually economical. Its low first cost is often saved by reductions in size of heating plant and radiators, and each year it will show notable savings in fuel bills. Moreover, Quilt is rot-proof, vermin-proof, and fire-resistant, and it will never pack down or otherwise lose its insulating power.

Mail the coupon below today for a valuable and interesting free book on Cabot’s Quilt.

Cabot’s Heat-Insulating, Sound-Deadening “Quilt”

141 Milk Street, Boston, Mass.

Gentlemen: Please send me your new Quilt Book, “Build Warm Homes.”

Name

Address

Japanese gardens to see abroad (continued from page 62)

Osaka or Kobe via San-jo main line railway. Fine and typical 10 acre Japanese landscape garden owned by Marquis Asano.
• Miyosima, Hiroshima Prefecture: 109 miles from Osaka, 578 from Tokyo. From Kobe via San-jo line, or from Osaka by steamer—fine trip. One of the “scenic trio” of Japan. An island shrine known for its great Torii and natural scenic beauty.

German gardens to see abroad (continued from page 63)

Abendsee, near Luise on the Rhine, apply gardener, Schloss Neuwied, residence, Prince Wied, open to visitors when residents absent.
• Schloss Ostenwalde, owner, Freiherr Ernst Vinke, private. Dietzlbach, both near Melle in Westphalia. Schlosspark Kerlsberg, near Homburg (Pfalz-Welzlarchen). Troppstadt, near Kaiserslautern (Pfalz), open.
POISE THAT REFLECTS UNFAILING CHARACTER

The Lincoln has a way of communicating its own qualities of excellence even to those who see it swiftly passing by. For its hidden values—the precision with which it is built, the enduring quality of its mechanism and body—are immediately evident in the distinguished beauty of this motor car. It is designed in every part of chassis and body to satisfy those who fully appreciate a fine automobile.

This fusion of luxury and power is fully revealed to those who know the Lincoln best. All that they expect of it—in sensitive power and air-borne ease of riding—is fulfilled. And they recognize in the Lincoln a motor car painstakingly built to carry them swiftly, safely, and comfortably, a finished product of engineering skill and precision craftsmanship.

The Lincoln is driven with a flowing sense of effortless power. Its free-wheeling transmission permits gears to be shifted smoothly and quietly from second gear into high, from high back to second—as you will—without disengaging the clutch. And, by removing pressure from the accelerator, the car is allowed to glide on momentum, with the engine idling.

The great comfort and safety, which have always contributed to the Lincoln's character, are made even more evident by the long, low chassis with 145-inch wheelbase and the wider tread. In appearance, in luxury, in smooth power, this is an automobile of un failing qualities . . . "as nearly perfect a motor car as it is possible to produce." The prices of the new Lincoln range from $4400 up, F. O. B. Detroit.
Mt. Vernon Goes Abroad

"Here I am, folks, 3,000 miles from home and my twin on the Potomac. At the Paris World's Fair—or as they say over here, "Coloniale Internationale Expositione de Paris."

"Everyone says I'm one of the most interesting exhibits here—and a pure example of Early American Architecture. But I take their admiration as a real compliment because some of these exhibition buildings must have cost millions."

"Part of my appeal is probably due to the fact that I'm the "twin brother" of General Washington's home and also that one of my bedrooms was occupied more than 150 years ago by that great French soldier, the Marquis de Lafayette."

"I beg your pardon. I meant to say that one of the bedrooms in Mt. Vernon on the Potomac was occupied by him. This being a twin is very confusing."

"But what has really set tongues to wagging about me was the amazing speed of my construction. Believe it or not, but in less than 10 days from the time the United States Government awarded the building contract to Sears-Roebuck, most of my materials were on their way to France and just 73 days later I was completed, inside and out, a reproduction of our historic American shrine. A miracle to the French, who take many months to put up the simplest structure—but just everyday stuff for us Yanks."

Read this illustrated story of how families in every walk of life have discovered a better and simpler way to own their ideal homes.

This beautiful booklet contains photographic illustrations of many of America's best designed homes built during the past year. It is brim full of alluring ideas and suggestions, with pictures of simple cottages, two story English, Norman and Colonial designs, and many other types. It explains all details of Sears remarkable home building and financing offers.

If you own a well located home site, or can buy one, and can make a reasonable down payment, Sears will plan your home (or your architect's plans), build it complete, and assure your satisfaction with a 200 million dollar guarantee of serviceability and quality on all materials, equipment and workmanship.

If you live east of the Mississippi and north of the Ohio mail the coupon and learn how you may own your ideal home on monthly payments regulated to fit your income.

