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Fine English Tableware
and Tea Services

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NEW YORK
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Let Your Good Judgment Decide!

In these days of price hysteria, many manufacturers have been tempted to compromise on Quality... offering furniture to the public at a cost that is actually higher in comparison to value, than ever before. There is no substitute for Quality... and it is not the intention of the makers of Kittinger Distinctive Furniture to sacrifice their long-earned reputation by lowering Quality so as to compete with "sales" or "distress" merchandise.

People who appreciate Quality, prize Kittinger Distinctive Furniture for its allegiance to the masterpieces of 17th and 18th century design, for its thoroughly-going soundness of construction, for the deep-hued and mellowed beauty of solid American-Walnut, solid Honduras Mahogany and solid Oak and for the generous comfort that reposes in the down-filled depths of Kittinger upholstered chairs, sofas and love seats. And yet, with all the recognized Quality that distinguishes Kittinger Furniture, many of the 700 pieces for living room, hall, library, dining room, bedroom and executive office may be enjoyed by families of moderate income.

Your further interest will be rewarded by reading our illustrated booklet, "The Charm of a Liveable Home", available, without charge, at any of our showrooms or by writing to Kittinger Company, 1885 Elmwood Avenue, Buffalo, N.Y.
How the warmth and graciousness of a room depend upon the fabrics used in it! And how thoughtfully they must be chosen for their beauty, their appropriateness, their relationship to one another! The gracefully flowing damask draperies with their effective trimmings; the exquisite needlepoint on the chair in the background and the soft antique velvet on its companionate chair are all from Schumacher's extensive collections. The Schumacher fabrics, trimmings and seemingly seamless carpet, illustrated, are sold exclusively through decorators, upholsterers and the decorative departments of department stores. All are rich yet subtle in coloring, correct and individual in design! Offices at 60 West 40th Street, New York. Other offices located at Boston, Philadelphia, Chicago, San Francisco, Los Angeles, Grand Rapids and Detroit.
PIERCE Announces A NEW EIGHT

HIGHER VALUES • LOWER PRICES
NEW BEAUTY AND NEW LUXURY

In the new Eights and new Twelves, Pierce-Arrow has achieved higher values and lower prices than fine car history yet records ... has preserved and enhanced a famed quality and beauty and luxury which ordinarily would command vastly greater figures.

9 SPECIAL PIERCE-ARROW FEATURES
All Included in the Price

1 Improved Free Wheeling, in all forward speeds, with silent synchro-mesh gear shifting and silent intermediate helical gears.
2 Automatic Starting, which eliminates starting pedal and prevents engine stalling.
3 Ride Control, with dash adjustment which regulates the shock absorbers to all manner of speed and road conditions.
4 Safety Glass, throughout, in windshield and all windows.
5 Cushioned Power, with engine mounted on eight rubber supports, insuring quietness and freedom from vibration.
6 Super-Insulation of Body and Chassis, against noise, heat and cold, obtained by filling the double-dash with extra thick felt and composition; felt-lined floors of both front and rear compartments; felt-lined doors and body panels, and the body itself mounted on cork. Engine mounted on rubber; ball-bearing shackles; double muffler; hypoid gears, etc.
7 Extraordinary Power Plants, designed and built by Pierce-Arrow. Two new 12-cylinder engines, 140 and 150 horsepower; and the improved 8-cylinder, 125-horsepower engine. Comparative tests show the new 12-cylinder engines to be the most powerful, flexible, smoothest, quietest of all 12-cylinder engines.
8 Custom-Built Bodies, by Pierce-Arrow artists and engineers; combining the maximum of comfort and luxury. Bodies are longer, lower and larger, with luxurious added roominess, wider rear seats and wider doors.

$2385 and upward FOR THE EIGHTS

Model 54 Five-Passenger Club Brougham $2385 at Buffalo (special equipment extra).
The offering is a distinguished expression of world-wide economic circumstance ... and affords a measure of the increased power of today's dollar where the finer things are concerned. Pierce-Arrow thus carries brilliantly forward the tradition that the name must not alone stand for unquestioned character and social prestige ... it must mean the utmost in fine car value, according to the highest standards that each new season creates.

(Nine Important Advancements. The new front is a modified V-type, deep, slender, patrician. Box girder chassis-frame for greater stability. Wheel tread widened to 61½ inches. Electric clocks in all models. Velvet-action brakes. Demountable wheels are standard equipment for all models.)

9 Other Important Advancements. The new front is a modified V-type, deep, slender, patrician. Box girder chassis-frame for greater stability. Wheel tread widened to 61½ inches. Electric clocks in all models. Velvet-action brakes. Demountable wheels are standard equipment for all models.

**MODELS and PRICES—f. o. b. Buffalo**

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In the purchase of a car from income, the average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.
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*Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 150 Madison Ave., New York*
The Johnson & Faulkner Building offers noteworthy advantages to decorators and their clients. It is conveniently located; it was especially designed for, and is entirely devoted to the display and handling of fabrics; it houses a stock of decorative and upholstery materials so comprehensive in scope that, whatever may be required, is sure to be found in an abundance of designs and color combinations.
The new Lincoln V-8 cylinder, in the footsteps of the V-12 cylinder, brings that beauty and high performance one has come naturally to expect from a Lincoln. Into the slightly smaller car have gone all those same structural characteristics that have always been peculiarly Lincoln—expert engineering, painstaking precision manufacture, and a careful testing and retesting of every important operation.

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In every detail of chassis and body, this Lincoln is built to a high ideal. Backed by the resources of the Ford Motor Company, the new Lincoln 8 cylinder car carries, further than ever before, the prestige of the Lincoln name. This new motor car is priced at Detroit from $2900.

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Big, cosmopolitan Los Angeles centers it all. From it scenic highways lead you to Pasadena, Long Beach, Glendale, Beverly Hills, Pomona, Santa Monica... dozens of storied cities.

Come for a vacation you'll remember all your life. Advise anyone not to come seeking employment lest he be disappointed, but for the tourist the attractions are unlimited.

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By rail (new low summer fares) from most points in the country, even a two-weeks vacation gives you at least eleven days actually here. And costs while here need be no more than those of an ordinary vacation. For in this year 'round vacation-land you escape the "peak prices" necessary in short-season resorts. We prove these statements in a remarkable new book which the coupon below brings you free.

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The climax of trans-Pacific travel, reached by Matson liners, via Hawaii, Samoa and Fiji

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Choose Thoughtfully

When you go to the Caribbean, whom will you choose to guide you? Men who have lived there most of their lives and know that part of the world intimately? What ship will you choose? Will it be just any ship? Or will it be a ship built specifically for tropical cruising . . . with wide hospitable decks, and state-rooms all open to the sea breeze? Ships not designed to carry great numbers, but rather a limited number in the greatest comfort.

If you choose the United Fruit Company's Great White Fleet, you will travel on vessels built to cruise the Caribbean. Men and ships are "at home" there. Vast ramifications are available to insure you a trip that means everything. For you, what better entree?

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**United Fruit Company**
Here we have General Washington in full military regalia, astride a dashing black charger, decorating one of a pair of modern glass powder jars, the American Eagle and shield on the other. An eagle and a pair of swords ornament each cover. The decalcomania decoration in natural colors has a chalky white background, while the inside of each jar is light blue. $5. each. Height and diameter, 3 inches. Janet Hunter, 128 East 10th St., N. Y.

One of the brocades worn by Martha Washington inspired the charming new Wedgwood pattern shown at the left. On a border of pale, pinky beige, flowers in tones of dark, purple-red and blue are intertwined with a delicate pattern of brown and white ribbon. Small butterflies hover above the blossoms. 10-inch plates are priced at $6.20 per dozen. A dozen cups and saucers cost $6.50. Rich and Fisher, Inc., 14 East 48th St., N. Y.

Fired with patriotism, the artists and designers of the newly independent thirteen colonies used for their decorative motifs the national star and eagle emblems, as in this lamp, a modern version of Federal design. The shade is white parchment with gold border; the base, of metal, is painted black with raised gold stars. Base, 20 5/8 inches tall, costs $20; the shade, 14 inches in diameter, $5.50. McPherson & Foote, 1143 Madison Ave., N. Y.

Mindful of the 200th birthday anniversary of a certain George Washington that is to be celebrated this month, we have assembled on these pages a number of decorative accessories to enhance the room furnished in Federal manner.

The miniatures of the Parents of our Country, at the left, are printed in soft colors on wood and framed in maple. Each measures 4 3/4 by 4 3/4 inches. $5.50 pair. The Gift Tree, 172 E. 51st St., N. Y.

A practical accessory solving the problem of "what to do with their toys"

Send for catalogue 66-F

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silver lustre for spring

use white tulips, yellow narcissi, pale blue hyacinths in these—or pink roses, the silver is complementory to all of them, footed vase, 8 1/2" tall, 4.00; small flip vase, 6 1/4", 1.50; beaker, 8 3/4", 3.00.

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NEW YORK SCHOOL OF INTERIOR DECORATION

576 Madison Avenue, New York City
12 Companies make Water Heaters with RUST-PROOF TANKS

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Regardless of the method used for heating water, the storage tank should be strong and durable. The metal of which the tank is made should resist corrosion in order to retain its original strength. It must also withstand the strain of expansion or contraction which occurs every time the temperature of the water changes.

Copper and Bronze are rustless and highly resistant to corrosion. Many well-made Copper tanks are still sound after forty years and more of continuous service. Comparison of such service as this, with that given by tanks of rustable metal, clearly reveals the economy of rustproof tanks.

Recently, a number of leading manufacturers have adopted Everdur, 96% Copper alloyed with silicon and manganese. This Copper alloy combines the corrosion-resistance of Copper with the strength of steel. The ease with which it is welded makes Everdur the ideal metal for rustproof tanks of welded construction.

Water heaters with Anaconda Copper or Everdur tanks and Copper range boilers are now readily available at surprisingly moderate prices.

Products of leading manufacturers have been subjected to exhaustive tests and can be relied upon to give dependable service. Further information can be obtained from your gas or electric company, or plumbing contractor. We will be glad to furnish you with a list of heater and tank manufacturers using Anaconda metals. Address The American Brass Co., General Offices: Waterbury, Conn.
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Color can do anything in your home—make commonplace rooms interesting, make dark rooms light, make small rooms large, make old rooms new. It can even take much of the curse from bad architecture. House & Garden's Book of Color Schemes is a tremendously practical—and very beautiful—guide to the planning of color schemes for every room in the house. It is compiled by the editors of House & Garden in collaboration with leading decorators and architects.

There are color schemes for every decorative period from the Renaissance to the Modern ... Italian, French, English, and American ... with special attention to the finest of the Modern styles. It explains the theory of color. It shows how to select a color scheme and build it up to a complete whole. It gives exact definitions of 182 colors.

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

237 distinctive color schemes are presented ... with eight pages of actual interiors in full color ... and 312 photographs of unusual interiors accompanied by exact descriptions of color schemes—halls, living rooms, dining rooms, bed chambers, sun rooms, garden rooms, kitchens, baths.

House & Garden's Book of Color Schemes will give you charming ideas and save you from fumbling and costly experiments. The coupon below will bring your copy by return post. Sign and mail the coupon today.

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Puppies of Ormoyt Rat breeding. Farm raised.
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I breed and raise the kind of puppy that will make a very satisfactory child's playmate, adult's companion or desirable house dog. I offer a few such puppies at prices suited to business conditions.
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Harris St. Ingersoll, Ontario, Canada

READER QUESTIONS AND OUR ANSWERS
I wish to get a dog that will be a protection for the home and a playmate for my small boy. Frankly, I know little of dogs and am at a loss to decide between the different breeds. One thing I do know: I don't want one that will roam all over the neighborhood. What would you advise?—T. T. J.

There are numerous breeds that could be suggested for your purposes, for the role you wish to have filled can be played successfully by most dogs provided they are sensibly trained, fed and cared for. Perhaps you could not do better, however, than decide upon a Scottish Terrier.

The Scottish Terrier is a stocky, rugged little dog with a wiry, rough coat of black, gray-grizzle or brindle. The illustrations in some of the advertisements on these pages give an excellent idea of what he looks like. He is an excellent watchdog, shows intelligent discrimination in his protective activities, and is normally fond of children and dependable in his attitude toward them. A well-bred, typical puppy four or five months old would be the thing for you to get.

As regards a dog's roaming propensities, no breed can be fully guaranteed against them. An individual of any breed may develop this trait, precisely as may a human being. The surest way to keep a dog from wandering is to treat him in such a way that he prefers to stay home—sufficient good food at regular intervals, a comfortable place to sleep, adequate exercise and plenty of friendly attention. The dog that is neglected, roamed up most of the time or unkindly treated can hardly be blamed for seeking elsewhere the things which are not accorded him at home.

My English Setter, a Llewellin, about 15 months of age, has a good nose, is a good ranger, but is not steady. I have never been able to get him on point, although he will stand birds for a few seconds. What do you suggest?—L. B.

We suggest patience on your part. The dog is a bit too young yet for absolute steadiness. There is still plenty of time for him to steady down.

Is there such a breed of dog as the Bowhier?—A. P. A.

There is a breed known as the Bouvier des Flandres, a powerfully built Belgian dog that is used in its native country as a sheep-herder. These dogs are included in that group known as police dogs, because they have the capacity for training for police work.

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owned by Hill Top Farm Kennels

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For choice specimens, both sexes. Best possible breeding.

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Box 185, Dan, R. Springfield, Mass.

READER QUESTIONS AND OUR ANSWERS

(continued from page 17)

Can you tell me what the standard height and weight are of the Ruction

Wolffound?—E. McR.

The Russian Wolfhound averages in height at the shoulder from 28 to 31

inches, and his weight averages from 75 to 105 pounds. Females of this

breed, as of other breeds, are smaller than the males, about two inches less

in height and from 10 to 20 pounds less in weight.

What is meant by the term "culo­

tre"?—H. D. T.

It means the hair, sometimes called the brushing, on the thighs, as in the

Schipperke and Pomeranian.

A. contends that the Chihuahua is

 purely a pet, while B. contends that it has utility.—C. W. E.

B. is right. The book entitled "Pure-

bred Dogs," published by the American Kennel Club, on page 229 says,

"Chihuahuas, despite their extreme smallness, are instinctive hunting dogs

and cutters. In their native desert country in Mexico and the Southwestern

parts of the United States, they readily go to ground after small ver­

nins. They are natural retrievers and will attempt to carry anything."

My brother and I are both the ow­

ners of two beautiful Irish Wolfhounds of which we are very proud, and we

would like to know if there is any club of Irish Wolfhound fanciers in this

country which we might join?—E. E. W.

If you will address The Irish Wolf­

hound Club of America, Mr. L. O. Starck, secretary, Ambleside, Augus­

ta, Michigan, you will receive full and complete information as to how to

join this club, which is devoted solely to

(Continued on page 19)
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Happy, peppie, with sparkling eyes and a glossy coat—that's the well fed dog. And what a pleasure to have a happy dog.

There are many kinds of dog food but there is only one Kent-L-Ration, the scientifically balanced ration. The grain, meat extracts, and other ingredients in Kent-L-Ration have the freshness, purity and wholesomeness the dog demands and the dog prefers.

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THE DOG MART OF HOUSE & GARDEN

FEBRUARY, 1932

READER QUESTIONS AND OUR ANSWERS

(CONTINUED FROM PAGE 18)

the interests of Irish Wolfhound breeders and owners.

