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- There's a new vogue in home lighting today ... a vogue that makes older types of lighting and lighting fixtures as outmoded as the bustle.

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House & Garden's Suggestions for Modernizing

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**PRACTICALLY the last straw in decorative animals. Monsieur Caned has just arrived from his native habitat, France, in order to lend a little enchantment to some of our American living rooms. His good friend M. Panther has joined him, so that he shall have no chance to get by. They like to be put on end tables or in attractive niches. Of ceramic, Camel in white and green, $5.00, panther soft brown, $7.00. James Pendleton, 19 East 57th Street, New York.**

**"CENTENNIAL CHARMS" is the moniker of this gay young lad just designed for the Texas Centennial. Obviously the lucky fellow holds a rather good position in life. Bar bottle and a similar cocktail shaker are priced at $2.50 each; old fashion glasses $4.00 the dozen; shaker bottom highballs $4.95; and whiskies $8.25. The little cowboys will be painted on the glass in red, green, or blue, depending upon your preference. All hail from Neiman-Marcus, Dallas, Texas.**

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**Even your conscience gets a treat in this "Marine-Lawn" chair. Its wheel and light pine make-up facilitate easy moving, so that the grass does not wear away in a particular spot, nor do chair legs inevitably sink into the lawn. Designed so that no moisture may collect; thus it can be used soon after a shower. Separate "goat stick" converts chair into a chaise-longue. $1.00. F. O. B. Marine-Lawn, Whitefield, New Hampshire. Without stick $9.00.**
If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full.
TRAVELOG
A directory of fine hotels and resorts

ON LAKE CHAMPLAIN. Basin Harbor Lodge at Basin Harbor, Vermont (on Lake Champlain) always provides a wide variety of activities for its guests. But golf and tennis grab the spotlight in July. First comes the Annual Independence Day Golf Tournament on July 3, 4 and 5, followed by the Annual July Championship on July 22 through 25. These two features are in addition to the regular weekly events. The July Tennis Tournament will run for three days starting on July 17.

WHITE MOUNTAIN TENNIS. The Tennis Championship of New Hampshire State and the White Mountains will again be settled on the courts of the Crawford House, at Crawford Notch, New Hampshire, during the week beginning Monday, July 13. The tournament, which is the thirty-first annual one, is under the auspices of the United States Lawn Tennis Association.

During the following week, beginning Monday, July 20, the younger racquet-wielders will decide the Junior White Mountain Tennis Championship on the same courts.

OLYMPIC YACHTING. The National Olympic Elimination Yacht Races, which will determine the United States representatives in the International Star Class at the Olympics this summer, will provide a gala week at Sayville on the Great South Bay, Long Island, July 6 to 12. Yachts from all over the United States and its possessions are expected to participate. The headquarters of the Star class for the week are at the Hotel Cedarshore, directly in front of which the races are to be held.

MASSACHUSETTS

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Cape Cod-West Harwich
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NEW YORK


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Albany
De Witt Clinton, A Royal Hotel. Near, well appointed. Exquisite library. Beautiful natural attractions
Albany
Lake George—Colonel Lanning
The Sagamore, Golf, Tennis, Hunting, Fishing, Tennis, Dancing, Horse Shoes, Races, Perfect Service-Flirted; Gallo, Inland Surf.
Long Island—Montauk Beach
Montauk Manor. Golf, Fishing, Tennis, Pools, Riding, Golf & Polo Club Priveleges in Glimmer Iisted Resort. Life in America, Resticted Clients. BILL
Long Island—Orient Point
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The Saratoga, "New York’s most exclusive residential resort," Lexington Avenue at Third Street. From 8.50 daily—from $11.50 per week.
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Watch Hill
Ocean House, Forbes since 1810. Finest swim
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Burlington Lodge, golf, tennis, swimming, dancing, dining, sleigh rides, live rates. Across.
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driving in the East. Golf, tennis, dancing, deep-sea fishing, rifle, swimming.
WEST VIRGINIA
White Sulphur Springs
AUSTRIA
Rosa, Salis in Austria, the Romantic. Write for
CANADA
Grand Bend, Ontario
Oakshade Inn. On Lake Huron, overlooking opera 8-10 golf course. Wooden park, sand beach. Year round—chic, American Plan $6 and $7.
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Sweden has been the beacon to the world. This brochure contains a large number of attractions. The editors are Richardson Wright and his associates.

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on your House—on your Garden

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300 photographs—in color and in black and white—of actual rooms. All kinds of rooms—sun rooms, living rooms, bed chambers, dining rooms, garden rooms, kitchens, baths, halls, even roofs—with unique furnishings. How to know colors and to select color schemes. The best choices for different periods and styles of furnishings. A portfolio of crystal rooms to make your mouth water.

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652. BERMUDA. As practical a booklet as we've seen in this one which gives you the names of Bermuda hotels and their rates, together with such specific facts as transportation rates on the island, great fees, temperature, wind and rainfall every month of the year. BERMUDA TRADE DEVELOPMENT BOARD.