**Sears, Roebuck and Co.**
**Home Construction Division**
Dept. 8644, Chicago, Ill.

At no cost or obligation, send me a copy of your new booklet. I own a lot for which I plan to build, and want a home with

- Use the home plan on page 89.
Country house living rooms in the Early American flavor achieve cool comfort and decorative charm in the use of Celanese Fabrics for curtains and draperies. Their practical qualities are in tune with the sturdy spirit of pine panelled walls and simple furnishings. Weaves of Celanese recommend themselves especially for shore homes, as they are not injured by rain or dampness, or salt air... do not shrink or stretch, or mold or mildew. Luxuriously supple—entirely free from loading—Celanese Decorative Fabrics may be washed or cleaned with equal success. Their glowing colors, too, are unusually fast.
Ages old, yet ultra modern
In the finest homes today, Venetian blinds are again being accorded their rightful place. Distinctive in appearance yet eminently practical, they afford an ideal solution to the many problems of controlling light and ventilation.

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The House Men, Co., Newport, Ky. Please mail me literature describing your Venetian Blinds.

---

**Italian gardens to see abroad**

(Continued from page 100)


**VENETO**


- Garda (Lake of Garda): Villa Guarnieri di Brunzone, on the point of S. Vigilio. Has suffered much from the weather and the war but is still interesting. Visitors admitted.

- Urbino:

- Collodi:

- Todi:

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It contains about 150 fine illustrations of beautiful Early American and English Furniture. These Reproductions are authentic replicas of famous classic styles, and each piece is built with the craftsmanship that is worthy of a treasured heirloom.

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Decorators and their clients are cordially invited to visit the Johnson & Faulkner Building and to inspect, in surroundings especially designed for the purpose, an impressive display of every type of quality fabric favored in the decoration of the modern home.
**Italian gardens to see abroad**

(continued from page 102)

Villa Garzoni (very important). One of the most beautiful Italian villas. Perhaps the most imposing example of 17th Century gardens. Statues, water-works, topiary work. May be visited on Tuesdays, Thursdays, Fridays and Sundays. Luca: Villa Reale Di Marlia, now Puccini-Blunt (important). Fine views of the 17th Century. Monumental fountain and very remarkable Box-tree theater.


**Rome and Environ**

- Rome: Villa Albani (very important). Planned by Alessandro Algarizi in 1650. Largest and best preserved example of patrician villas in Rome. Beautiful fountains, extensive grounds, small lathinamen, lake. Apply previously for permit, showing visiting card, at Amministrazione Doria Piazza Graziali 5, Villa Borghese (very important). The most beautiful among Roman villas. Founded 17th Century. Contains small lake, race course surrounded with Pine trees, various fountains. Important collection of pictures in Casino. The villa has lost its character somewhat since it has become a public property. Public garden. Villa Medici (very important). Founded 1500 but altered several times. Not very large, but famous among the most picturesque in Rome. It is the seat of the French Academy, Open Fridays and Saturdays.
- Villa Colonna. Small but well laid out garden in the center of the city. For permit apply to Palazzo Colonna, Villa Volponosi. 19th Century. Contains ruins of Nero Aqueducts and other ancient remains. Picturesque. Permission at the gate. Villa Giulia, 19th Century. Nothing remains of original villa except the Casino and the Ninfeo, very interesting as an example of garden architecture. Contains a museum of antiques. Entrance under conditions of other State museums. Villa Madama. Left unfinished after the sack of Rome, it is only the outline of a villa. Interesting because the plans by Raffaello have been well copied. May be visited on the 1st and 15th of the month.
- Frascati: Villa Aldobrandini (very important). Impressive villa of the 17th Century. One of the finest examples of water-works. Permission obtained on the spot.
- Tivoli: Villa D'Este (very important). Middle of 16th Century. Characteristic is the great number and variety of fountains. One interesting detail is the "Rometta", which is a minute and strange reproduction of the ancient monuments of Rome. Open every day. Villa Adriana. More interesting for archeologists than for garden lovers. Shows how a Roman Emperor had realized his idea of a country resting place. Open every day.

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In one of his essays the brilliant Edgar Allen Poe imagines a man extraordinarily gifted in all the many fields in which genius may be manifested. Thus variously endowed, after much deliberation he decides to give himself to a field in which there seemed to be the widest scope for his great powers, and great opportunity for rare service, the field of landscape design.

In this volume are presented the achievements of not only one able artist combined to the eye of a single lifetime and limited, as would of necessity be the work of one person, to but a few spots, but the results of labor on the part of many trained students in conjunction with land owners, in cities of great diversity and in some cases in successive generations. And may it not be true that in the heart of the state that bears a word meaning "forest" as part of its name, under the Founder's expressed wish that it be a "grove crowned with trees," among suburbs still unsurpassed in natural charms by those of any other city in the country, proximity to many other excellent examples has afforded instruction and has stimulated rivalry? There is ripeness in age; too, the garden described goes back perhaps two-hundred-forty years.