Recently I attended my first dog show, and heard the term "working dog" used frequently by the ringmasters. What exactly is a working dog?

—M.S.

The term "working dog" is a specific classification of the American Kennel Club for certain breeds of dogs, among them the Collies, Eskimos, German Shepherd Dogs, Greyhounds, Doberman Pinchers, Samoyedel, and St. Bernards. All of these have for many, many years performed certain distinguished duties which have earned for them the title of "working dog". The Collie is a herding dog, the Eskimo a sled dog in the Arctic region, the German Shepherd a sheep-herding dog, the Great Dane is used for hunting wild boar in Germany, the Doberman Pincher has been for many years and still is a guarding dog in Germany, and is quite distinctly a police dog, the Samoyede has drawn stream and herded reindeer in far-off Siberia, and the St. Bernard, of course, has done rescue work in the Swiss Alps for many years.

What is the difference between a Bulldog and a Bullterrier, or are they one and the same dog?

—V. R.

They are not the same dog. There is quite a difference. The Bullterrier is a very active, lively dog, very game, and very courageous. The Bulldog is also game and courageous, but has a more compact body, and is slow in movement.

I am somewhat confused by the number of different looking dogs who are called Foxterriers by their owners. Is there more than one breed of Foxterrier, or are these others mongrels?

—R. J. H.

There are two breeds of Foxterriers—the Wihrler and the Smooth. The wirehair variety resembles the smooth in all respects except the coat. The wirehair has a broken or rough coat, and the harder and more wiry the texture of the hair, the better. The coat of the smooth should be straight, hard, flat, smooth, dense, and abundant.

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REAL ESTATE

(Continued on page 20)
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The Charm of Old New England within
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SHOOTING PLACES

HOUSE & GARDEN
CHARM AND STYLE OF THE TAILOR-MADE...

It will have a charming settled air—your sunlit Hodgson House—and stand among unbruised trees complete, without your having to undergo the usual building-worries. Without that step-by-step process of building that can delay a house interminably long. Yet it will be your house, tailored to your taste. We build it in sections, ship it ready to erect. It is erected simply, cleanly, with a little local labor; under our supervision, if you wish.

Wander from room to room. Marvel a little at every detail as you wished it—built-in bookcases in the morning-room, perhaps; the interesting treatment of the fireplace in a bedroom, the sun-room ready for its indoor garden. Then understand why so many people with the desire to build turn to Hodgson Houses.

For the Hodgson method of building—the simple business-like avoidance of confusion and delay—is a pleasure. An agreed-upon price that stays put is a satisfaction. And there's gratification in a floor-plan, in details, the complete house, worked out to meet the family's needs and desires, and worked out in beautiful proportion and good taste. Tailor-made charm—with all the ease of the ready-made!

Write for catalog G-2, which illustrates Hodgson Houses built with sweeping roofs and simpler treatments—built to harmonize with some gentle slope of hill, some view out to the sea. Here are homes, vacation homes, hunting lodges and the like. Address E. F. Hodgson Co., 1108 Commonwealth Avenue, Boston, Mass., or 730 Fifth Avenue, New York City.
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All of the finer, more beautiful new Chryslers have Floating Power, that great fundamental discovery which takes first place among engineering developments of modern times. Revolutionary in principle—sensational in results. Completely wipes out power tremor from both frame and body. Makes the flood of Chrysler power calm and quiet as a millpond. Creates an entirely different "feel" in performance. A smoothness impossible to describe. Previously there had been nothing like it—nothing nearly like it. Scientific minds regard it as the greatest single advantage a modern motor car could have.

**IS ANY AUTOMOBILE UP-TO-DATE WITHOUT AN**

**Automatic Clutch?**

*Completely Automatic.* Makes driving supremely simple. Nothing for your left foot to do but be comfortable. You don't have to touch the clutch pedal when starting from a standstill, when changing gears, or even to use reverse. Makes driving easier for everybody. Women particularly enjoy it. The action of this Automatic Clutch is always soft and smooth, never jerky.

**IS ANY AUTOMOBILE UP-TO-DATE WITHOUT A**

**Silent Gear Selector?**

It isn't gear-shifting in a Chrysler any more—it's gear-selecting. When you release the accelerator, you move the lever freely into place in any direction without touching the clutch pedal—with the car starting from a standstill or traveling at any speed, or when reversing. It's easy. It's effortless. A child could do it. There is no resistance, no sense of friction. You can move the lever as fast as you like or as slow as you like—backward or forward—the gears cannot clash.

**IS ANY AUTOMOBILE UP-TO-DATE WITHOUT**

**Free Wheeling?**

Chrysler's Free Wheeling is an entirely separate unit at the rear of the transmission. When you are free-wheeling in a Chrysler, the transmission gears are at a complete standstill, disconnected from both the engine and the rear wheels. This not only provides real Free Wheeling, but makes possible the new kind of effortless shifting you enjoy with the Silent Gear Selector.

**IS ANY AUTOMOBILE UP-TO-DATE WITHOUT**

**Hydraulic Brakes?**

Chrysler Hydraulic Brakes excel because they are simpler. They have fewer parts. They never need lubrication. They are always equalized because they equalize themselves. Quicker stops with greater ease. Safer stops because of absolutely equalized pressure on all four wheels. No "side-pull." No swerving. Hydraulic Brakes are used for safety on buses and big trucks. All new taxicabs in New York are required by city ordinance to have Hydraulic Brakes. Try Chrysler brakes and you will never want to go back to any other kind.
FEBRUARY, 1932

IS ANY AUTOMOBILE UP-TO-DATE WITHOUT Centrifuse Brake Drums?

New and larger brake drums of combined steel and cast iron. New type of construction. A steel drum with cast-iron lining—the drum and the lining permanently fused together. The combination of steel and iron fused together makes brakes that last longer, remain cooler, retain uniform efficiency—brakes of quick action, soft action, sure action, safe action.

IS ANY AUTOMOBILE UP-TO-DATE WITHOUT AN All-Steel Body?

With today's congested traffic conditions, steel motor car bodies are as vital to safety as steel railway coaches. Chrysler steel bodies are of all-steel construction, rigidly reinforced and welded into one piece—the kind of construction you should have and should demand. The entire body is sound-insulated. Wide, comfortable seats. Unusual leg-room and head-room. Beautiful upholstery, fixtures and trim. Strength, safety, smartness, luxury—it has them all.

IS ANY AUTOMOBILE UP-TO-DATE WITHOUT A Double-Drop Girder-Truss Frame?

The modernizing of the motor car has imposed new demands upon automobile frames, as well as other units of the car. Chrysler engineers have developed a frame of entirely new design. It incorporates the Double-Drop feature, permitting a noticeably low, smart and fleet car appearance. By means of the new Girder-Truss construction, two extra steel members parallel the side channels at either side of the engine, giving twofold support and strength. Continuing, these members cross over diagonally and meet the opposite side channels at the rear, forming an amazingly rigid construction. The result is multiplied strength and a stable, distortion-proof foundation for the body.

IS ANY AUTOMOBILE UP-TO-DATE WITHOUT Oilite Squeak-Proof Springs?

Regardless of mud, snow, ice or dirt, these springs will not squeak. An entirely new patented spring construction. Springs that never need lubrication. The steel leaves of the springs are separated by Oilite—a patented metal that contains its own lubrication. Absence of interleaf friction gives a softer, more restful ride. These great springs are standard on all three new Chrysler Eights.

IS ANY AUTOMOBILE UP-TO-DATE WITHOUT Effortless Steering?

The new Chryslers steer with a touch. Women especially enjoy Chrysler steering. It not only makes driving easier, but it is so much easier to get in and out of parking spaces. And Chrysler steering is protected from road-shock. You never 'feel the road' through the steering wheel.

IS ANY AUTOMOBILE UP-TO-DATE WITHOUT Chrysler Speed and Pick-up?

Chrysler cars are more powerful than ever—faster than ever. If you like real speed—Chrysler has it. You may never care to drive 75—85—90 miles an hour, but the great power that makes these speeds possible makes Chrysler performance, at any speed you choose to drive, the most enjoyable performance under the sun. The speed and pick-up of Floating Power are as delightful as Floating Power smoothness.

IS ANY AUTOMOBILE UP-TO-DATE WITHOUT All These Other Features?

Besides all its new outstanding superiorities, Chrysler retains the following important basic features—pioneered or popularized by Chrysler and features of Chrysler cars for years: In the Eights, a 4-speed transmission with internal Dual High Gears; in the Six, a Silent-Second Easy-Shift Transmission; all have the high-compression engine; full force-feed lubrication; ventilated crankcase; aluminum alloy Invar strut pistons; counterweighted crankshaft; modern fuel system with fuel pump; oil filter; air cleaner and intake silencer; noiseless spring shackles; cowl ventilators; small base wheels and large tires; adjustable front seat; interior sun visors; indirectly lighted instrument panel; treadle-type accelerator—and many other features that add to Chrysler efficiency and Chrysler value.

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A new Chrysler Six with an 82-horsepower engine and five body models, $885 to $935 (Automatic Clutch on all Sixes, $8 extra); a new Chrysler Eight with a 100-horsepower engine and four body models, $1435 to $1535; a new Chrysler Imperial Eight with a 125-horsepower engine and two body models, $1925 to $1945; a new Chrysler Imperial Custom Eight with a 125-horsepower engine and six body models (prices furnished upon specifications required). All prices f.o.b. factory. Duplate Safety Plate Glass obtainable on all models at slight extra cost.

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DU PLUS GRAND AU PLUS PETIT FLACON

BELLODGIA
LE PARFUM LE PLUS SUBTIL
CARON

PARIS
FEBRUARY, 1932

HOUSE & GARDEN

COUPON 1932, BY THE CONDÉ NAST PUBLICATIONS, INC.

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MARGARET McELROY, ASSOCIATE EDITOR
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The Conde Nast Publications, Incorporated Volume LXI Number Two

THERE is little about February in the North which, to most of us, marks it as the low point in the seasons' cycle of vitality—the traditional darkest hour which is spoken of as preceding the dawn.

And yet, for those who have eyes to see and ears wherein to hear, there are signs that a turn in Nature's road is rose at hand. Icicles, emblematic of cold but really glistening testimonials to the growing power of the sun, drip from the southward-facing eaves at midday. There comes a softer blue to the country skies, a kindlier look to the fairweather clouds. Even in town the westward canyons of the streets are touched at evening with a stronger, longer afterglow.
Romeo and Juliet
The famous balcony scene from Shakespeare's immortal love story.

Modern ROMANCE has its sweetest message in——

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As Romeo symbolizes the lover, so the Sampler stands for the tribute he pays to the modern Juliet. So many romances have woven themselves about the Sampler that for thousands it has itself acquired an atmosphere of romance.

So we offer it as the Valentine of 1932, with a gay design of hearts and harlequins.

The Sampler is the most widely distributed assortment of candies in the world. Buy it, in the Valentine dress, or without, at the nearest Whitman dealer.
THE BULLETIN BOARD

MORE WHITE. Although bitterly- neat housewives cannot understand how these all-white rooms are kept clean, the vogue for white increases at a dizzy pace. White and crystal, with a suggestion of gold. White walls, white curtains, white furniture, white upholstery. White rugs, even. Dead white. Glistening white. Flat white. Oyster white. You never dreamed white could have so many tones.

All kinds of people are trying it for all kinds of rooms. In a smart, new Connecticut hilltop house the dining room was all white and, we understand, in the additions she has made to her home in Beverly Hills, Mary Pickford has gone all white throughout.

PAPA BERGEREURIER. On pages 38 and 39 of this issue, the brilliant French artist, Pierre Bergererier, has captured the atmosphere of the Boulevard St. Germain era, that quaint mantelshelf period of German furnishing which is enjoying popularity today. This style is at home in the company of Directoire, Empire and late Colonial pieces. It calls for narrow striped satins, moirés and brocades, and damasks with small figures.

ENGLISH BREAKFASTS. Perhaps it may be attributed to the revival of hunting in this country, or to a desire for ease of household management—whatever the cause, the English style of corner breakfast table is appearing here. The dishes are prepared and kept warm on a side table, and each one helps himself as he comes down. It simplifies the kitchen work in a house where the family and guests struggle down at all hours. It also affords a chance to create interesting and tempting buffet arrangements—the dishes with their silver covers, the ranks of supine forks and knives and spoons, the piles of plates. And over all hangs, like incense in an old church, the aroma of bacon and coffee.

GOURED PARTY. If one must ride such a hobby as Gourds, then why not have some fun out of it? Our special pet Gourd hobbyist, Mr. Charles A. Stevens of Chicago, has a Gourd party for children each fall. He makes cups and honey animals from them and on each is hung a package of Gourd seed.

COSTS OF HOUSES. We are often asked why House & Garden doesn't tell its readers the costs of the houses it shows. We refrain from this for several reasons. Most owners believe, and rightly, that the cost of their houses is no affair of the public. But the most important reason is the fact that building costs are subject to so many influences that the same house will cost quite different sums in different parts of the country.

TEST FOR COLLECTORS. Lost these cheap snoppers after the antique and curios fear they are being left out in the Biblical cold, we hasten to assure them that, having searched the Scriptures, we have discovered their text in the 14th verse of the 26th Chapter of Proverbs—"It is naught, it is naught, saith the buyer: but when he is gone his way, then he boasteth."

INSTRUCTIONS TO A DOOR. Brave Sentry Door of seasoned wood, When Forfeit Friends, or aught unto good Shall knock, swing wide with courteous grace. But slay yourself in Trouble's face!

Arthur Guiterman

COLLECTING MODERNISM. Now that the furniture of our immediate ancestors has become collectable, to satisfy the contemporary Victorian taste, we wonder how soon modernist pieces will be rated as antiques. Look over the modernism of five years ago, and it already exceeds the lavender-and-old-lace perfume of ancient respectability. Indeed the smart modernist of today is as contemptuous of old-fashioned modernism as he is of the historic periods.

PEACE FOR ARCHITECTS. John Nash, who sustained his life from 1752 to 1835, was once a favorite architect in London. Among his creations was the Marble Arch, but he didn’t always work in marble. He used quantities of cast iron and, so many thought, an excessive amount of stone. A wit of the day wrote of him—

But is not our Nash, too, a very great master? He finds us all brick and he leaves us all plaster.

Sir John Vanbrugh, famous for his large buildings, was celebrated in the suggestion for an epitaph—

Lie heavy on him, earth, for he
Laid many heavy loads on thee.

GENERAL JAC’s BEER. Now the Garde St. Lazare in Paris is a little German-appearing structure that boasts a statute of Gambrinus, titular deity of malt beverages, and is known as the Brasserie Jacqueminot. Inside are kept—or were kept at one time—memorials of the famous General Jacqueminot. Most of us remember this Napoleonic soldier by the Rose that bears his name, but he has another claim to immortality. He introduced German beer into France. There is still a Jacqueminot brewery at Ivry-sur-Seine. The hybridizer of the Rose must have been a great beer lover, for Jacqueminot had been dead many years when the brewery was named for him.