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(As the supply of many of these booklets is limited, we cannot guarantee that inquiries can be filled if received later than two months after appearance of the announcement.)

674. HOUSEHOLD NEWS. Summer 1926, is a catalog that runs the shopping item from substantial furniture of solid maple, to the most minute gadgets that make life brighter. LEWIS & CONRAD.

675. FROZEN DESSERTS is a book of 105 recipes—licenious delicacies for every possible occasion—and some exciting new courses usually made in ice cream freezers. Please send 1t, THE ALASKA FREEZER Co.

Gardens

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677. LAUNNS LIKE VELVET describes the easy and efficient working engine, the steel parts of the Millshead Power mower which roll as well as cut the lawn, and the Delco Power equipment and the Delco Condi- tioners. MILHEAD MFG. Co.

678. ONE HAN MOWING gives the twelve big features of the Lawn-Boy, an automatic power mower made by the makers of the Elko-Emcndare Outboard Motors. One special feature is the new rubber-tired mower to heavy duty park equipment. MILHEAD MFG. Co.

679. CONCEALED SPRINKLING SYSTEMS. This is the modern way to keep lawns and gardens luxuriant! Turn a valve a sprinkler runs from a fire hydrant to your garden. It's the best of both worlds, and it contributes another a.sired, a something unnecessary, an emphasis made. A simple, the plan easy to follow, GARDEN LIGHTING EQUIPMENT Co.

MISCELLANEOUS

681. THE ART OF SERVING WINES and CHAMPAGNE, A booklet of recipes and suggestions for Great Western Champagne—inefficien because it's American, yet so superb in quality it won medals abroad. PANSY VALLEY WINES CO.

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685. DIRECTORY OF GOOD SCHOOLS is a guide to the fine schools of the country compiled by House & Garden staff to solve the vital problem of the right school for your boy or girl. HOUSE & GARDEN.
UNDER THE ROOFS OF MANHATTAN

SCENIC SYNOPSIS REVIEWED FOR HARTRIED HOUSE-HUNTERS

New houses generally make housing news. And what a joy to glimpse a few fresh buildings built with regard to convenience and New York's last vestiges of sunlight! At the moment, a glimpse is just about all you can get, aside from floor plans and such, because these are still in the process of completion; but by the beginning of September, most of them will be ready for occupancy.

At the crest of Carnegie Hill, or to be more explicit, 19 East 88th Street, you'll find a new 16-story apartment residence with suites from 2 to 6 rooms. Innovations here are endless. Living rooms are stepped-down, in the newest architectural manner, with sun bars framed by corner casement windows; and they are equipped with outlets for air conditioning units. The raised gallery adds comfortable dining. Kitchens are all-electric down to the clock; bathrooms for each chamber have glass-enclosed tubs. Even the two room cliff dwellers benefit by a dandy dressing room fitted with wardrobes and a dressing table housing triple mirrors. We'd sooner reveal such refinements than the installation of Venetian blinds throughout, concealed radiation, and effort-saving casement windows. Such adornments seem to be a more matter of course nowadays.

Wallenstein Realty Corporation.

Attracting furious attention by the potential semi-circular glass-enclosed dining bay windows, the new Rockefeller buildings at 17 West 54th and 24 West 55th Streets are putting on a good show without having reached the blooming point. However, a miniature model and floor plans are on view at Pedac, Rockefeller Center. Apartments are mostly 2 and 3 rooms, excluding the d Imite which seats six to eight people and may be screened from the living room. A separate entrance leads to the kitchen. Bedrooms on the street side to the fifth floor will have s llers and air filtration. Individual rooms lead directly to the foyer, master baths are large, and the closets light.

Sun decks on the roofs, play rooms, a large restaurant and drugstore constitute only minor details of this astoundingly community, while an underground passage and a garden connect the two buildings, allowing transport in all weather. In such a profoundly thought-out enterprise you will have to be reminded forcibly perhaps, that you do live in a city where other advantages are available. Douglas Gibbons & Co.

Not to beshadowed by these new castles in the air, two valiant survivors of the old regime have installed air-conditioning units. The St. Regis Hotel, famous for its heel-to-the-ground stability suddenly broke loose for hotels in this field. On June 15th they conditioned 80 rooms. Lobby goes without saying. Soon the entire hotel will follow suit, all with a central plant.

The apartment air-conditioning brigade is led by Wm. A. White & Sons who by October will have installed a complete system at 400 Park Avenue. At last we can freeze in summer and rest in January at will.

This new building business is well worth examining. Shooting up to supply useless old flats is a brand new apartment house at 50 East 78th Street. Twelve stories high plus penthouses, this domicile will feature the less pretentious compact apartments that are so much in demand at present. Actually they are well spaced and beautifully planned, with dropped living rooms and dining balconies that add considerably to the appearance of the rooms. Wood burning fireplaces make them especially livable; the doors are grand; and the house in general features corner windows. Larger apartments have galleries and dressing rooms as well as dining rooms. If there is much more to demand in a small apartment, you'll better sit back and call for Aladdin—one of our few remaining geniuses.