The authors approach their delightful task with advantage in perspective, for both received their training and laid their ideals formed in England. Their introductory pages, which are really a succinct and very admirable treatise on the history of landscape design in America, show ability to appreciate the charms that have naturally resulted from the conditions referred to. They state that "works of landscape design should be judged according to artistic standards—unity, harmony, and fitness to use. . . . The purpose of design is to create beauty for its own sake, seeking at the same time to fulfill the physical and practical requirements of good gardening. They involve, in the midst of the modern trend toward making homes in the suburbs, attention to endowing the city with the heritage that William Penn bequeathed to his city of the future.

To accomplish the object, the selections were made with great care, to cover a wide range in building area, in adaptation to topography and to owners' means and likings. The teaching is given mostly in the form of pictures made by professional photographers of renown, with occasional detailed plans referred to in order to give to the pictures setting that will complete the design. But of each of the twenty gardens there is a description in words also, still more plainly to show "fitness of form to use." F. B. M.
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An invisible, protecting wall... blown into your house in a few hours... no dirt... no litter
Italian gardens to see abroad

(Continued from page 104)

Capodimonte. Founded by Charles de Bourbon in 1735. Several beautiful views. Formerly celebrated porcelain factory. May be seen on Saturdays. Permission to visit the lovely "Società Italiana delle Arti Farmaceutiche".

Cascata, Parco Del Palazzo Reale (very important). Specially known for its fountains and imposing cascades. Contains an English garden which Queen Caroline had made in 1782. The palms, a remarkable work of Vanvrielli, is now the seat of the Air-Force Academy, Open daily.

Ravello: Giardini Del Palazzo Ruffo (very important). Beautiful terraces. Some remarkable large Australian Ferns and other exotic plants. This garden inspired Wagner with the scenery for the garden of King Lear in Parsifal. May be seen every day. Belvedere Del Palazzo Cinbronte. Merly remarkable for the collection of trees. When closed, open.

Castelmare Di Stabia: Quisisana. Residence built in 1840 by Robert of Anjou; rebuilt many times. Rococo chose the park as the background for one of his stories. Hotel, open to the public.

SICILY


English houses of pre-G eorgian times

(Continued from page 25)

now is the best time to visualize Next Year’s Garden

Above all other months in the cycle, June blesses us with millions of lovely gardens, in the full-blown glory of beauty and bloom the fulfillment of many carefully labored plans and projects. Pith knows that this month will spring the winds that unawares from the roadway, warming your heart with the thrill that only true gardeners know.

It isn't always possible or convenient to invite directly of the garden owner. But at your elbow is The Garden Mart of House & Garden, an alphabetical, classified index of where to buy garden specialties, not of the variety. By finding out just what you seek in these pages, please feel free to write The Garden Mart, House & Garden, 1930 Graybar Building, Lexington at 63rd, New York. No obligation, of course.

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CANDY PACHISTIMA. Pachistima canbyi. A new ground cover of wonderful charm forming a low dense mat with bright shiny leaves, bronzy in autumn and winter. We cannot recommend it too highly as an edging and rockery plant.

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We offer a special Rock Garden Collection of 24 varieties particularly suited for this fascinating garden hobby. It includes such popular favorites as Aubrietia Purpurea, Dianthus Caesius, Linaria Hepaticaefolia, Mazus Rugosus, Veronica Teucrium, Veronica Repens, etc. 1 PLANT EACH OF 24 VARIETIES, $6, 3 plants each of 24 varieties, $10, 6 plants each of 24 varieties, $15.

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Representatives in all principal cities.
Consult your local classified directory.

Fragrance of the rose

(Continued from page 46)

centifolia, the Cabbage Rose, Rosa damascena, the Damask Rose, and Rosa gallica, French Rose. There is no doubt that this special type of Rose fragrance is less in evidence today than that a period a few decades ago when the majority of garden Roses were of the offspring of one or the other of these richly scented kinds. This lovely scent is happily the inheritance of many a modern Hybrid Perpetual and numerous Hybrid Teas as well, though in lesser degree. The old E. P. General Jacquemont, that first saw the light in 1852 and is the parent of a long line of deliciously scented red Roses, is still grown because it possesses in such lavish degree this true old Rose scent. Other varieties obtainable today that are endowed with it are Hugh Dickson, Château de Chas Vougond, Admiral Ward, Alfred Collomb, Duke of Wellington, Col. Oswald Fitzgerald, Hadley, Prince of Wales, C. K. Douglass, Alber, Barbara Richards, Dame Edith Helen, Portadown Fragrance, Arthur Cook, Flamingo, Lady Helen Majboni, Queen of Fragrance, and Rosemary.