FOR GARDEN CLUBS. A tempting Personality for garden clubs to study is Humphrey Repton, the English landscape architect. Intended for commerce, he was sent by his family to Holland, there to learn Dutch and study the Closet and calico trade. On his return to England chintzes and calicos didn’t seem to be his forte, so he studied botany and gardening under Lancelet Brown, and soon won a name for himself. However pleasant his gardens, his personality appears to have irritated the more masculine Englishmen who met him. They called him a coocon. Had he lived today he would probably have been stuck to calicos and been an interior decorator.

We will be eternally grateful to any garden club that starts a movement to give us more kinds of Lettuce. Truck growers seem wedded to Big Boston and Iceberg. There are dozens of other kinds. Why don’t we have them?

INSULATION. As a strong argument for good insulation throughout the house we recommend a new pamphlet just published by the United States Department of Commerce: House Insulation, Its Economics And Application. Now that the National Committee on Wood Utilisation has made a thorough study of the value of home insulation and this booklet gives the results. Actual figures as to costs and very impressive data regarding fuel savings from insulation are presented. The application of practically all varieties of insulating materials to various types of construction is pictured. Obtainable from the Superintendent of Documents, Washington, D. C.

GARDEN REQUEST. Has any modern flower lover followed the example of Theophrastus, the early Greek botanist, in asking to be buried in his garden? Aristotle gave his Botanic Garden at Athens to Theophrastus, who inquired to be buried with the help of a wealthy friend, finally bequeathed it to trustees, and desired to be buried in it. He no doubt cultivated it in the exotic plants with which he shows familiarity.

ISLANDS. Recently we visited an island—the happy property of one small family—which seemed to combine in an enviable manner the desiderata of privacy and sociability, of comfort and simplicity. It was a tiny island, but it looked a world in miniature, with a big house for luxurious living, a small house for guests or for the family when they felt like a bit of seclusion, a bit of beach, a bit of formal terrace, a bit of garden, a bit of virgin woods. Many a home owner might well look critically at his own domain as to whether or not it bore the island characteristics, for it is possible to endow a home, even though it be enclosed by a wall rather than by water, with these ingredients which make life there almost self-sufficient.

MEETING THE PHOTOGRAPHERS. Evidently the way to become a superb photographer is to invest twenty years of your youth and early manhood studying art under great masters. Then throw your palette out the studio window and buy a camera. That was the way two of House & Garden’s best photographers arrived at supremacy—George Hartzog and Martinus Andersen. Anton Bruell was a pupil of Clarence White.

BEAUTY FOR THE UNEMPLOYED. It is to be hoped that, when spring comes, some of those workers who are being aided by unemployment committees will be used in creating beauty for our towns. We are apt to think that useful building or road making is the only work to give them. Why not set them to planting the roadsides? To improving the village green—and the dozen-and-one other ways of bettering the appearance of our small towns and cities?
A modern scheme dramatic in contrasts

The dining room in the New York apartment of Mrs. John R. Hearst features delicate balustrades painted in black on white walls; white satin curtains edged in gold; white asbestos floor inlaid with black—contrasts indeed, and immensely effective. The table has a black glass top. Miss Shattier, Inc., decorators.
Black and white decoration reflects the new tempo

By Margaret McElroy

In these crowded times, with countless appeals to mind and senses clamoring for attention in swift succession, the effect which seeks to make an impression must be quick about it. Simplification, contrast, directness are the order of the day. Life goes too fast for subtlety, and in decoration, as in everything else, the newest room is the one which can be grasped at a glance.

This directness, frankness, even brutality in some extreme cases, pervades every form of artistic expression. Gone is the merely pretty effect, the gentle, the suave. You may not visualize a snow-covered hillside, a flower arrangement or a woman combing her hair in just the same terms of line and color as does your modern painter; you may even quarrel bitterly with his interpretation. But the fact remains that his picture arrests you. So with music. Does this or that modern composition lack tonality; are there dis-harmonies that set your teeth on edge? Perhaps so; but the chances are more than even that you will not be lulled to slumber. On the contrary, whether you like or dislike the orchestra's contemporary outpouring, you will follow with rapt attention, or rage, to the end.

A most significant manifestation of this tendency toward short cuts is the rise into favor of black and white as a scheme for decoration. And it is admirably adapted to the times, for it rivets attention in a flash; its dramatic effect is sensed at a glance. Withal, it is immensely smart by virtue of sheer simplicity.

Black and white as a decorative theme is in tune with the times for the further reason that the most casual study of modern rooms reveals the vogue of hard, glittering surfaces. Metal, glass, marble and mirrors, the new lacelike compositions, gleam in all the new interiors; while fabrics—satin, leather, mohair, permatex, fabrikoid, the Fortuny textiles printed in silver and gold, and the new aluminum metal mesh like a knight's coat of mail—further emphasize this interest in severe surfaces. And nowhere is black and white in combination so exciting as when used as a color scheme in these shining materials.

While rooms entirely in black and white are stirring and new, this combination can also be used with bits of color as relief. For instance, in an octagonal hall paneled in black mirrors topped by a black and white frieze, black Empire furniture covered in emerald green satin makes arresting and vivid notes against the dark glass. Gold and yellow are lovely with this scheme, as is vivid dark blue. In introducing color, be sure that it is brilliant. Black and white settings are no places for anaemic tints.

Outstanding among the new black and white interiors is the modern dining room shown above and on the opposite page. Here gold in curtain trimming and wall decoration is the only contrasting note. Walls so shiny white that they resemble lacquer are decorated with a painted dado of a delicate iron balustrade in black with touches of gold. The white table and sideboard have black glass tops, and the white chairs of Directoire inspiration are covered in white leather. White satin curtains sparkle with gold fringe which picks up the gold notes in the dado. A further striking note here is the white asbestos floor that is inlaid with a design of large black diamonds.

Three other exciting black and white schemes appear on the following pages. A dressing room is given great distinction by its background of black and gold marbled paper dado and white wall paper latticed in black and gold. The dressing table is black and crystal; white shades trimmed in crystal drops are on the black and crystal lamps. The bench is black and gold with a white leather cushion.

Scorn as you may, the little breakfast room on this same page is entirely cheerful in spite of its walls in black and white marbled paper. The black chairs have cushions in zebra cloth and the table (not shown in the photograph) is black with a white marbled top. After you have recovered from the sophistication of the trailing white curtains held by gold eagles and gold ropes, you will see they are of dotted Swiss with cotton ball fringe. At the opposite end are a black cage holding white cockatoos, a screen made of white shutters, and white flowers in black pots.

The beautiful classic room at the bottom of the next page has white walls ornamented with columns of ebony color ending in white capitals; curtains are of white taffeta with wooden fringe, gilded. Here the gold note is emphasized in decorations on the black furniture, and by two chairs covered in brilliant yellow silk.

Many other striking examples might be given to show the newly risen importance of black and white in decoration. Though it has no quarrel with designs of the past, this virile combination is most at home as part of a modern scheme. Taken in conjunction with severely simple lines and surfaces, it acts as a tonic and gives a snap to one's surroundings that is sorely needed in these indigo times.
Black and white schemes. (Above) Breakfast room decorated by the Empire Exchange. The dressing room at the left is enlivened by touches of gold. Albert Bartlett, decorator. (Below) Black and white used with telling effect in a room by Elsie Cobb Wilson. Descriptions of these rooms appear on the previous page.
Sharply defined effects contrive a vivid scheme in the mood of today

White walls with black Greek key cornice, a black floor, and black, gray and white doors form the setting of this stimulating entrance hall. The curtains are of white silk trimmed with pearl fringe and black braid; furniture is upholstered in white plush and black satin. Lillian Chenvert was the decorator.
An American gentleman with taste

COUNTRY-BORN and country-bred, George Washington had little to do with cities and towns except when business or official duties required his presence in them. From the first of his diaries to the last, he stands revealed as the ideal type of country gentleman.

The work on his various plantations was carried forward under his personal supervision, and in this he proved himself an intelligent, hard-working and progressive husbandman. Equally intelligent and interested was he in extending and improving the gardens around Mount Vernon. On his retirement from public office he even laid out a botanic garden and helped underwrite a plant exploring expedition that would bring back from the wilderness herbs and trees hitherto unknown.

Thus as gentleman farmer and garden lover, he established a worthy tradition that those who live in the country might well emulate. That he chose to live this sort of life were so skilled in this art that today they might well pass for professionals. Thomas Jefferson's building efforts are well known and many of his designs still delight those who appreciate splendid architecture. In a lesser measure, but no less intelligently, did Washington practice this art. Under his supervision Mount Vernon was enlarged into the house we now know. He kept carpenters and craftsmen in his employ working on improvements and maintenance. He knew good design when he saw it and he enjoyed the appreciation of good architecture. Without that taste he doubtless would have fallen short of being the thoroughly cultured man his times required of him.

It is rather arresting to realize that a knowledge of farming, of housekeeping, gardening and architecture were once held to be essentials for a man of taste. Lacking them, he was considered poorly educated. He may even have been pitied, because he missed the enjoyment of them.

In a third way did Washington show himself to be a man with taste, and that is by his interest in the furnishing of his various homes. Whether at Mount Vernon, at New York or in Philadelphia, he had a great deal to do with the chairs and tables, the curtains and the accessories of the various rooms. Doubtless Mrs. Washington had just as lively an interest in them, but the fact remains that they are constantly mentioned in his diaries, and it was his hand that penned the inventories of furniture and wrote the letters to his agents in London for the pieces required.

When he brought his bride to Mount Vernon in 1759 some of the furniture was left from its previous tenant, Lawrence Washington, some Mrs. Washington brought along with her, but the majority of it was ordered from London. It was Washington himself who saw to it that the bedspread was of the right size and was accompanied by "fashionable blue or blue and white curtains", that the curtains had papier-mâché cornices covered with cloth, that the bedroom carpets should be Wiltons, that the china candleabra should be "fashionable" and that the busts he ordered should be of heroes to whom he was devoted and exactly the right size.

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From the foregoing sentences it must not be judged that Washington was in the least what our present generation calls a "stuffed-shirt". So varied were his tastes that he probably was one of the best rounded men of his time and one of the most human. A good huntsman, a lover of the beauty of women, a persistent attender at the theatre and a gamer who took his losses with a smile, he proved himself a very human person indeed. His friends among men came from all walks of life and he was at ease with all kinds of them. He had a sense of humor, too, and he enjoyed the table and the fruits of his vines and of his mash vats. He was probably also master in his own home—he has quite a few words to say about that ironing mangle Mrs. Robert Morris tried to palm off on him in the Philadelphia house, and even if the new yellow hall curtains did cost a little more, he was willing to foot the bill so long as they matched.

While most of us catch a patriotic thrill out of Washington the man of arms, and Washington the statesman, there is an equally pleasant thrill to be had out of Washington the human being and man with taste. However exalted a personage he was to the world outside, he managed to find time to make his dwelling truly his home, to maintain it in good condition, to cultivate his acres so that they produced maximum crops, to keep his cattle in health and his servants hard at work, healthy and happy.

Of such elements was George Washington compounded. And so thoroughly were they mixed in his nature that he still stands out as the first great American gentleman—an enduring example of a man who lived a full life—and enjoyed it.

—RICHARDSON WRIGHT
A tree of China comes to grace the waterside of a Long Island garden.
Not only is this house designed in the style of the Renaissance master, Palladio, but the architectural motif which bears his name is the basis for front and rear façades, and the central features of these, as well. The Cold Spring Harbor home of Oliver Hurell Jennings, Mott, R. Schmidt and Mogens Tvede were associate architects.

Through the arched entrance at the left, the court shown below is reached. A house-depth living room, whose huge proportions can be seen opposite, is entered through a circular entrance hall floored in blue terrazzo. The rear façade, a view of which is given, faces on a grass terrace that stretches to the water's edge.
A house of Palladian inspiration

facing upon Long Island waters
Furniture of glass, a glittering new note we owe to modernism, is quite as charming in a period room as in a purely contemporary setting. Above, left. A mirrored writing desk with delicately etched panels that open on concealed springs. The inside is of sycamore wood. It is from Elsie de Wolfe.

The cabinet above is veneered in mirrored glass on which is an etched design of graceful swag drapery. The framework is silvered wood and the inside is fitted with shelves to hold lingerie. A piece of this kind would be exciting in either a modern or period room. The Arden Studios.

Left. From its mirrored top to the tips of its slender legs, this graceful little dressing table is entirely sheathed in glass. An etched design decorates drawers and tapering legs. The mirror above is framed in sapphire glass ornamented in gold and all the objects are crystal. Jacques Bodart.
Tilts commodious mirrored dressing table, with its simple lines and gleaming surfaces, stands against silvery blue walls. Beige satin curtains have blue valances. In the New York home of Mrs. Thomas A. Dent, Jr. Thedlow, decorators. Bottles are blue with gold stars. Chez le Bain

Robert E. Locher designed this smart table for a cocktail room in the New York home of Mrs. J. R. Force. Very much of the moment in its use of metal and glass, it is also extremely practical. The glass top sets on polished brass supports, and there are many gold notes in the room.

A coming style is mirrored by furniture that sparkles
How an imaginary character sponsored a decorative mode

Search though you may, you will never find among the master furniture designers the name of Biedermeier. He never existed—instead, he stalked the pages of a German humorous paper in the early 19th Century as the personification of the good-natured, comfort-loving burgher of that time. How natural, then, that as the German adaptations of French Directoire furniture designs developed, they should come to bear the name of this genial myth. In 1928 House & Garden started sponsoring this style, with the result that it is now an important factor in decoration and has recently been taken up by a number of American furniture manufacturers.
Two delightful rooms in which "Papa Biedermeier" himself might have lived have been faithfully reconstructed by our artist, Pierre Brissaud. But in these entertaining settings from the past stands furniture very much of the present, for all pieces illustrated are copies of Biedermeier designs recently created by American manufacturers. Characteristics of this furniture are classic lines, light-toned woods with black accents and gilded mounts. The pieces were selected from the Charlotte Furniture Co., Grand Rapids Chair Co., Imperial Furniture Co., Johnson-Handley-Johnson Co., Kensington Mfg. Co., Mueller Furniture Co., and Yeager Furniture Co.

New American furniture adopts the best Biedermeier traditions
Of all forms of gardening, that which centers in the patio of the Mediterranean type house in California or the Lower South is the most intimate and distinctive. Here, after all, is horticulture's closest approach to daily life. Literally within the walls of the house itself, an abundance of growing plants can live and grow and have their pleasant being from year's end to year's end.

It is an art in itself, this patio gardening, yet simple enough when approached with realization of its limitations as well as possibilities. There are, for instance, the manifold advantages of an equable climate enhanced by the protection afforded by the surrounding walls. Here arc conditions which clearly suggest the introduction of many of those ornamental plants for which the sub-tropics and their fringes are noted. Color there can be in almost unbelievable richness and variety, coupled with a wide range of foliage and form effects. The customarily simple, broad-planed surfaces of the exterior house walls which form the background seem built for the express purpose of being enhanced with the contrast of plant life.

Most patios are flagged or paved in some way, so that space for soil beds is more or less limited. Thus there came about, in the old Spanish homes after which ours of today are patterned, the custom of placing plants in individual containers which could be set at strategic points, shifted around when changes in effect were desired, and replaced with fresh ones when the flowers showed signs of failing. By precedent no less than through the inherent advantages of these considerations the patio garden becomes a sort of movable flower feast and so demonstrates one of its greatest charms. Good specimen plants in well chosen pots, jars or tubs that in themselves are pleasant to look upon are the very foundations of its success, especially when set off with a small pool or fountain.

Of course, there must be wise and regular attention to watering and those other cultural matters which are concomitants of good gardening everywhere. The soil in the containers should be a well drained, rather rich loam in practically every case. Raw ground bone is one of the best materials for increasing the plant food, except for those species which, like the Azaleas, require an acid soil. In such cases cottonseed meal is better as a fertilizing agent.

Due regard for the strength of the southern sun and the relative coolness of the shadows becomes instinctive after a while, but at first these factors should be rather closely studied in their relation to the plants' welfare. At the outset it will be evident that certain types are best suited to sun or shade, as the case may be. Where such preferences are not known, a little study and experimental shifting of the pots will determine them.

Extensive lists of plants suitable for pot gardening in the patio could be compiled, but it will be well to remember that one of the secrets of charm in this type of planting is not to use too much material. A comparatively small number of carefully selected, well grown and thoughtfully placed plants is far more effective than twice as many of mediocre quality. Among the first which come to mind are...
FEBRUARY, 1932

While the patio may contain some regular soil beds, emphasis should be laid upon the use of specimen plants in large pots or tubs. A water feature is frequently a valuable addition, as here in the home of Fred C. Thomson, Beverly Hills, California, of which Wallace Neff was the architect. On the opposite page this use of movable containers has been carried further.

A moderate number of well chosen plants maintained in good condition is far preferable to many of mediocre quality, for the patio has its own architectural character which should not be cluttered up with too much gardening. There should be a fair balance established by the use of small trees, shrubs and lower plants that are outstanding for their fruits, foliage or blossoms.

the Palms, so thoroughly in character with the southern climate and architecture. Among the best of these are the widely known *Trachycarpus excelsa*, with finely cut fan leaves and the ruggedness to stand considerable neglect. *Rhapis flabeliforrnis*, too, makes a fine specimen up to four feet in height, suggestive of Bamboo in the manner of its growth. And of course the rich, dark green of *Phoenix roehelinii* can hardly be dispensed with when there is space for a Palm that ultimately may grow ten feet high.

Another indispensable group consists of plants whose foliage and fruit are notably attractive, as represented by the Kumquat, Otaheite and the incomparable *Ardisia crispa* with its clusters of bright red fruits and shining green leaves. These are of woody character and should be treated as miniature trees or shrubs. For foliage display pure and simple, in the shade, there is nothing quite like the Ferns—the Leather, Boston and Holly forms, especially. *Aspidistra*, too, with either plain or variegated leaves, to say nothing of the delightfully (Continued on page 56)
A rare 18th Century table has a unique desk tray with feet that fit into holes in the table. It is lacquer red inside. The table is painted a sea blue and has a brown leather top. From Syrie Maugham. (Above.) Splendid for a man is this European walnut desk with its simple inlay and fine workmanship. From the Erskine Danforth Co. The sterling silver desk set and clock calendar make appropriate fittings. From Black, Starr & Frost-Gorham, Inc.

This little tambour desk, above, is made of mahogany with fine inlay. From the Charak Company. The dogs, figures and vase are modern copies from Wm. H. Plummer. (Below.) Black bakelite, black glass and chromium handles compose this modern desk by Robert Locher. The pad is leather and brass; paper weight and blotter are glass. Ink well and book ends from Nessen Studio.
Six desks that go with six different interesting rooms

Right. The small Early American mahogany secretary desk has the simple delicate lines that made this period so popular. The cabinet above makes an attractive place for ornaments or books. The Kittinger Company. Here the pair of lambs and the china houses are modern Staffordshire. They, and the white Venetian glass vase come from William H. Plummer. The writing set is in red leather with gold tooling. From Saks-Fifth Avenue.

In the picture at the left is a graceful example of a French provincial Directoire desk made of inlaid walnut. This type is ideal to use in a small living-room or bedroom as it takes up very little space and, in addition, provides an unusual number of conveniences. The top folds back and underneath are three deep drawers. In the upper portion are two small drawers to hold letter paper.

The doors of the cabinet in the upper section of this desk are fitted with fine gilt wire grills that make a delicate cage for the little Chinese figurines and the collection of small decorative leather bound books. Here the desk is charmingly placed in a provincial setting which effectively combines paneling and old French wall paper. The desk and all the accessories are from Brunovan, Inc.
The French boudoir serves the same purpose as the English country house morning room—an intimate place from which the household is run and to which a few friends are admitted. America has evolved a cross between the two—a dressing room so equipped that it can be an upstairs sitting room, household office and boudoir combined. Its furnishing includes a workable table or flat desk, comfortable chairs, a couch or chaise longue and it may even provide a sunny window for potted plants.

The walls are usually paneled on two sides by the doors of dress closets and hat and shoe cupboards. To the window belongs the table and on the opposite side the large mirror and dressing tables.

1. Paint the walls tobacco brown with a dull finish. This is one of the newest wall colors. The baseboard and windows should be painted light beige.
2. A double twisted white cotton cable cord, from Lord & Taylor, is used as trimming throughout. From it can be hung pictures and, as shown on the opposite page, it makes a decorative molding around the large mirror.
3. Since photography has become so decorative we suggest using two framed New York skyscraper views either side of the window. These were chosen from the Julian Levy Galleries.
4. Two 19th Century caned chairs, from the Empire Exchange, flank the table. They have cushions in white Permatex.
5. The table may have a bronze statuette, or it can be equipped for letter-writing.
6. Following an English custom, the table is entirely covered—legs and all—with wool damask, and a matching fringe goes around the apron. From Schumacher.
7. The slats of the Venetian blinds are painted in light blue gray and have white straps. The Western Venetian Blind Company.
8. Curtains are cream glazed chintz draped into a valance and caught by tie-backs.
9. Tie-backs are of white glass with a beaded glass tassel. From the Chintz and Box Shop.

Nineteen suggestions for a smart dressing room

are brought together in an interior by Christoph Castou
10. The seamless carpet is marine blue. Before window and mirror are squares of gold-colored carpeting. From Collins & Aikman
11. Thanks to the modernist, the Rubber Plant family has climbed back into popularity. From this genus Max Schling selects Ficus pandorata as being best here
12. One side is dominated by a large mirror that will afford sufficient reflection for the most fastidious
13. Space for cravats on one side and for extra toilet articles on the other is given by recessed closets with flush mirror doors and brass handles

A round of the shops brings a melange of ideas adapted to a definite decorating problem

14. The light over the mirror is concealed under a valance cut out of metal and painted white
15. The dressing chair is a banquette, from the Empire Exchange
16. From the same source were selected two early 19th Century commodes with wire grilled doors
17. Lighting fixtures are Empire style brackets finished in white and gold and selected from Cassidy & Co.
18. The chaise longue, from Empire Exchange is an Empire piece
19. Suggested covering for the chaise longue is a necktie-stripe pattern faille, which was found at Cheney Brothers
Dining and cocktail tables that suggest leisure hours spent under southern skies
Invitation to breakfast in the sun
Victorian chintzes that suit to-day’s revival

By Paul Harness

Now that the Victorian taste in furniture is well on its way to a revival, it would seem that a widespread revival of the fine old Victorian chintzes is almost inescapable.

It would be absurd to fancy that this means just one sort of chintz. Far from it. According to Arthur Wilcock, England’s greatest living chintz designer, there were four distinct changes in chintz styles during Victoria’s reign, each of which covered miles of cotton cloth to drape and upholster the homes of English-speaking peoples on both sides of the water.

Mr. Wilcock’s own definition of chintz is “a particular, carefully drawn, well designed thing on any good quality of cotton. It must be a percale cloth, that is, a fine smooth quality, and must be hand printed. Real chintz is hand blocked, having that hit-and-miss effect which is typical; generally in brightly colored and rather contrasting tones, never the pastel type. A ‘true chintz,’ in the trade, is glazed.”

In the early Victorian period, from 1837 to 1851, the print works of Swainson & Dennys turned out those fine old madder prints which were still dominated by Oriental influences from India, Persia, and China. India predominated, for Mother India was the mother of chintz—or chintz—and of the madder print—a complicated process of dyeing which produced the madder red. After a hundred years of wear and washing these reds still remain luminous and gorgeous on the rare scraps we occasionally find to-day.

Five colors were the usual number used in the patterns: madder red prominent, the yellow of the Persian berry which is so fugitive that it has faded out of the old greens and left them mere blue, black and brown made from iron, and indigo blue often painted into the pattern by hand after the block printing was finished. The greens were superimposed, yellow printed over blue, occasionally blue over yellow. The mauve was gotten by diluting the blue and red in combination, and from these the designer colored up his pattern with unbelievable gaiety and charm.

Then came “The Great Exhibition” held in London in 1851, when England became suddenly humiliated by her deficiency in the industrial arts. Cabinetmakers had not forgotten to do a good job, but Bill would look at Harry and say: “Now the job’s finished, where’ll we put the hornament?” And the “hornament” was stuck on anywhere fancy dictated. England became concerned about this ornament and schools of Art and museums sprung up all over the country to teach aspiring artists how to produce better ornament. There was nothing wrong with the actual ornament the young art students learned to make except that it was impractical to produce. Though these were the days of Louis Napoleon in France, Frenchmen were still putting tender bouquets of flowers on almost everything. England thought well of flowers too, so well in fact that tubs of garden flowers were sent to the Art Schools every morning so the students could get their models direct from nature.

Many lovely floral designs were sent to the Swainson print works, lovely but absolutely impractical. There happened to be at the works some brothers by the name of Stinton, who were practical designers, and to these brothers rather than to the Art Schools we owe the splendid performances of the second Victorian period, 1851 to 1872, which we shall call the Swainson School, with its joyful homelike quality unsurpassed in any period.

Alamine dyes had been introduced so that more colors were practical. If women wanted flowers on their chintzes the Swainson works certainly gave them flowers, and the Stintons incorporated garden flowers wholesale in their patterns. Into the London market come nightly 6,000,000 blossoms for the florist trade, 190 tons to the Covent Garden market alone, to fade, alas, all too soon. But from the Swainson print works went out acre after acre of everlasting that are still gorgeously blooming on many an old chintz.

In the Alhambra, Spain’s loveliest palace, is inscribed, “I am the garden which shows fresh ornament every day.” The English garden provided the Swainson works with endless ornament. There is nothing depressing about this Swainson School of design. There is no subtlety, no insinuation, or suggestiveness about these chintzes. They are as joyful and...
A STINTON print of the period 1851-72 is No. 4. No. 5 dates from 1872-86. No. 6 is of the Swainson School. No. 7 is an English print inspired by French taste, while No. 8 was designed by a Frenchman and printed in England.

hometlike as an old garden. What the Stinton Brothers did not actually do themselves they must have had a hand in doing, and a bold hand at that. Impractical sketches made by art students were sent to the Swainson works, their realism tempered there by redrawing, their arrangement made possible for repetition on cloth, and the whole conception made practical for printing by those gifted Stinton Brothers. The demand of the day was mainly for tree designs of branches and stem work bursting into bloom, and these designs bear the unmistakable stamp of the Stintons.

Just as a child’s handwriting is perfectly legible and encompasses all the letters of the alphabet but is childish, unformed, and lacks style, so will a chintz pattern show to you—if you learn to recognize the handwriting of the artist the same unsure and untutored lines and formation, or it will have that dash and style, that bold affirmative character of the designs of the Stintons. The Stinton handwriting, as the designer speaks of their work, is unmistakable. What a delight to have one of their chintzes at your window or on an ample sofa that shows a brave spread of surface to do the pattern justice.

In the third Victorian period, 1872 to 1896, there was a marked revival of old chintzes, sponsored largely by the London decorator, Miss Frith, daughter of the popular painter. Concurrently with this revival of Georgian chintzes came William Morris with his theory that ornament should be flat—a mere surface effect without shadow or depth. Morris’ influence on the textiles of this period was little more than the ripple of a pebble thrown into a pond, while the great stream of Victorian chintzes flowed across the table of the hand-block printer and ran by the mile out of the machines which now were sending forth new, and ever new, arrangements of garden flowers to gladden the abodes of men.

The actual figures are rather appalling. We have calculated that Arthur Wilcock alone, whose designs began to appear at this time, has been responsible for considerably more than 100,000 miles of machine-printed cretonnes—the poor cousins of the hand-printed chintz. A successful design will print and sell about 112 miles a year, and Mr. Wilcock (Continued on page 72)

ALTHOUGH “Waving Corn and Poppies,” No. 9, was given a prize by William Morris and Walter Crane, it never sold a yard—the movement is too violent. The other two, also by Arthur Wilcock, are examples of what the French called “Le Style Anglais.”
When letters become an enjoyable art

The habit of writing personal letters is evidently coming in again as one of the polite domestic accomplishments. A slower tempo of living now allows us actually to enjoy correspondence. While we may never see such a revival of letters as that which marked the 18th Century, there are indications that men as well as women are finding a sense of tranquillity and a pleasant avenue of self-expression when they take their pens in hand. The hints of this revival are discernible in the return to prominence of the desk and its articles of equipment and in the amenities of modern stationery.

Whether placed in the living room, the library, the study or the boudoir, the desk has always been considered a necessary piece of furniture. By using it more often and equipping it more generously, we can now make it one of the most enjoyable. It can be a retreat, a calm pool or a busy center of household life, according to one’s duties and moods. That the desk may be chosen to fit many types of rooms is indicated by the six kinds pictured on pages 42 and 43. Their equipment also is suggested. The room and the type and period of desk usually decide the kind of blotter pad, inkwell and paper box selected. What would suit a feminine escriptoire, of course, would be out of place on the desk in a man’s study.

When we come to the stationery, a bewildering array spreads out before us. The well-equipped household has almost as many kinds of stationery as its linen closet has linen. There are paper and cards and their accompanying envelopes for formal writing, there are kinds for informal, and others for every-day household and business use. There are masculine papers for men and feminine papers for women. There are papers impersonal and papers personal. Indeed nothing so quickly indicates the personality of a man or woman as the stationery he or she chooses.

The current taste is for bold plain initials or addresses instead of a complicated design of them. These give the paper a direct and dramatic aspect which most of us seem to desire today; besides the address can be easily read. Paper with very individual marks is reserved for personal notes and invitations. Though one’s taste may not run to them, bordered papers still find popular acceptance. Since so many women use a typewriter for their charity and club correspondence, the single sheet with a plain name and address at the top is always a requisite. Equally necessary is the country house paper with its railway station, post office and telegraph addresses.

Though it is noticeable that men and women of taste are selecting the cooler colored and more modestly figured kinds of paper, one color persists—blue, the blue of Englishmen’s shirts! Innocuous grays and greens come in as close seconds, with plain white as a safe favorite.
Pale pink and misty blue merge
in a feminine setting for beauty

The decorative columns painted on the blue walls of this bath-dressing room in Mr. Charles V. Hickox's New York apartment were taken from the design of the bedroom rug shown on page 52. Charming color contrasts with this background are the pink glass dressing table and a chair in pink brocade. Diane Tate and Marian Hall were the decorators.
Venice and France
in a New York home

Pale blue Louis XV boiserie picked out in gold inspired this bedroom scheme in the New York apartment of Mr. Charles V. Hickox. Yellow curtains, blue and yellow bedspread and Bessarabian rug in dark green, blues and yellows are charming here. The bath has blue walls with marbled pink niches.