VALED FRAGRANCES

It will be noticed that many of these are of various tones of red and crimson. Red Roses, as a matter of fact, because of their close relationship to those grand varieties of early times, are usually the most richly endowed with sweetness. Pink varieties are commonly next in point of fragrance, with yellow kinds the least scented or wholly scentless, though some of the best of the fruity odors are found among the varieties of yellow and cream coloring.

This true old Rose scent, the scent that has charmed humanity from time immemorial, is assuredly the most exquisite and refreshing of all floral odors. It is so pure, transparent, incomparable, and an odor into which we may, so to speak, burrow deeply without finding anything coarse or bitter; in which we may touch bottom without losing our sense of exquisite pleasure. And this is far from being the case with many fragrant flowers. Inhalate too deeply the perfume of the Trailing Arbutus and we come upon Bitter Almond; the scent of the Peony is Rose-like on the surface but coarse and earthy if we pursue it past a certain point. And so with many flowers. But the scent of the Rose remains pure, uncoiling and sweet to the last whiff, nor does it lose its sweetness in death.

The perfume of the Rose has always been believed to possess curative powers—a Rose besides its beauty is a cure—and old medical works and herbs are filled in rules for making Rose decoctions for the relief of every sort of disease. You will recall those lines from Anacreon:

The poet distills a healing balm
The healing pulse of pain to calm.

and old Leonard Meager knew several hundred years ago what we still acknowledge today, that Roses "refresh the brain with their Sweet Odours and drive away Vapours from thence." A bowl of Roses in the living room on a distressingly hot day does far more than please the eye and relieve the atmosphere and revives the occupants of the room. One fragrant Rose in a glass vase will make a whole room sweet. Among modern Roses we find a great variety of scents testifying to their complicated and composite ancestry. Besides the old Rose scent that is present in so many Hybrid Perpetuals and in a number of Hybrid Teas, we find the Tea scent, the odors of spice and musk and of honey, even that of Violet (the Polyantha Rose Eugenie Lamech has a faint scent of Violets) and a whole gamut of fruity odors. The introduction in 1818 from China of the bluish Tea-scented Rose, and a few years later of the yellow Tea-scented Rose from the same land, profoundly influenced the fragrance of Roses. These two little Orientals were forms of Rosa indica odors, the "odorata" differentiating it from Rosa indica, the China Rose. They were thought to smell like fine China tea. Originally they were brought to England but soon found a far more congenial home in France where they were speedily taken in hand by the clever French growers under whose skilled manipulation they became the progenitors of the great race of so-called Tea-scented Roses. They were immediately popular, for though somewhat tender, their large, delightfully fragrant blooms, so freely borne in the autumn, were a new and delicious experience to Rose lovers hitherto accustomed only to the short June bounty of the old kinds.

A MARYLAND GARDEN

The Tea Rose crossed with the old Musk Rose brought into being the lovely and tender Noisettes, exquisite of form and fragrance. In the Maryland garden of my youth we grew only Tea and Noisettes and I remember that splendid Rose of the latter class, Maréchal Niel, that wound a vigorous wreath about the library windows. It was called by us the Strawberry Rose, because its pointed golden buds so realistically suggested the odor of that pungent fruit, and that the old Tea Rose, Safraus, my mother's favorite, had distinctly the spicy breath of the Scotch Pinks that edged its bed. Some varieties that possess in marked degree the true Tea scent are Gloire de Dijon, Mrs. Foley Hobbs, Anna Olivier, Mrs. Dunlop Best, Harry Kirk, Lady Halington, Alice de Rothschild, and Marie Van Houtte. Tea Roses are only for gardens in Maryland and southwards.

The crossing of the Hybrid Perpetual with the Tea-scented Rose toward the end of the 19th Century resulted in the grand race of Hybrid Teas that are today the chief concern and delight of the Rose-growing world. The Hybrid Perpetuals were the result of crosses between Rosa indica and the old Damask and French Roses; thus the cross fertilization of the Hybrid Perpetual with the Tea tended to increase the Tea element in the new class of Roses, and though we gained immeasurably by this union in the extraordinary per" (Continued on page 110)
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You don’t have to buy replacements, when your stock is good to begin with. You get better blooms, in better colors, with less nursing. You aren’t distracted by pests introduced through inferior material.

Look over these pages now, and make out your orders at once. If you don’t see what you want, ask our Information Service . . . we’ll be happy to serve you, without obligation, of course.

**Garden Department**

**HOUSE & GARDEN**

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Pittsburgh Chain-Link Fence is made of heavy steel wire fabric heavily zinc-coated after weaving and erected on a sturdy frame of seamless steel pipe, all of rust-resisting copper-bearing steel. It makes an attractive and permanent enclosure and will still look its best after years of service . . . Expert erection service always available . . . Send for descriptive literature.

**An INVESTMENT worth protecting**

Fragrance of the rose

(continued from page 108)

- Hoosier Beauty
- Bedford Crimson
- Friedericksburg
- John Cook
- Los Angeles
- Radiance
- Substitut Jacques Chapel
- Duchess of Wellington
- Isabel
- Lady Ursula
- Prince de Bulgarie
- Mrs. Wakefield Christie-Miller
- Red Radiance

**FRAGRANT HYBRID PERPETUAL ROSES**

- George Dickson
- American Beauty
- General Jacqueminot
- Anna de Diesbach
- Mrs. John Lining
- Prince Camille de Rohan
- Soliel d’Or
- Captain Hayward
- Jubilee
- George Aermde
- Ulrich Brunner
- Henry Neyard
- Juliet

**FRAGRANT BOURBON AND CHINA ROSES**

- Gross am Tegelitz
- Birdie Bye
- Souv. de la Malmaison
- Commandant L. Barthe
- Hermosa

**HARPY CLIMBERS**

- Zephirine Drouhin
- Empress Josephine
- Cl. American Beauty
- Marechal X. Nid
- Bardou Job
- Rosa Lavender
- Mrs. Holbrett
- Paul’s Lemon Pillar

Besides these, all the Teas and Ruggosa Roses are fragrant, as are *R. rugosa*, *R. nudiflora*, and all Sweet Briars.

**Among the new building gadgets**

(continued from page 96)

**FADELESS STAINED SHINGLES.** Selected cedar shingles stained under pressure by a patented process which forever preserves oils and 35 per cent more color deeper into the wood are now and economical. Color uniformity and durability are further assured as each shingle is specially finished to prevent pronounced variations in shade of timber from showing through the stain.

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Lift the lid, set the film and record approximately opposite clear cut marks and touch a lever. The projector picks up the film automatically and the picture runs and talks its course. Your home-made silent films may be shown. Feature pictures of all kinds may be played. Any phonograph record may be played. The shielded electric radio is housed in a drawer with inbuilt, invisible speaker. A single cord to any convenience outlet is the only connection needed.

This new mechanical marvel of engineering comes housed in a handsome cabinet.
THERE'S A KEY TO EVERY GARDEN GATE... THERE'S A PROFUSION OF BLOOM FROM ALL THE GARDENS OF THE WORLD

There's a key to every garden gate... there's a profusion of bloom from all the gardens of the world—in House & Garden's Second Book of Gardens.

With the Book of Gardens you may peer into high-walled gardens of Normandy, and bask in the vividness of Spanish patios... or you may stroll through avenues of formality in California, and smell the freshness of Sweet-William and Phlox borders of Connecticut.

The shrewd advice of the Book of Gardens will help you plan your own garden with the colors and odors and patterns of gardens of many lands, and make yours the loveliest of them all.

It will show you how to plant and care for new varieties you never knew existed, or hardly dared hope would bloom for you. Its tables and charts, and the Gardener's Calendar for every day in the year will more than pay for the price of the book, with the worry and expense they save you.

Send for the Book of Gardens—the cream of recent House & Garden knowledge—all for $5.20 postpaid.
Concerning week-end guests

(continued from page 88)

effect regarding week-ends. We must match guests as we match silk; do A and B harmonize? Is C out of the picture? The stage is sometimes willfully set. There is a geometry to week-ends. The shortest distance between two points of a romance is a week-end, provided the right two are introduced. I know a couple who were scheduled to spend a week-end, and they decided to rehearse their arrival beforehand in their new car. The house was set well back in an ample estate. From the lodge gate to the entrance was a full mile of handsome gravelled roadway. It swept in its final flourish around a formal bed of flowers. "We must make just as good a flourish," suggested the wife. And she said, one day after luncheon, "We will rehearse. Sue and her husband are away for two days, and we'll motor over and see how well I can loop the loop." The motor sang in chamber-concert fashion, and they went up the perfect final curve.

Then came the day and all was set. The car was exact, but the execution took stage-fright; either the path moved or the hand trembled, or the eye swerved, but the sharply manicured edges of that path were ripped and torn, as dire a happening as though a bedazzled finger had torn the edge of its well-carved nail. Much of life is a matter of instinct; and so is much of driving. And so are week-ends. You know perfectly well when you are experimenting with a week-end guest. You somehow feel when the occasion is going to be an ordeal and when it is going to be a pleasure. For one should so arrange as to meet the week-end on the wings of expectation. It should be a consummation toward which we devoutly yearn. No matter what the outcome, I believe most of us look at the matter thus.