Opposite are a Venetian dining room and foyer in the same apartment. Hall decorations of slender trees and ruins in brown chalk on pink are by James Reynolds.

The soft glitter of the dining room, with walls in gray, silver and gold Fortuny cloth, is heightened by gold Venetian chairs and gold and gray antique mantel. Silvery gray curtains and gray terrazzo floor. Diane Tate and Marian Hall, decorators.
FACING the stair from the lower to the upper hall in the home of Walter J. Seligman is a view of Manhattan Island. Lindbergh is depicted in his ocean flight on one wall and, again, about to alight at Le Bourget. Admiral Byrd's encampment in the Antarctic is another subject. Aircraft of every period in the history of aviation are accurately represented somewhere on walls or ceiling. Stanley J. Rowland, artist; Howard & Frenaye, architects.

Famous flights recorded on a silver sky make brilliant murals in a New York foyer.
What's new in building and equipment

**Electric heating unit.** Mild winter climates where low electric power rates are in force justify complete house heating with a new type of heating equipment. In northern states it is particularly practicable for summer and week-end houses.

A click of a switch starts a gentle flow of clean, warm air, quickly distributed by a silent fan to all parts of the room. The heating element consists of coils of wire, enclosed in a jacket open at the top and bottom to promote natural circulation. Coil operates at black heat only, and can never become red hot. It is safeguarded by a device to break the current should the coil accidentally over-heat. One is hardly conscious of the operation of the quiet fan; the motor, of the induction type to eliminate radio interference, consumes less current than an ordinary electric light bulb. Fan is fully enclosed and guarded against the prying fingers of little children.

Each unit in the house operates independently, and thermostat control may be utilized to automatically maintain any temperature preferred by the occupant of the room. Complete installation cost compares favorably with other heating systems.

The unit, an approved device of the National Board of Fire Underwriters, is manufactured by the Hoffman Specialty Co., Inc., in two models, a table or stool type and a wall style. In the first, manufactured in four sizes, a fan pulls air through the heating zone, blowing it against the table top, where it is diverted in a horizontal plane. This brings into operation the principle of circulation and recirculation of warm air. The wall type comes in three styles: built-in, attached to the wall, or portable. The first is installed directly in the wall, its frame fitting flush, while a grille extends two inches into the room; the second is attached to the wall by brackets; the third stands on legs.

**Radical departure in lighting fixture design.** A reading lamp and general purpose lighting fixture has been designed with a triple shade principle which makes possible the soft, even illumination of indirect lighting without consequent high loss of light due to absorption. The fixture consists of three shades placed concentrically one above the other. Reflectors, made of opal, frosted and colored glass, and of lacquered or silver-plated metal, are very easily cleaned.

Light emanates from a metal filament, gas filled bulb placed in the center of the combination. Surfaces of reflectors are so arranged that useful light, normally absorbed in passing through translucent shades, is not wasted. Scientific and mathematically correct construction of the shades according to logarithmic spirals places reflector surfaces toward the source of illumination at an angle of less than 45 degrees with the rays of light. Direct rays strike dull bottom surfaces turned downward, throwing diffused light onto the bright top surface of the shade below, resulting in a main volume of glareless light, concentrated downward toward the reading surface. Shades prevent the intense light of the filament from being visible to the naked eye.

When this light is used, there is a noticeable absence of eye straining glare and shadows, with no loss of light through obstruction. Increased utilization of light and economy in current consumption are claimed by the P. H. Lamp Corporation, which manufactures this fixture.

**Ashlar wall facing.** A stone house is now within the reach of thousands whose dreams may never have extended beyond brick. Golden tone ashlar wall facing, quarried by the Briar Hill Stone Co. in the hills of northern Ohio, is a radiant sandstone, blending a symphony of autumn hues with the enduring grandeur of virgin stone. Through use of this colorful ashlar, architectural distinction is multiplied and enhanced.

With nation-wide popularity sponsoring distribution, and ultra modern quarrying facilities reducing production costs, this type of ashlar is now obtainable at prices but little higher than face brick. The additional cost of thus facing an exterior wall is a small percentage of the total investment, a slight difference that is more than justified by the increased re-sale value, elimination of periodic repairs and costly maintenance. Lasting pride and satisfaction of ownership comes to those who build in beauty for the future.

Split-face, shot-sawned face and sand-sawn face are methods of quarrying which add a fine range of surface textures to the delightful color combinations. For the average home it may be four inches thick, in convenient random lengths, and in course heights ranging from two to ten inches. The percentage of the various heights is so calculated that the random coursed ashlar wall may be erected rapidly and to best advantage.

The stone is practically ready to set when it is delivered upon the job, the only cutting required being the breaking of stones to length, which the mason does quickly and easily. There is no pre-determined pattern that is to be followed, necessitating that every stone be cut to an exact size and numbered for a particular place in the wall.

Comparing the speed of setting ashlar with the time that is required for rubble stone, where no attempt is made to keep horizontal beds under stones, there is an advantage in favor of this material; if rubble is cut by hand for horizontal beds, the economy of ashlar becomes greater still. There is little waste stone, as the backing may be brick, hollow tile, concrete blocks, or even a frame wall. Ordinary portland cement mortar is all that is required for the setting of this ashlar.

**New shower head and new sink fitting.** Relief for people annoyed by stopped up shower heads is promised in a type now on the market which may be installed on new work or in an existing shower in a few minutes' time. This unit keeps the shower from spraying water at disconcerting angles or ceasing to spray water at all, because of sediment accumulation in the holes of the shower head. Where the old fashioned type, under such conditions, would have to be taken apart and cleaned, this new one is equipped with a self-cleaning device, wherein six tapered plungers, each with eight tapered slots, are operated by a lever on the side. Extending these plungers full length flushes the head of all pipe scale and sediment, saving labor and cost involved in cleaning out holes.

As the plungers are moved in and out through the face of the head they form long tapered holes, and allow the bather any shower force and volume desired. At a turn of the lever the stream may be adjusted from a blood quickening, stinging needle (Continued on page 50).
Edsel Ford selects
a Cotswold house

By George H. Allen

We like to think that huge fortunes, founded on real estate or the possession of natural resources such as coal mines or petroleum wells, are an initiatory expression of American ingenuity. And we have been led to believe generally that the homes of those who have accumulated great wealth, being founded on a success complex, were designed very consciously and elaborately as the outward and visible manifestation of an inward realization of prosperity—that they are used as a means of expressing one's self on a very grand scale indeed.

Whether these fortress-like homes are livable or not, remains a moot question. Certainly they can hardly be called the expression of the owners' inherent tastes, but rather the desire of building really enormous palaces (for no other word describes them adequately) as a background for the position which their possessors now occupy in the world. After all, the success of any home, whether it be Georgian, Elizabethan, Tudor or even Romanesque, depends not only on its architectural excellence and its relation to its physical background, but, much more important, upon the psychological reaction on the person for whom it was constructed.

When Edsel Ford finally decided to build his residence, he had firmly determined upon two things: That he wanted a modest and picturesque home—not a palace—and that its architecture was to be similar to the delightful old rambling Cotswold houses over in England. Mr. Ford and his wife had always been interested in those old cottages which dot the waysides of the Broadway country of Worcestershire and had taken many trips there together, observing the architecture as they went. They were delighted with this section, where small manors crown each hill and the winding roads boast of inns built 'round their cookstoves, exuding the earthy simpleness of their home life.

So the Fords armed themselves with large books pertaining to the architecture of this locality, books that you would find only on the shelves of an architectural office, and studied them with the earnestness of young college students. They took notes, compared and made memoranda of those features which appealed to them the most, until both were of the opinion that they knew quite well what they wanted. The selection of an architect, however, would be a delicate matter. Clearly, they needed one who could express their ideas without introducing too much individuality. Fortunately, Mr. Ford decided to go to Albert Kahn, whom he respected for his abilities and who had successfully done work in the past for Henry Ford. He wanted to build a home, said Mr. Ford, not a "palace". Something that had an air of hominess yet would be in a sense formal; something not too large and (Continued on page 76)
A house of fairly large size, yet one that had individual character and would be in every respect a home, rather than an austere mansion, dictated the selection of the general style of the Edsel Ford residence at Grosse Pointe Shores, Michigan. Interior treatments also reflect this idea. At the top of the opposite page is the gate lodge. The lower photograph shows the lake-front façade.

The living room, above, is at the rear of the house, where it overlooks a grass terrace and the lake. Paneled walls provide a mellow background for well-selected furniture pieces. The morning room also is paneled, but in a simpler fashion. Exterior views below give a further idea of the excellence of the design and the interesting layout of grounds. Albert Kahn, Inc., architects.
Georgian simplicity for a New York suburban house

The Bronxville, New York, residence of J. M. Garvey is an extremely simple version of the Georgian style carried out in whitewashed brick. The plan is based upon a rectangle, with shallow wings at rear and one side. The first floor has a central house-depth stair hall. An additional stairway is located in the service section. A pleasant porch is located off the living room, and grass terraces accented with evergreens surround the house.

R. H. Scannell, architect
Queer chairs that attract collectors

By Edward Wenham

Those of us who are regularly concerned with antiques, either as collectors or professionally, know and enjoy that especial lure offered by various quaint and unusual oddities that come within our purview. Many are often intricate contrivances expressive of the skill of a craftsman in evolving an object that might serve more than one purpose. Others exhibit the ingenuity if sometimes crude "gadgets" adopted to afford added comfort and usefulness to some one piece of furniture; an ingenuity to be the more admired when we remember that the mechanical equipment of earlier times was considerably more limited than that available nowadays.

It is probable that chairs offer a wider variety of the unusual because it was customary to reserve one particular chair for the master of the house and for the eldest son. And it is easy to imagine a man sitting in the quietude of the evening and evolving some device to add to his personal comfort. And mention of that same custom recalls that the setting apart of one chair (generally the most comfortable) for the sole use of the head of the house is a survival of the original tradition instituted in the Middle Ages, when the "chayre" was occupied by the one in authority.

Our modern word "chairman", to denote the presiding dignitary at a banquet or at a board meeting, is likewise a relic of the time when the lord sat in the "chayre" at table, others being seated on benches and stools; also the term "board" is derived from the same source, the dining table formerly being known as the "borde".

The seat occupied by the "chairman" was a throne-like affair with a high carved panel back and arms and a box-shaped base similar to the small dower chest from which it originated. Occasionally the top of the back was fitted with a canopy, but at no time would it meet with our present ideas of comfort.

Most of the uncommon chairs of English origin likely to be met with now were made during and after the reign of Queen Anne. There are other quaint shapes of the previous century but these are far more rare; neither do they exhibit the same ingenuity nor have the same romantic associations as those of the 18th Century. Probably the most interesting type of early individual seat is the somewhat clumsy three leg chair with a shallow triangular shaped seat and a heavy turned frame, the back being formed of turned spindles. These were probably introduced from the Scandinavian countries and were the prototypes of the earliest chairs used by the settlers in America as well as the forerunner of the later Windsor.

One important reason to account for certain unusual chairs was the various forms of wigs and styles of dress. The average chair, as we know it, would be, to say the least, inconvenient for a lady wearing one of the immense hoop skirts fashionable in the days of Queen Elizabeth and known as "farthingale"; hence the large armless seat with a straight uncompromising paneled back spoken of as the "farthingale chair."

Similarly, the seats of many 18th Century chairs were shaped rather like a pear with the narrow part near the back to accommodate the large skirts of the women.
and the long full coats of the men. Many, of the Queen Anne and early Georgian periods, also have a cup-shaped cresting at the top of the back; while this might at first seem to be intended as an ornament, it was really intended to allow the end of the long wig to hang over the back to prevent its being crushed. Frequently, the plain backs have a quite deep cup shape cut from the top and it was from this that the shaped cresting was derived.

More than one American home now possesses a commodious armchair with a slide-out stool which affords considerable comfort as a foot rest. The tradition of this combined chair and stool or “gouty” chair, as it was called, is probably forgotten. But in the days when the Georgian gallants “drank through the night till rise of sun and sank to slumber one by one” the morning after generally brought an attack of gout. And this writer can recall the irascibility of more than one English squire reclining helpless in a “gouty” chair. Those same old sportsmen would also own at least one type of exercising chair, by which they sought to reduce their avoidupois and to “keep in training” for the nightly revelries. One such chair, generally known as the “horse” chair, was fitted with strong springs and in bad weather, this replaced the cross-country rides on horseback.

Some of the so-called reading and writing chairs are especially interesting, though it cannot be said that they belong in the category of decorative furniture. For example, many a stout corner chair of the type made by the village carpenter for a farmhouse is a veritable cosy-corner in itself. A square chair-back would be added to the top rail of the horseshoe as a headrest; a candle-bracket supported by a screw socket fitted into a hole bored through the end of one of the arms; and a similar socket with an adjustable reading lectern fitted to the other arm. Thus, we assume, was evolved the chair shown in the upper right hand corner.

Occasionally, the reading lectern is replaced by a flat piece of wood to serve as a writing desk, this combination being popular in the early Colonial homes. But, as a rule, the American chairs of the horseshoe type are fitted with one wide arm for a writing tablet, from which came their name of tablet-chair, and it was from this same chair that the modern “one-arm lunch” seat was evolved. Many of the tablet-chairs constitute almost a “private office”; the writing surface is raised on a fairly deep frame in which there is a pull-out drawer with a lock for private papers, while under the frame is a smaller drawer for ink-holder, quills, sealing wax and sand-box, the latter being used for casting sand over the ink before the days of blotting paper. Frequently, too, a deep drawer, also with a lock, is placed under the seat and doubtless this was used for the rough account books kept by the early settlers.

It need hardly be said that most of these quaint seats have been and still are found in the more outlying sections both in America and England. Often they are without any great value in the eyes of the present owners and many are relegated to the lofts of the outhouses; for, despite the numerous combings to which the English countryside has been subject, there are still forgotten hamlets in which the shriek of a steam whistle is unknown and to which motor cars come seldom. And in these same quiet eddies, there are ancient inns and posting houses where the diligent seeker after unusual chairs is more likely to be rewarded.

Perhaps, it is an old bacon-chair standing beside the great open fireplace in a stone-flagged tap-room. An unhandsome and none too comfortable seat it may be,
but it none the less evinces a certain simple charm and a charm which adds much to its surroundings. We have seen these highback wing-chairs, entirely of wood, with no attempt to introduce comfort by padding the back and sides, in more than one modern American room reproduced in the fashion of bygone generations. And though today it is usual to place a deep cushion in the seat, the chair is otherwise unchanged.

It cannot be said that the bacon-chair has any romantic origin because, as the name implies, it is a relative of the bacon-cupboard; the latter being a shallow cupboard, in which cured sides of bacon were hung, forming the back of a plain box-like seat, with a lift top or with cupboards below, in which the hams were stored. Similar lift tops and occasionally cupboards are found with the wing bacon-chair but in most instances there is a large deep drawer beneath the seat, a convenient place, incidentally, in which to keep pipes and tobacco, and we have known collectors of rare glass and crocks to use this drawer as a storage place for their treasures.

From a romantic point of view, the chairs offering the most attraction are those used at cock-mains. In case the meaning of this old term is ambiguous perhaps we should write “cock-fight,” which was a popular, if cruel, sport in England and America until made unlawful in the last century. The birds were specially bred gamecocks. Needle-sharp steel spurs were fastened to each leg and each bird sought to pierce the eye of his opponent for the amusement of the Georgian dilettantes. The destiny of many a famous family has been changed at one of these mains, when the head of the house has wagered the entire estate upon the ability of one cock to kill another; or if such plunges were perhaps less frequent, many a gallant has seen his patrimony gradually pass away as he consistently failed to select the winning bird.