The hour strikes and the open road beckons. Not a moment which gives the week-end its name must be lost. At Wall Street man said, "You're a house party; his car was laid up; the train seemed hot and confined. He got out and hailed a taxi. "Can you drive fast?" he asked. The driver was reasoning: "I used to run an ambulance."

"Then let's go to the green hills," he cried, throwing himself into the cab. "Off they went to the free road, where even a taxi's recklessness seemed tame. It was not up to roadster standards. "Here, sonny," this Wall Street man called, "catch the car.

He was soon out. "You get inside and let me have the wheel." Thus he cut time in half, and had to wake the driver up to pay him. And he taught him a lesson.

This week-end matter may have two housekeeping, but at basis it is a spiritual thing. It can either depress or uplift. In one house there was a houseperson being entertained. The family were at a loss how to pass the time. From the kitchen came the voice of the cook singing. "Nobody knows the trouble I've seen." "That's too suggestive," said one of the family; "close the door. He'll think we planned it." "Oh, let her sing," pleaded another, refusing to move. And so, the guest may be equally as bored by the family. Who knows but "Carry me back to Old Virginia" may have been inspired by a week-end spent in some other state! —Montrose J. Moses.

On garden houses and outdoor studies

(continued from page 90)

The hour strikes and the open road beckons. Not a moment which gives the week-end its name must be lost.

A tree-house or an old oyster-sloop, broad of beam and deck, come to rest in your peaceful cove. Such was mine, a battered old cave which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a cove which looked upon an orange-cove, with its golden fruit, its ivory blossoms and its perfume of theHashMap of the Caribbean Sea. I am thinking of a...
The garden scrap book

Rope Burns. The leaves of most of the Narcissi and other spring-flowering bulbs will begin to turn yellow this month—sure sign that the corms from which they spring have ripened sufficiently to be in no further need of foliage. So you can cut them down with a clear conscience, secure in the knowledge that next spring's display will not suffer.

In the failure to wait until this ripening is complete is found one of the important reasons why bulb plantings sometimes deteriorate in quality. The temptation to cut down the foliage as soon as flowering time is over is strong, especially when the bulbs are along the lawn edges where ordinarily the grass is kept mown. But it must be resisted, for the corms are largely dependent upon their leaves for the storing up of that strength which, waiting all through the summer, fall and winter, will at last be translated into flowers.

New Nursery Stock. In the majority of cases, the close care of newly planted trees and shrubs should continue for two full seasons after the actual setting out is done. By that time it can be assumed, except in the case of some really large specimens, that the roots have become so well established that only general attention will be required thereafter. Prominent among the things to watch out for in these first two years is the maintenance of a constant and adequate supply of soil moisture. This moisture must extend down to the lowest point of the root-run, if it is merely in the top few inches of soil it will do little or no good. Remember that the roots are the parts that need it, and that they lie deep.

In seasons of normal rainfall it may not be necessary to water more often than once every two or three weeks; to be on the safe side, do not let more than a week go by without either a good soaking rain or an equally thorough artificial watering. When you do water, put on about three times as much as you think ought to be enough!

This advice applies alike to deciduous and evergreen stock. With the latter, too, it is well to set up some kind of protection if the location is subject to the sweep of heavy winds. This is particularly important during winter and early spring, when the roots are inactive and cannot replace the moisture in the upper growth which is evaporated by the wind rushing through the foliage.

The garden scrap book


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The garden package of "Black Leaf 40," costing 35c, makes 6 gallons of effective spray. Buy it from your dealer.

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Thermac, the Prefinished Insulation. Thermac is described in this leaflet as a fireproof insulating laminated, manufactured in three thicknesses. Thermac Corp., 1101 Fourth Avenue, Seattle, Wash.

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Uplago Prefinished Flooring. An explanation is given of what Cypress flooring is, and how it can be used wherever hardwood flooring is permitted. It is divided into nine sections: parquet, strip parquet, plain. United Plywood Sales Corp., New Albany, Ind.

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Horsham, Pa. Several of these houses are shown in Booklet 65, accompanied by their floor plans. This concern also makes outside furniture, play houses and play furniture. E. F. Horsham Co., 1108 Columbus Ave., W. Chester, Pa.

Summer in the Home of Your Dreams. Sectionally constructed houses completely furnished are described. All the furnishings and accessories are listed. Fred and Cottle Co., 125 Revere Beach Parkway, Revere, Mass.

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Incorporators


screens & windows

Better Porches. A catalog that will show you how to make your porch cool, comfortable and charming. Benjamin Venetian Shading Shades, The Aerographs, 3120 Oakland Ave., Waukegan, Ill.


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Gardening

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Pompeian Screen. A well illustrated catalog showing stone, marble and bronze garden furniture. Price 25c. E. 225 E. 22nd Street, New York City.

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Way To Enrich Home Living. Showing by photographs how Cyclone Fences protect your gardens from carelessness. Cyclone Fencing Co., Waterman, Ill.

Duro-Wood Wood Fences. Illustrations of different types for special landscaping problems. Durwood Fence & Garden Co., Inc., 104 Park Ave., N. Y. C.

P e r f u m e s f o r P r o t e c t i o n a n d B e a u t y. I l l u s t r a t e d s e t s o f P u n c h P e r f u m e s. P a g e F r e c h A s s o c., 520 N. Michigan Ave., Dept. 113, Chicago, Ill.

French Provincial Woven Wood Fence. An illustrated folder shows the uses of the provincial fence. Robert C. Reeves Co., 1014 Park Ave., N. Y. C.

Preserving the Charm of Your Home. Illustrations show estate enclosures by various kinds of Stewart fences. Stewart Co., 726 Stewart Blvd., Cincinnati, Ohio.

Gardening, Misc.


The Mistake of Mitch Parker. A cleverly interesting trick on the use of peat moss, and emphasizing the fact that it blankets the seeds retarding their growth and prevents the evaporation of too much moisture. Price 10c. S. T. Evans & Co., Dept. 1, 220 E. 42nd St., New York City.

Insects and Their Control. A complete account of various insects likely to infest gardens, and how to control them. The price is 50c. Andrew Wilson, Dept. H, Springfield, N. J.

How to Grow a Successful Garden. Explains in simple terms how to select and win Bloom. Lawn & Garden Dept., Virginia Mason High School, Washington, D. C.

Lawn Mowers

Coldwell Disappearing Lawn Mowers. Several types of mowers operated by hand, horse, gasoline and electricity. Coldwell Lawn Mower Co., Newburg, N. Y.

Ideal Power Lawn Mowers. Describes and illustrates variety of type of lawn from that of the moderate sized estate to a large estate. Ideal Power Lawn Mower Co., 523 Kalamos St., Lansing, Michigan.

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Spring Catalog. Numerous photographs in this catalog in the development of the ornamental and landscaping suggestions are offered. Beegayh Nursery, Half Hollow Hills, Long Island, N. Y.

The Easy Way To Beautiful Planting. Simple planting sketches will help in arranging groupings. Booklet free in New England. Mail orders accepted. 927, Huntington, L. I.


URsby Catalog. This catalog lists over three hundred illustrations of paper company, attractively illustrated. Champlain View Garden Club, 3700 W. 116th St., Chicago, Ill.

Derek's Garden Book. The manual of instruction from which gardeners can be sure to obtain seeds and plant material of the highest quality. Henry A. Derek, Dept. K, East Boston, Massachusetts.

U.S.D.A. Annual Catalog 1931. Containing several new and beautiful rows, special attention to those color and fragrance. Lovett's Nursery, Box 79, Little Silver, N. J.
TRADE LITERATURE REVIEWS

La Ban's Rhododendron Nursery. Giving information on the plants and care of Rhododendrons and Azaleas, and how to protect them from insects. La Ban's Rhododendron Nursery, Box H, Scranton, Pa.

Home Garden and Landscape Guide. This is the 25th anniversary catalogue of these nurseries, which colors include beautiful illustrations of ornamental trees, flower patterns, and small shrubs. Littlefield-Wyman Nurseries, North Andover, Mass.


Totty's, 1921 Catalog. This is the 25th annual catalogue of this nursery, which illustrates over 200 trees and shrubs. Totty's, Inc., 123 Washington St., Boston, Mass.


Seed Annual, 1921. Included in this annual catalogue are lists of seeds, vines, and flowering shrubs. Wm. Scott & Sons, 1101-11th Ave., New York City.


Furniture

Charlotte Furniture. A booklet illustrating authentic reproductions of Colonial and Early American Groups. Various English periods, French Provincial, and Biedermeier are also shown. Charlotte Furniture Company, Charlotte, N. C.

Children's Furniture. A portfolio of some lost sheets illustrating several pieces of furniture. Children, Vol. 22, 56th St., N. Y. C.


The Table in the Home. Several reasons are given in this booklet as to why every home should have place for a table. All sorts of occasional tables including the gate-leg, butterfly and tilly-top are shown. Waring & Co., Grand Rapids, Mich.


Gifts That a Bride Would Ask For. Booklet showing charming gifts suitable for an individual present. Kittin­ ger Company, 1873 Elmwood Ave., Buffalo, N. Y.

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Vermont Native Industries. Several illustrations are illustrated in color. Sizes and prices are given. Vermont Native Industries, Brattleboro, Vt.


Household Equipment

The New Algerian Ranges. Three types of ranges are shown in many different models. A thermostat controls the temperature of the oven. Algerian Range and Heat Co., Milwaukee, Wis.