There are various forms of the cock-main chair but each has a similar padded horseshoe shape top to the back and a deep padded seat which narrows toward the back in the same way as the wig-chairs. The purpose for this with the cock-main seat was quite different, the practice being to sit astride with the elbows resting on the padded top. Those for the spectators, who, it need hardly be said, were all men, generally had only the plain padded armrests, and it can truly be remarked that as seats they are much to be preferred to those serried rows of planks with which our modern stadiums are mostly equipped.

Other cock-main chairs were equipped for the convenience of the Georgian bookmakers in recording their numerous wagers. A hinged writing board was fitted to the center of the padded top to serve as a writing desk, while a receptacle for writing materials was fastened to one arm and a candleholder to the other. In addition to the several types of chairs mentioned, there are numerous others such as the barber chairs that now and then make their appearance. The “barber” is similar to the corner chair with the horseshoe shaped back and another smaller back added to the top-rail. As a rule, the extra back has the slightly concave cresting to accommodate the head and to allow the wig to hang over the back. Nowadays they are of little use for their original purpose, but as desk chairs they are exceptionally comfortable and add no little to the charm of a library or, for that matter, of an office.

The photographs illustrating this article are shown through the courtesy of the following: American Art Association, Arthur S. Vernay, Schmitt Bros., W. F. Cooper, Florian Papp, Rosenbach Galleries, Weimer & Young.
New Zinnias star on the garden stage

Whoever first called the Zinnia “Youth-and-Old-Age” must have had a prophetic streak in his make-up. When I was a youngster the Zinnia was already considered old-fashioned; today it is one of the most modern of our garden flowers.

The several distinct new types of Zinnias developed within the past decade will prove a revelation to anyone who has not kept in touch with this extraordinarily mutable and multiform flower. It was my privilege last summer to spend a day in the California “laboratory” where these new and finer Zinnias have been and are being produced, and I came away with a new appreciation both of the Zinnia and of the work of the group of enthusiasts who have given it its present enviable position in the garden flower world.

The modern Zinnia is decidedly an American flower—as, for that matter, was the original; for the Zinnia, like the Dahlia, is one of the good things that has come out of Mexico. As with the Dahlia, also, the original wild species are little more than coarse and ungainly weeds when compared to our present garden forms. Surely the good Doctors Dahl and Zinn— the former a Swedish Botanist and the latter a professor of medicine at the famous University of Göttingen—would sit bolt-upright in their graves, or come running through Elysian fields of asphodels (as the case may be) to see today’s glorified forms of the flowers named after them.

That the Zinnia has been able to win its way to its present unquestioned popularity, despite the prejudice which for a time existed against it, is due entirely to its own intrinsic good qualities. There has been no organization, no commercial interest to “put it over”. No flower is easier to grow; few have so long a season of bloom or are so certain to come into bloom under any and all conditions. It is as yet free from those distressing uncertainties which attend the growing of such favorites as Sweet Peas and Asters; it remains cheerfully and abundantly in bloom until late in the season, often for weeks after many of its garden companions have either bloomed themselves out or succumbed to the first light frost. It lends itself to such a wide variety of uses that it fits in almost anywhere—for gorgeous masses of color, for smaller groups of more delicate coloring in the mixed border, for temporary low hedges or boundary lines, for edging, and above all, in its modern forms, as an extremely satisfactory and always reliable flower for cutting.

It is true that the Zinnia has always possessed some of these good qualities, but until comparatively recently the colors were somewhat crude and garish—in the original species they are rather dingy and muddy—and in habit the plants were inclined to be coarse and weedy. These two characteristics operated against its general acceptance by those whose taste in flowers had progressed beyond the primitive.

In the modern Zinnia the factor of color has been turned from a liability to what is, perhaps, its greatest asset. It is useless to attempt to describe in detail these colors which, for want of a better name, we call “pastel” shades, characterized not only by an indescribable softness and delicacy of tone, but by the fact that they harmonize and blend perfectly. There is a physical basis for this. In the Dahlia-flowered Zinnias—the type most favored by florists and by gardeners for cutting—the reverse sides of the petals are of a whitish gray neutral tone similar to the chalk base used in the

ZINNIAS are excellent for a small terrace. They may be preceded by Tulips

The key to the 25' square planting plan opposite denotes these varieties: 1. Exquisite (Dahlia-flowered); 2. White Double Giant; 3. Golden Dawn (Dahlia-flowered); 4. Orange King (Giant); 5. Oriole (Dahlia-flowered); 5. Burnt-orange (Double Giant); 6. Crimson Monarch (Dahlia-flowered); 8. Salmon Rose (Dwarf Double); 9. Picotee Delight; 10. Curled-and-created. Zinnia angustifolia edges the beds.

Tulips are massed as follows: A-B, 72 Clara Butt; B-C, 96 Dream; C-D, 96 Zulu; D-E, 72 White Queen; F-G, 72 Bronze Queen; G-H, 96 Cardinal Manning; H-I, 96 Jaune d’Oeuf; I-J, 72 Prince of Oranges. K is Gladstone, a white Waterlily.

Being the story of the modern revival of an old-time favorite flower • By F. F. Rockwell
making of pastels. This carries through the semi-translucent substance of the petals and creates the effect of toning down the pigmentation so that the various colors harmonise perfectly, just as they do with the French pastel crayons. The same charming colors which have helped to make the Dahlia-flowered Zinnias world famous have been made available in several other types of the plant.

It is by no means to color alone, however, that the new Zinnias owe the ever increasing esteem in which the gardening public holds them. Quite as remarkable and quite as important are the distinct new forms into which the flower has broken under careful and intensive hybridizing, and these include plant habit as well as the size and the conformation of the individual flowers. The more vigorous growing of the California Giants—a sport or mutation from the Dahlia-flowered type, not a mere improvement of the Giant or Mammoth-flowering Zinnia (Z. elegans robusta grandiflora) of a generation ago—under favorable conditions attain a height of four and occasionally as much as five feet; in mediocre soil and with scant attention they reach three feet. Other types are of tall, medium and dwarf growth, the smallest being the improved strains of Zinnia Hageana or mexicana, which is only about nine to twelve inches, and the Lilliput, twelve or fifteen inches tall.

As has been the case with the other flowers in which the gardening public has suddenly found itself taking a new interest, the Zinnia owes its more recent development to the efforts and enthusiasm of one individual. In this instance it was the late John Bodger, founder of the seed growing concern of John Bodger and Sons Company of California. From the time when Bodger began growing seeds for the English firms with which he had been connected (the American flower seed industry at that time was almost non-existent) he had a special liking for the Zinnia, then a very second-rate flower in importance. He found, however, that the strains of seeds supplied him from abroad were mixed, or where true, were decidedly lacking in uniformity. To improve his stocks he began line breeding—that is starting all over again by saving seeds from a single plant, and working up a selected strain from this—in order to fix uniform types. The original single flowered wild Zinnia had been developed into a double form in India, and this had been further improved in Germany and France. With the perfection, through years of careful breeding, of the old Giant or Mammoth Zinnia, it seemed for a while to Bodger that he had done all that could be done with this flower. Not only had the size, habit of growth and vigor all been improved, but a good range of separate colors (Continued on page 74)
Colorful play rooms
for the younger set

Red and white, with touches of yellow, form the color scheme of the nursery in the home of Wilfred J. Funk, Montclair, N. J. Contrasting with gray-white walls are the lacquer red chintz hangings and amusing red and white awning striped, painted ceiling. Walter Johnson, Inc., decorators.

Scenic walls representing various countries bring charm and interest to the nursery at the left. The background of pale blue was taken from the fireplace tiles. Rose chintz with blue pipings covers sofa and chair. In the New York apartment of Thomas Ewing, Jr. Kerstin Taube, Inc., decorators.
Planning for the child in the house

Junior members of a family strongly influence

the home building venture • By Julius Gregory

The prime requirements in planning for the small child are control, rooms with sunshine, and means of access to its own parts of the house without having to go through the living quarters of the family. The matter of control enters into every phase and must be studied in connection with each element of the plan, for the child needs to be under observation wherever it is, inside or outside of the building.

The bedroom should be accessible to the mother’s or nurse’s room. Preferably, it should have south and east exposures, within reach, if possible, of a sleeping porch or balcony and should not be painted in vivid or definite colors unless the child is old enough to know what it wants. A wood floor with rugs seems to work out best, though linoleum or rubber floors are often used to advantage, especially for the very young child. There should be ample closet space for clothes and toys, built-in bookshelves and a desk. Much care should be given to the location of wall brackets so that the room may be lighted without disturbing the child; provision should also be made for a number of baseplugs.

In thinking of the bathroom, it is advisable to raise the tub about six inches above the floor for easy bathing of the small child and it is well to have the medicine cabinet set low enough in the wall for access and use of the mirror.

Of course, a nursery is fine for the little ones and if at all possible, should have well planned equipment for taking care of toys and books, which should consist of bookshelves with perhaps a low seat at the floor, cupboards built into the walls with shelves for toys and a blackboard set against the wall so as to form a part of the general room decoration. A low wainscot of cork board about three feet high is valuable because it gives the child an opportunity to tack pictures up without injuring the plaster walls.

In every house, there should be a place where the children can have their meals away from the family, even if it is to be used only on occasions. A breakfast room or even an alcove situated just off the kitchen will serve and either the one or the other is usually provided in the well-planned house.

As children begin to grow beyond the stage of having to be watched all of the time, as they reach the bicycle age, while they should still have bedrooms with good exposures, these rooms could well tend to become more like studies and approach more the character of rooms in a school or college.

A playroom or workshop in the basement with easy access to the out-of-doors is an essential and, as with the playroom for the smaller child, should be planned for its equipment and so that the boy’s or girl’s things could be kept in an orderly manner. Blackboards, bookshelves, large closets for storage of toys, sturdy furniture pieces, a workbench with gas and electric outlets nearby, attachment for radio, and a good wood floor are the essentials and should be given careful thought.

For older children, this room naturally expands into a place for entertainment; then it should have a fireplace, a concealed kitchenette, and be large enough for parties and dancing. Ease of getting to the outside is less necessary than accessibility to the main hall of the house.

It is most desirable that a separate entrance with closets for bicycles and clothes be provided so that children, young or old, can come and go to their own rooms without having to use the front door and if necessary, sacrifices should be made in other ways to secure this necessary feature. Strangely enough, this very thing is one that does not usually interest the child.

The modern parent, whither he goes or whatever he does, is accountable to his children for practically every action. He has brought it upon himself and usually is glad that he has. The clothes he wears must meet the approval of his offspring, the work he does must be better work than any other man attempts, he must be an oracle of information and when the idea of building a house is brought before the family council, while the children are not at all backward in asserting their preferences, it is always mother and father who are thinking further along for them than they can for themselves.
The Gardener's Calendar for February

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country if, for every one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

**Old Doc Lemmon recounts the strategy of little Sam Edson**

"I won't if any o' you folks are 'quainted with Gus Heinbewalt, who works in the Jenkins' Brothers' lath, grain, feed an' lumber yard next to the railroad station over to Huntingville. Ye see, he works an' he's got a habit of taking 'em in 'sackin' bags o' feed an' pilin' 'em timbers, an' his boss bellerin' 'bout how he's the god-dannedest strong man in three towns. A wall-lopin' buck-a-back, half-necked blowhard thot he talks like a poet, but he sure can do it. If ye've ever seen any of Gus's feet, ye'll know what I mean. He's got 'em like they was trees from the root to the top. "

"I'm talkin' 'bout Gus, ye see, an' not 'bout Sam. That's another way I'm thinkin' of it. "

"Ye can't carry three hundred pound o' cement a day, if ye don't know it. Gus, he can, an' he's offen to bust, slammed a dollar bill onto 'em words hit Gus. He b'iled up, 'sides the way he does it. "

"Take that off, ye can't carry three hundred pound o' cement a day, an' he kep' right on just ahead o' Gus, gassin' him education. But then, I'm thinkin' of it, Gus is mighty, I'll say so, an' into his lungs, too!"

"Gus, he says, 'I got a dollar bet claims ye can't carry three hundred pound o' cement a mile along the State Road 'bout settin' 'em down. '"

"A dollar bet I can" bellers Gus, an' they made Keeder the stakeholder an' fixed it up for to make the test at three o'clock the next afternoon. "

"Well sir, ye do, an' I'm thinkin' of it, Gus, you got a habit of sloppy cement that ever come out in a wore-out flivver. "

"Did it get under the Dutchman's hide? Gol almighty, I'll say an' make him his mark, but he's a long ways from Gus. Gus, gassin' him up, he's got a quarter-dollar short o' the finish line. "

"I s'pose ye wonder whether Gus hit afterwards. Wal, he didn't hitted him yet, but when does he--"
A delight to the most sophisticated palate... Real Philadelphia PEPPER POT!

Speaking of good old Colonial things, have you ever tasted genuine Philadelphia Pepper Pot? How fortunate that a famous recipe was handed down so that now you can enjoy this delicious soup. For Campbell's own Pepper Pot cook follows the old recipe implicitly—making for you a faithful reproduction of this Colonial favorite.

What a soup it is! One taste, and you'll know where it gets its reputation for hearty, rugged, satisfying qualities. The recipe—a favorite of the old substantial Philadelphia gentry. With a smooth rich stock are blended all manner of delicious things—tender morsels of white meat, diced carrots and potatoes, macaroni dumplings, all fragrantly seasoned with ground whole black peppercorns, savory thyme, sweet marjoram, fresh parsley and sweet pimientos.

This is the kind of soup which men particularly enjoy—a soup of hearty, satisfying substance that hits the spot and sticks to the ribs. Serve it once and you will serve it often. 11 cents a can.

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

A Man's Soup

LOOK FOR THE RED-AND-WHITE LABEL

Pepper Pot Vendor in Old Philadelphia 1776
FRANCE, the fascinating! Medieval villages unaware of the passage of time... mountains whose lonely passes still echo to the march of Caesar's legions crossing to conquer Gaul... rivers bordered with castles, chateaux and great country houses in their silken gardens... Cathedrals that carried the marching centuries to Heaven in their spires... purple headlands stretching into a Mediterranean sunset as they did when Hannibal crossed from Africa... France is old and every mile has its tale... a picture, perhaps you have dreamed... Normandy and Brittany at their most provincial by the inn-to-inn route... or at its most cosmopolitan in Deauville... Biarritz where life reflects the sparkle of Bay of Biscay... the whole magic Basque country with the sky-high Route des Pyrenees... Nimes, Arles and Avignon, awaiting in the sun, each with its Roman secrets... the French Riviera, a garden spot at all seasons... Aix les Bain and through the Alps to Alsace-Lorraine with its pine-clad Vosges... Paris, the axis of delight, with week-end sorties to Vichy, Le Touquet, La Baule or Dinard... A countryside of ancient Gaul with its luxurious rail- ways and motor buses at truly moderate tariffs... Any reputable travel agency will supply an itinerary of your own.

RAILWAYS OF FRANCE
701 Fifth Avenue, New York

New textile designs by Ruth Reeves

The effect of a hand-woven fabric is created in the design at the right. The pattern hand printed in lacquer red and Chinese blue on old white cotton is most effective.