Making the Home Kitchen Modern. This booklet illustrates the Con­ over Electric Dishwasher Sink, and describes its efficient operation. The Over­ company, 100 S. Dearborn Street, Chicago, Ill.


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Fifteenth Century Silver. A book describing this remarkable finish which is used on silver to keep it in lasting beauty. Several pieces of silver protected by Pal­ bulian are illustrated. International Silver Company, Fine Arts Division, H & G S-3, Wallingford, Conn.

The Modern Way to Choose Silver. Separate leaflets show dining room, living room, and bedroom sets, with the table silver in appropriate designs. Rogers, Bros., Dept. B, Rock­ field, Mass.

British Silver and Wedding Customs. By Emily Post, Important modern wedding customs, outlined briefly. Twenty-five­ cent. Tate Silversmiths, Dept. 4, Newport, Mass.

Watson Sterling. Several interesting fold­ ers illustrate the various designs in Wat­ son Sterling. One booklet shows useful and beautiful gifts for weddings, birthdays and anniversaries. The Watson Com­ pany, P. O. Station 759, Attleboro, Massachusetts.

Miscellaneous

Beauty Culture


Complexions With an English Accent. Yardley's English beauty treatments. Also various face and body descriptions of the pro­ ducts. Yardley & Co., 452 Fifth Avenue, New York City.

Beverages


Vogue's Book of Private Cakes. General information for those who contemplate sending children to a camp. From this booklet a charge of $1.00, which is refunded if the accomplishment will be gained. House & Garden, Inc., 341 Madison Ave., New York City.

Gardens to See in Travel Ads. A list of English, French, Dutch, Belgian and Spanish Gardens that you should see on your trip to Europe. This booklet will be sent free of charge. The Coast Natl Publications, Inc., 429 Lexington Ave., New Yorj, N. Y.

Schools and Camps

Vogue's Book of Private Schools. For parents who wish complete information about the schools their children will attend today—its requirements, differences, tuition fees. This brochure in cleaver,els, Dodge Bros., looking from nursery grade to finishing and vocational schools. Dodge Bros., 1930 Graybar Building, New York City.

Travel

Encouraged Tours to Europe, 1931. The lengthy index lists the various classes, the sailing and returning dates, the places to visit, and the prices of the tours that are described throughout the booklet. American Express Co., 63 Broadway, N. Y. C.


Hawaiian Islands. Booklet describing these beautiful islands. It includes a map of the islands, a description of the islands and the important cities, Hawaii Tourist Bureau, 229-E Buena Vista St., Los Angeles, Calif.

Yoga and Ryua. A handbook for visitors. Along with a list of the most interesting places, many of which are illustrated, are facts about the customs, customs and passport requirements, etc. India State Tourist Department, 38 E. 57th St., New York City.

France, Brochure illustrating and describing the important and picturesque French cities and towns that can be visited through the medium of the Railways of France. The explanation of the details and information, International Wunderland, 705 Fifth Avenue, N. Y. C.


Looking at Europe, How to see the interesting and enjoyable places by railway. London & North Eastern Ry., 71 E. 52nd St., New York City.

Malcolm, "World describing the third Pacific tour conducted by this team on the 19th of September, Attractively illustrated book, 525 Fifth Avenue, New York City.

Tenter and Sister Go to Europe. A trip to Europe as seen through the eyes of children, described in simple words, easy to follow and entertaining on boardship. National General Insurance, 1 State Street, N. Y. C.

2,000 Miles of Scenic Beauty. Given short descriptions of the cities and towns through which we pass on a transcontinen­ tional journey. E. E. Nelson, 294 Northern Pacific Ry. Co., St. Paul, Minn.

N.Y.K. Mail. Describes various points of interest to be seen by the railway through the Pacific. Nippon Yosen Kaisha, Department C, New York City.

How to See the Pacific Coast. Four scenic routes by rail to the coast are described. H. H. Gay, Southern Pacific Co., Santa Barbara, Calif.

Europe, 1931. Interesting views of the countries of Europe to be seen under the auspices of the Travel Guild. The Travel Guild, Inc., 543 Madison Ave., New York City.

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The garden scrap book

(continued from page 114)

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In the application of this food it is important to get it in deeply, for if merely scattered on the surface and left for the rains to carry it down a good deal of its benefit will be taken up by the grass and other shallow rooting plants which may be present.

With trees and shrubs of good size this is best accomplished by punching holes with a crowbar toward the outer limits of the root-run, where most of the feeding roots are, and partially filling them with tree food before completing the operation with good soil. These holes may be from eight inches to two feet deep, depending on the size and character of the subject, and from one to three feet apart.

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The C. B. DOLGE Co.
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