An interesting linen whose design was derived from our American Indian blankets is shown at the left. Patterned in vermillion and black on a natural ground.

At the right is a typical Mayan design which would be most fitting for use in the modern black-and-white room as it comes in this effective color combination.

To the left is a horizontally moving pattern that comes in tones of bronze on a natural ground. These fabrics shown through the courtesy of the Arden Studios.
FEWER Colds
for you and your children

Listerine Gargle actually reduces risk 50% and often 66%

Colds reduced 50% and even 66% in number.
Reduced 75% in severity.
Reduced 66% in duration.

Read the above figures again. They suggest a new era of health for you and your children. And again emphasize the value of using full strength Listerine as a twice a day gargle. They were arrived at after a scientific series of tests on 204 persons to determine the value of Listerine's germicidal action in retarding the development of the common cold.

During the tests (conducted under medical supervision) one-third of the 204 persons did not gargle with Listerine. One-third gargled with undiluted Listerine twice a day. One-third gargled five times a day.

Those who gargled with Listerine twice a day contracted from 50% to 66% fewer colds than those who did not gargle at all. When Listerine users did contract colds the infections lasted approximately one-third as long, and were approximately one-quarter as severe as the colds contracted by non-Listerine users.

Those who gargled Listerine five times a day showed even greater resistance than those who gargled twice a day.

Surely, with these facts before you, the advantages of the systematic use of full strength Listerine are plainly evident.

Such results are due to Listerine's power to kill germs in the fastest time.

It reduces bacteria in the mouth 98%, without damage to the delicate tissues with which it comes in contact.

Such performance cannot be expected from harsh solutions which, if not diluted exactly, may irritate tissues and aid germs in gaining entrance to the body. Ask for Listerine and accept nothing else. Lambert Pharmacal Co., St. Louis, Mo.

The mouthwash that is SAFE!
What's new in building and equipment

(Continued from page 55)

shower, to a normal spray, or a sluicing stream, with no effect upon the temperature of the water.

An interestingly designed, graceful and compact sink fitting by the same manufacturer, the Speckman Co., has been selected against all competition for a monel metal sink recently placed on the market. This fitting includes an extra large soap dish, which drains water away free from the fixture, and easily holds bulky cakes of soap. Operating handles are large enough to feel comfortable in the hand. The nozzle swings back out of the way in line with the side of the soap dish, and is equipped with an anti-splash gauze strainer. These two new fittings are both finished in chromium plate.

Asbestos wall board. An attractive wall board is made from asbestos with a finish which simulates the appearance of genuine marble. It does not crack, warp, stain or fade, is absolutely fireproof and waterproof, economical, sanitary and easy to clean. It is being used for walls of bathrooms, hallways and foyers. Kitchens are made more attractive and cheerful by this board on the walls, with high finish which will not absorb moisture or soot. It is smart and colorful for bathrooms since the finish is not affected by hot water or steam.

Standard size sheets are 32 by 48 inches, ½ in. of an inch thick, and are made by Asbestos Limited, Inc. With his finishing tools, any carpenter may quickly and easily set up these surfaces. Standard size sheets should be used where possible. Sheets may be cut with a carbide wheel, a carpenters' saw, or may be scored deeply with a sharp pointed instrument and broken in much the same way that glass is cut.

ATRACTIVE WALL BOARD

Shingles. A shingled wall is made from plywood, this board is exactly the same in appearance.

The Indies factor, THE AUCTION METHOD

THE IMMENSE VARIETY OF A BAZAAR

PLUS

THE INDISPENSABLE FACTOR

QUALITY

From an early American furniture maker's shingle to a rare Ming bowl, or from a sturdy oak trestle table to an elegant Louis XVI Beauvais tapestry suite are far cries, but such extremes, and points between, are represented in American Art Association-Anderson Galleries Inc. auction sales throughout every season. Sales during the past four months have placed thousands of excellent antiques and decorations—English, American, French and Italian furniture, silver, bronzes, porcelains, tapestries, rugs, brocades, velvets, etchings and paintings—in the homes of people who know that a satisfactory way to acquire good furnishings at reasonable prices is to buy at auction; that the time to buy is now; and that one of the best auction houses to patronize is the American Art Association-Anderson Galleries Inc. because of its reputation over a period of fifty years for fair dealing, high standard of collections offered for sale, and reliable catalogues.

Send for our Bulletin of Forthcoming Sales

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES
INCORPORATED
30 EAST 57TH STREET • NEW YORK

HOUSE & GARDEN

What's new in building and equipment

(Continued on page 72)
WITH A BETTER RIGHT THAN EVER TO YOUR FAVOR

Among women of discrimination, correct personal transportation has long meant the Chevrolet Six. The new Chevrolet is designed to establish this tradition even more firmly than before. Its new Fisher bodies have the ultra-modern streamline silhouette so much in vogue among the better-known custom cars. Interiors have wide, deeply cushioned seats, beautifully tailored upholstery and smartly fashioned hardware. In the matter of performance Chevrolet has shown an equal understanding of women's requirements. The new Chevrolet Six is spirited and powerful to a high degree, yet even smoother and quieter than before. Syncro-Mesh is combined with Free Wheeling to give quiet, easy gear-shifting and positive car control. In fact, the Chevrolet Six makes so many new bids for feminine favor that it has already won wide acceptance among women with exacting ideas about personal transportation.

NEW CHEVROLET SIX

The Great American Value for 1932
What's new in building and equipment

(weight and permanence. Sturdy steel or bronze, with but one-third of the weight, it positively will not corrode, rust, or oxidize. Wire drawn from this metal cannot discolor white stone silks, nor fight colored trim. A new gun metal finish, developed by Orange Screen Co. eliminates the disadvantage of the glistening, natural color of this metal. All corners are formed with a welded miter, finished smooth. Screens may easily be recovered by removal of the aluminum locking strip. Solid aluminum hardware harmonizes with the frame and screen cloth. This is an ideal accessory for that modern casement now made from the same metal.

Curb gutter block. These blocks supply a simple, rapid and low cost means of converting the ordinary driveway or walk into one that adds greatly to the value and appearance of any property. Once installed, unfishy edges are a thing of the past, and upkeep worries are banished. The cost is not really an expense, since it eliminates the never-ending labor of keeping the driveway presentable. Portable blocks are made in a onepiece section containing gutter and curb by a special machine patented by American Curb-Gutter Block Co., Inc. These units, formed in straight, curved and end sections to meet any curve or angle requirement, can be readily assembled into continuous curb gutters for private driveways and roadways, parks and garden walks, lawns, and many other landscaping uses. Each block, one foot long, forms a curb one foot wide with a five-inch curb; its weight approximately comes to 70 pounds.

Centralized radio reception. Improvement in radio reception controls radiostrons in one convenient location in an easily accessible box. This system will benefit the household where several conflicting demands for type of program find several radio outlets tuning in at the same time. One perfect antenna, located in the ideal position, may be employed to energize the centrally located intensifier, which in turn feeds as many individual radio outlet plates as may be desired, through a new and unique type of radio distributing conductor developed by RCA Victor Co., Inc. Vacuum tubes are only required in the intensifier tank. Radio outlets may be located where desired, and it is only necessary to plug in a set to establish connection with the central antenna and the ground.

Gutters for shadow lines. Fine gutters designed to give deep, rich shadow lines at the cornice, and so add architectural beauty and symmetry at this point to the house, are coming into favor, according to the Fin Gutter Company, manufacturers. The straight horizontal lines andoge shape give a real beauty of design. Hardly second to this feature, we are assured, are the facts that they last longer and cost less. Old growth Douglas fir is used and provides durability, longer lengths and less shrinkage. Special fittings prevent leaking at joints, miners and ends. Five stock sizes are offered.

Victorian chintzes that suit to-day's revival

(averages each year about 25 markedly successful designs, as well as others less popular, besides his hand-blocked chintzes. Impressive figures, these, a strip of cloth winding the earth at the equator four times and more. Interpreted in terms of curtains and slip covers it becomes magnificent.

We are illustrating, by way of diversion and also for enlightenment on the subject of schools and theories, Arthur Wilcock's first design for a machine print—"Waving Corn and Poppies." This young art student proudly received from the Committee of which William Morris and Walter Crane were members a prize for this, the best submitted design of the year. The dealers, Newman, Smith & Newman of London, eager to secure a prize design, bought it and had it engraved and printed. Never a yard of it was sold. What became of it nobody knows. But England and America kept on buying typical Victorian chintzes with their big red roses, plus and many other landscaping uses. Each block, one foot long, forms a curb one foot wide with a five-inch curb; its weight approximately comes to 70 pounds.

Victorian chintzes that suit to-day's revival

(continued from page 49)
To start the Triumphant New Studebakers you simply switch on the ignition with a key. The engine instantly responds—and even should it stall at any time, it automatically starts again.

The Studebaker Synchronized Shift assures instantaneous, silent shifting in all gears and at any car speed. There's no clashing. You shift as fast or as slowly as you wish.

The improved Studebaker brakes are adequate to any emergency of road or traffic. Brake drums are larger. Lining that's molded and thicker doubles the life and halves the wear.

Women love to drive these triumphant new Studebakers

There's a grace to the Air-Curve Coachcraft of these Triumphant New Studebakers that only half suggests the commodious interior comfort of larger, wider bodies. Driving seats are instantly adjustable and very capacious. No American cars have roomier rear seats than the President and Commander Sedans—55 inches across. The Dictator Eight, and the new 117-inch Studebaker Six, have proportionately generous seat dimensions. Drastically lower in price, these Triumphant New Studebakers present a total of 32 startling betterments, chief of which is vastly finer Free Wheeling plus new fast-action Synchronized Shifting.

32 STUDEBAKER BETTERMENTS


NEW LOW PRICES

PRESIDENT EIGHT, 122 H.P., 135" wheelbase $1690 to $1890 Reductions up to $560
COMMANDER EIGHT, 101 H.P., 125" wheelbase $1350 to $1465 Reductions up to $235
DICTATOR EIGHT, 85 H.P., 117" wheelbase $980 to $1095 Reductions up to $120
STUDEBAKER SIX, 80 H.P., 117" wheelbase $840 to $955 Prices at the Factory
What would he not give to be spared THIS NUISANCE!

ROLScreens off Pella

Rolscreen Company, 722 Main St., Pella, Iowa
Please send illustrated booklet showing how Rolscreens can add beauty, convenience and utility to my home.

Name.
Street.
City and State.

New Zinnias star on the garden stage

(continued from page 63)

had been isolated to replace the old multi-colored mixtures usually planted before that time. Then one day in a field of Zinnias growing for seed,游 came across a plant with flowers so distinctly different from the flat form of the Giant type, in the form of both the individual petals and their arrangement in the flower head, that it immediately suggested a double Dahlia.

This was the beginning of the now universally known Dahlia-flowered Zinnia. It took several years to fix the type, and many more to develop and fix the separate colors, more beautiful than any that had ever before been known in the Zinnia world, which were developed from the original red-flowered plant. The Dahlia-flowered Zinnia was introduced to the public in 1919, and five years later, in 1924, received a Gold Medal and an Award of Merit from the Royal Horticultural Society, proving to be one of the sensations of the Show. It was the first time that anyone had dreamed of such an union being conferred upon a Zinnia. Since then the names of Rodgers and Zinnia have been in the horticultural world, almost synonymous.

A DAZZLE TYPES

Since the development of the Dahlia-flowered Zinnia several other types have been introduced. Anyone who grows Zinnias, even though it may be but in a small way, and without special interest in different types of flowers, will obtain great satisfaction by selecting a type adapted to the particular purpose for which he wishes to use it. Some dozen different forms are now quite generally offered. These are the Dahlia-flowered; the still newer Giants of California; the older Giant or Mammoth-flowered Doubles (e.g. Duraflora robusta grandiflora); the dwarf double or "Cut-and-Come-Again" (clevia paullii); the Pompon or Lilliput (a trade butch form of the word "Pompon,"

Decorative Dahlia. The colors leave nothing to be desired. Exquisite, a deep soft old rose; Dream, a deep lavender, shading to purple; Polar Bear, pure white; Crimson Monarch, a gorgeous thing; and Oriole, extra large and one of the few with a two-toned effect, crimson orange at the center shading to golden-yellow, are among the favorite sorts. Golden Dawn, yellow, and Youth, a soft rose, several shades lighter than Exquisite, are two of the most popular.

The Giants of California grow still taller than the Dahlia-flowered, in some sections reaching a height of three to five feet. These flowers are four to six inches across, but flatter and more loosely constructed than either the Dahlia-flowered or the old Double Giant or Mammoth type; they are such a great improvement over the latter that they have largely superseded it. Like the Giant, they are extremely vigorous in growth, the strong branching laterals bearing full sized flowers until late in the season. Scarlet Giants, because of the gold shading at the center, and Orange King, of much the same color as the universally popular Calendula of the same name, are two of the finest varieties.

TALL AND SHORT DOUBLES

The Double Giant or Mammoth type is the one that is the most popular, the flowers being rather flat and of regular stiff formation, in clear bright colors. Less valuable for cutting than either the Giant or the Dahlia-flowered, it is the one that the mass displays, especially where a plant of medium height is required. Burnt-orange, Rose, Scarlet, and White are among the best of the medium sizes. Dwarf Double, or Cut-and-Come-Again, growing eighteen to twenty-four inches tall and making well rounded stocky plants producing flowers of medium size but in the greatest profusion, on good long stems, is the best type for bedding for a continuous display; its flowers are of medium size, with very high centers, almost as deep as they are broad, and last except...
AUBURN
NEW 160 H.P. TWELVE

Auburn introduces a new Twelve, with advantages obtainable in no other automobile. We promise you—It accelerates faster; runs faster and smoother; climbs hills faster and easier; than any other production car in America. . . . 133-inch wheelbase . . . L. G. S. Free Wheeling . . . Silent-Constant Mesh Transmission . . . Twist-proof X-frame.

Custom "Eight" and "Twelve" Models include:

Dual Ratio

Revolutionary improvement; offers for first time, in one car, advantages of both high and low axle ratio
Edsel Ford selects a Cotswold house

(continued from page 56)

something... but before he could suggest the type of architecture, Albert Kahn interceded with:

"I think you ought to have a Cotswold house." And here Mr. Ford's determination changed to enthusiasm.

Mr. Kahn was sent abroad to study further those quaint structures and make sketches and photographs of many details. He had noticed that many of the larger houses were nothing more than the original building, to which additions had been built during the years of its existence, resulting in that peculiar, rambling appearance. The general plan or scheme, therefore, was designed in this manner. It was important to impart the feeling that the building was not merely designed cold-bloodedly on the board, but that its picturesque roof heights and the varying building angles and natural lines should delight the eye.

The original Cotswold houses in England were built to withstand the constant dampness peculiar to that climate. Their walls were unusually thick; the individual window openings often extremely small. Then the roofs were concave. They were made of pieces of split stone like shingles, and the eave lines dropped down to within five or six feet of the ground. Mr. Ford wanted to keep as many of these details as he could and still have a modern, well-lighted house. All of the stone slates were imported from England and as the stone roofs over there have a higher reputation for durability than the American, he brought from Eyford. An expert was required to lay these stones in the manner peculiar to the original roofs, it was discovered, so a member of a family that had been engaged for generations in doing this kind of work was brought over.

In laying out the plan, Mr. Ford suggested that they have a small courtyard similar to one he had seen in England, whereupon he and Mr. Kahn began once more to go through the old tomes looking for inspiration. Finally, they found one that was just what was being sought, a court at Skipton Castle, Yorkshire. It was very informal, bordered on one side by a low stone balustrade; in the middle there was a spreading Appletree. By detaching the picture gallery from the house and connecting it with a corridor, a court closed on three sides was formed, and on the remaining one a balustrade was introduced. Mr. Ford was so delighted with the result that he procured an Appletree and planted it right in the center.

The interior of his home is dignified, conservative and marked by a fine sense of good taste. Most of it is carried out in Georgian or early 18th Century English, and many of the decorative pieces were collected by Mr. or Mrs. Ford during their many trips abroad. The English staircase in the entrance hall was brought over from Lyveden Hall in Northamptonshire, and in the morning room that pleased the informality which they have always striven for is maintained by a carved pine mantel from Spitfield.

The dining room, the center of the family home, is furnished with the large lot of country antiques and imported Mantels and Fireplace Fixtures, you are apt to find on sale in most of the major cities in the United States. See list at left.

Pot gardens in California and the South

(continued from page 41)

tropical effect of the fancy-leaved Caladiums. And on a shaded wall or wrought iron trellis, don't forget the numerous fine varieties of English Ivy.

A bewildering choice of flowering plants is offered the patio gardener—so many of them that final decision is often difficult to make. Such as Hydrangeas macrophylla, which have broad leaves and white, Narcissus-like flowers, and Agapanthus africanus, bearing clusters of handsome blue blossoms and dark green leaves. Good, all of these, and so, too, are the odd, brilliant-flowered Crab Cactus and the Weeping Lantana for sunny spots, and the lovely Hydrangea macrophylla where there is shade.

Of such may well be the inhabitants of the family's outdoor garden, in company with Dwarf Polyantha Roses, and, by all means, those gorgeous Kurume and various hybrid Azaleas which are among the true aristocrats of southern plantings. Worthy guests indeed, who, asking but moderate hospitality, repay it a hundred-fold.
To build and build again, to see the vision of our minds take reality in stone, timber or building blocks, has been the sport of emperor and small boy, the dream of bride and groom, and the avocation of us all.

And the progress toward finer living is shown in the building operation, from the small boy with his blocks making but a structural outline, to the man who has built before, and who includes every detail that will simplify life and increase the time for leisure.

To these experienced students of how to live comfortably, Bryant has appealed so effectively that in some neighborhoods half the homes use the Bryant method of househeating by gas.

But some families are established for sentiment or convenience in the older home. If that is your case, there is no need to deprive yourselves of the comfort and health now obtained so easily.

The Bryant Dualator will bring finer living to old homes as well as new. The Dualator pleasantly circulates warmed, filtered, humidified air at the proper rate in living rooms, and also furnishes steam heat in service and bedrooms. In summer the air circulating system operates alone, to filter and cool the air.

The Bryant Dualator is a steam boiler and an air conditioning chamber operating as a unit with one utilization of gas and one set of burners. Any proportion of warm air and steam can be arranged. The installation is practical and simple in old homes and new. Let us develop with you a plan for your present home.

Write for description of the Dualator and learn of the possibilities for finer living that it offers.

The Bryant Heater & Mfg. Co., 17826 St. Clair Avenue, Cleveland, Ohio.

Makers of gas boilers, furnaces and air conditioning units.

Specialists in utilizing gas to bring comfort into the home.
Outrageous flattery! But... or wants? Particularly if the candles are held in those graceful Fostoria candlesticks! They add so much sparkle, so much glamour to the dinner... and they're so inexpensive.

Mayfair dinner

Hostesses of the smart world are sponsoring a new and very lovely dinner mode. From cocktails to coffee, they now serve each course at the formal affair in Fostoria Glassware. And she always uses Fostoria in her entertaining, so in... fact, any chilled appetizer you can think of. Each set consists of an individual ice-bowl and 3 containers of different shapes... and really beautiful, in a truly artistic way. The seed germinates quickly, usually covered with dirt, but because of the many seeds in the soil there is no need to transplant them. The seedlings begin to emerge usually within ten to twelve days, and the seedlings grow rapidly. The best plants are secured by thinning out the seed rows so as to give two or three inches of space to each individual plant. Transplant to their permanent positions on a cloudy day or towards evening, and if dire weather follows, shade for three or four days until they become established. Usually they will grow right on without any appreciable check from transplanting. Provide plenty of plant food in transplanting, the best mixture for this purpose being high in potash without too much nitrogen. As most of the varieties begin blooming within sixty to seventy days from the time seed is sown, it is well to make a second planting in late June or early July for late autumn bloom... and for cut flowers. The plants are easily protected from extra early frosts as they are strong enough to support themselves, and usually well enough into the autumn bloom. The sizes given are finished sizes, and one should wait until the ground is fairly warm—May or early June. While the mature plants stand at extreme heat, usually continuing in flower... and really beautiful, in a truly artistic way. The seed germinates quickly, usually covered with dirt, but because of the many seeds in the soil there is no need to transplant them. The seedlings begin to emerge usually within ten to twelve days, and the seedlings grow rapidly. The best plants are secured by thinning out the seed rows so as to give two or three inches of space to each individual plant. Transplant to their permanent positions on a cloudy day or towards evening, and if dire weather follows, shade for three or four days until they become established. Usually they will grow right on without any appreciable check from transplanting. Provide plenty of plant food in transplanting, the best mixture for this purpose being high in potash without too much nitrogen.

Send the Valentine candy whose freshness you can see...
MAKERS OF VICKS VAPORUB ANNOUNCE
A New Plan for better "Control-of-Colds"
Made Possible by New Product Based on New Idea for Prevention of Colds

A quarter of a century ago, Lunsford Richardson, Sr., a North Carolina druggist, developed a new idea in treating colds—and with it Vicks VapoRub. Now, after years of research, Vick chemists have developed a new idea in preventing colds—and with it Vicks Nose and Throat Drops. These two are companion products—they aid and supplement each other. Together, they make possible the Vick Plan for better "Control-of-Colds" in the home.

Trial Offer to Vick Users
We believe that these two products—used as directed in the Vick Plan for better "Control-of-Colds"—will greatly reduce your family's "Colds-Tax" in money, loss of time and health. We believe this so strongly that we have authorized all druggists to sell Vicks Drops to any user of Vicks VapoRub on trial—to refund the purchase price if you do not find the Vick Plan for "Control-of-Colds" more than satisfactory in your home.

VICK CHEMICAL COMPANY

HERE, BRIEFLY, IS THE NEW VICK PLAN:

1. Before a Cold Starts
Watch yourself and your children when exposed to anything that you know is apt to bring on a cold, such as—
Contact with others having fresh colds—crowds, stuffy ill-ventilated rooms, public places—a night on a Pullman or a dusty automobile ride—sudden changes in temperature—inhaling smoke, dust, gases—excesses in living, such as over-eating or smoking, which reduce body resistance—after a hard day when you are over-tired.
Then—if you feel that stuffy, sneezy irritation of the nasal passages, Nature's usual signal that a cold is coming on—use Vicks Nose Drops at once—just a few drops up each nostril. Repeat every hour or so if needed. This will prevent many colds by stopping them before they get beyond the nose and throat—where most colds start.

2. After a Cold Starts
At night, massage the throat and chest well with Vicks VapoRub (now available in white "stainless" form, if you prefer). Spread on thick and cover with warm flannel. Leave the bed clothing loose around the neck so that the medicated vapors arising can be inhaled all night long.
If the air-passages are badly clogged with mucus, melt some VapoRub in a bowl of hot water and inhale the steaming vapors for several minutes. (If there is a cough, you will like the new Vick Cough Drop—actually medicated with ingredients of Vicks VapoRub.)
During the day—any time, any place—use Vicks Nose Drops every few hours as needed. This gives you full 24-hour treatment and without the risks of too much internal "dosing," which so often upsets digestion—especially of children.

To Reduce your Family's "Colds-Tax"
Bright! Gay! Entering! THE NOVELTIES OF 1932 The Newest of the New!

- Artichoke California Sunshine—single with quilted center. Full, open bloom. Pat. 30c. Pkt. 50c.
- Balsam Venosa Compara Spruce—dark blue, glossy leaves. Full, open bloom. Pat. 75c. Pkt. 1.00.
- Captain Archer—full, open bloom. A very attractive plant. Pat. 50c. Pkt. 1.00.
- Galanthus Nivalis Winter—full, open bloom. A very attractive plant. Pat. 50c. Pkt. 1.00.
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The Collection — $12.00

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A COUNTRY rich in color and picturesque interest that is not overrun by the Baedeker and camera clun, opaquely pilloried by the ardent hotel and shopkeeper, but a free land pictorially like the tall tale of an overimaginary travel tourist. Yet, on second thought, the mere idea of a place as a plate of food, the one or more of Europe’s itinerary is so new that there does seem to be the possibility of truth in this picture, drawn by the pen and with the skill with which the travel tour is made to seem a thrilling adventure urge one to take it off the travel shelf and put it among volumes devoted to travel.

Bound for Seville, Mr. Mackall out of simple curiosity decided to stop off at Lisbon for a few days. But so taken was he with the city and the surrounding country that, in his own words, “hardly got to Seville at all.” In the most glowing terms the foreword outlines why he decided; pointed out to stay seven weeks. Then when we get into the book itself, the details of his extended tour prove the adjectives of the foreword were not unfounded.

As all good books of travel should be, this one is profitably illustrated with photographs that go hand-in-hand with the text. And we wager the interest in Portugal which both photographs and text will engender will be so strong that many who read it will later put it to an additional use—as a handbook of where to go in this country.

“Portugal For Two” by Lawton Mackall, New York: Dodd Mead Co.

PORTUGAL FOR TWO

A country rich in color and picturesque interest that is not overrun by the Baedeker and camera club, opaquely pilloried by the ardent hotel and shopkeeper, but a free land pictorially like the tall tale of an overimaginary travel tourist. Yet, on second thought, the mere idea of a place as a plate of food, the one or more of Europe’s itinerary is so new that there does seem to be the possibility of truth in this picture, drawn by the pen and with the skill with which the travel tour is made to seem a thrilling adventure urge one to take it off the travel shelf and put it among volumes devoted to travel.

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other or balance each other in composition". Then, too, he speaks of the necessity to notice the dress of a figure as a safeguard against self-pointing. He quotes, as an example of the latter point, the topic jug alleged to be a portrait of Benjamin Franklin, but which is thinnest a likeness of Mr. Pickwick; also the careless or deliberate mis-labeling of figures such as the two Franklinus in the Metropolitan Museum of Art, one of which bears the inscription "General Washington" on the base, this error, of course, having been made by one of the English potters. It is in these numerous references to such minor details that the early pottery portraiture that the author exhibits his quite unusual insight; and this record of knowledge gained over the course of years cannot fail to attract and hold the attention of those interested in the work of the early clay modelers. Rarely does a writer succeed in relating, so entertainingly, a story combining his travels with his personal hobby, the while imparting to his readers the interest and information which experience has brought to him. Even if one has no very pronounced predilection for pottery figures or for any other branch of ceramics, this present book touches upon so many aspects of travel, treats light-heartedly with so many incidents and incidents of collecting, dealing kindly with the frailties of human nature that few are there who could not read its pages and know the pleasure which your reviewer has enjoyed from this "job of work".

EDWARD WENHAM.


A BRAND new kind of garden book is too rarely achieved to be passed over lightly, especially when its chief subject matter is design, perhaps the least understood side of popular horticulture as far as the layman is concerned. Here is one reason for drawing particular attention to Miss Jay's recent volume. That special attention will be well rewarded testifies to the author's professional knowledge and the skill and ingenuity with which she transmits it to the reader.

Miss Jay is a prominent landscape architect with an unusually broad grasp of design built upon long personal study of and experience with the garden art of other countries besides our own. Indeed, her foreign studies form the main basis of the book, Part I of which treats concisely the garden types of some fifteen European, Asiatic and South American countries. Part II treats in greater detail such as courtyards, dooryards, estates and hanging gardens. Then in Part III come the American adaptations of the foreign types followed by excellent appendices in which are lists of plants for special places and conditions, tabulations of height, color and season of various species and much other general information of highly valuable character.

The general plan of the book is commendably lucid and compact. No space is wasted in abstruse theorizing; Miss Jay's idea has been to show numerous photographs, each of which serves as an object-lesson in certain principles which the accompanying text clearly articulates. She offers not ten-minute shortcuts to designing skill—an obvious impossibility. Instead, she presents an analyzed, well-defined and full descriptive world background, coupled with the chosen pictorial demonstrations of the principles involved, which cannot but be of interest and unquestionable helpfulness to those who will follow her plan intelligently.

There is a real place for this book, not only among those who are definitely desirous of understanding good design and who are interested in the work of the early clay modelers. Rarely does a writer succeed in relating, so interestingly, a story combining his travels with his personal hobby, the while imparting to his readers the interest and information which experience has brought to him. Even if one has no very pronounced predilection for pottery figures or for any other branch of ceramics, this present book touches upon so many aspects of travel, treats light-heartedly with so many incidents and incidents of collecting, dealing kindly with the frailties of human nature that few are there who could not read its pages and know the pleasure which your reviewer has enjoyed from this "job of work".

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Roots of our bushy-rooted, field grown Guiller- dias, or blanket flowers as so many call them.

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Yes—and it comes up again, fresh and green, just as soon as the weather gets cool again! You will find a description of the habits of this unique, but widely known perennial on page 106 of Dreer’s 1932 Garden Book. And there are hundreds of equally interesting facts about the habits of flowers in this complete and authoritative reference work.

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Dept. K
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PHILADELPHIA, PA.

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WHAT beauty—that delicate loveliness—they lend to rock gardens and hardy borders! Few, indeed, are the flowers which can match the Autumn loveliness of Anemones. So, doubly good is the news that Bristol now offers, for May or June planting, a new Anemone, September Charm, the progeny of Anemone Hupehensis crossed with Japonica Queen Charlotte—combining the earliness and freedom of the first with the superior bloom and color of the second! Its showy 2-inch blooms—a delicate silvery pink, shaded with rose and mauve—grow on 2-foot stems, and present a striking picture when massed. And, best of all, this variety is in full flower before the late September frosts! Don’t fail to plant at least a few of these beautiful Anemones this spring. Growing plants from pots: 30c each; $3.00 per dozen. Larger size: 75c each; $7.50 per dozen. If you do not already have a Bristol Catalog, send for a copy now. It will acquaint you with many of the new, est and choicest varieties. Please address Dept. 14.

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(Continued on page 87)

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**The New House & Garden Service**

A good, substantial fence around your home is just as effective in keeping undesirables out as it is in keeping the children and pets in. Fence discourages peddlers after it will always retain its finest rust resisting copper-bearing steel and heavily zinc-coated after weaving, it will always retain its neat, erect appearance.

Sales and erection service is available everywhere. Ask your dealer to show you the Pittsburgh "Patrician," a proper fence for the better class home, yet inexpensive... An inquiry will bring a quick response from nearest distributor or branch office.

While every precaution is taken to insure accuracy, we cannot guarantee against the possibility of an occasional change or omission in the preparation of this index.