Samuel Minskoff.

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With this modern improvement and the new decorations by Anne Tiffany guests will enjoy unusual comfort during a summer visit to New York. Those who prefer may reserve rooms without air conditioning.

Special Rates on yearly lease.

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All Public Rooms on the Ground Floor also are Completely Air Conditioned.

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FIFTH AVENUE AT FIFTY-FIFTH STREET, NEW YORK
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A DEPARTURE—This column was introduced early this year as a vehicle for reporting interesting items on real estate subjects from all over the country to House & Garden readers who are planning to build or buy or move to another residential district. In this issue we have decided to digress briefly to devote the space to a short (and probably inadequate) review of an amazing book—a "must" for the list of every House & Garden reader who leases or owns a home, an apartment or an office, who has or holds a mortgage or who is at all interested in one of the major fields of investment—real estate.

It is "The Coming Boom in Real Estate—and What To Do About It," by Roy Wenzlick, published by Simon & Schuster, New York. Mr. Wenzlick has done here a fine and easily understandable job for which he is eminently qualified. He is the founder and editor of the only national statistical forecast service on real estate, The Real Estate Analyst, Inc. He is also research consultant to the National Association of Real Estate Boards and was economic advisor to the Capital Goods Division of the NRA.

A BOOM—Mr. Wenzlick says in the introduction—"This book is intended not only for the large real estate operator, for insurance companies, banks and holding companies but for the individual as well—the man and woman who is concerned with the problem of the lease on his apartment or home, or the purchase of a home, an apartment or an office, or the mortgage of his property, or the property he plans to buy or to sell. For that reason every effort has been made to make these statements concise and non-technical in wording. Substantiating data from our files, of interest only to the economist or statistician, have been omitted for fear they would complicate the picture for those readers who are concerned only with a real estate boom as an immediate practical problem."

Part I predicts the boom, already in its early stages, the approximate date of its height, tells why it will come and through what stages it will go.

A PROCEDURE—Part II shows how "you and I" are concerned—"What To Do About It". In simple language and outline form we are shown how best to administer our smallest and most insignificant interest in the real estate field. If we intend to rent a home, several good suggestions to be included in a lease in this ascending market are made. If we are planning to build, even the architecture and the relationship of the proposed house to its neighbors has a strong bearing on the soundness of the investment.
HILLHOLME
Chappaqua, New York

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These words hail from the pen of the great English philosopher, John Locke, whose "Thoughts Concerning Education" were recorded two hundred and fifty years ago. Intended as advice to a friend, on bringing up his son, Locke's "Thoughts" are still consulted as the wisest ones anybody ever had on the subject.

Anent the nature of character-assembly, as a first step in planning the education of children, Locke went on to say:

"...We should consider what they want, whether they be capable of having it wrought into them by industry, and incorporet there by practice; and whether it be worth while to endeavour it. For in many cases, all that we can do, or should aim at, is to make the best of that nature which has given, to prevent the faults to which such a constitution is most inclined, and give it

These words will give Special Consideration to Letters from Readers Who Mention House & Garden's Name
SCHOOLS

all the advantages it is capable of. Every one’s natural genius should be carry’d as far as it could; but to attempt the putting another upon him, will be but labour in vain; and what is so plaster’d on, will at best sit but untowardly, and have always hanging to it the ungracefulness of constraint and affection.”

Thanks to these particular conceptions of the learned Mr. Locke, House & Garden’s School Bureau has at hand in 1936 the perfect definition of its work and duties. Which are: to find and direct you to the ideal schools for your sons and daughters, after a thorough analysis has been made of their specific needs, aptitudes, and personalities.

The School Bureau staff will welcome the opportunity to talk over with you and your child, the right school for next September. If you cannot call personally at the Bureau, its telephone number is MOhawk 4-7500. Otherwise, your inquiry by letter will be answered in confidential detail.

On the right-hand column of this page, we’ve listed by number all of the schools represented in our July issue. Fill out the adjoining coupon and send it to us, indicating which school catalogues you’d like lo have mailed to you, and we will have them forwarded immediately.

INDIVIDUAL ATTENTION FOR HOUSE & GARDEN READERS

“Each school gave the matter individual and personal attention,” writes a gratified reader of House & Garden. They will do the same for you. Study the announcements of the Schools of House & Garden listed on these pages and write to the ones that seem best suited to your individual requirements. You may be sure of a prompt and interested reply to your letter of inquiry.

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**SHETLAND SHEEPDOGS OF THE SHETLANDS**

Mrs. William Green

The Shetland half of this little Sheepdog's name furnishes a clue to the country from which he comes as well as to his small size. Like all other animal inhabitants of this group of barren islands, the Shetland Sheepdog is diminutive in stature partly from environmental influence and partly from evolutionary tendency. Only little horses, cattle, sheep and Sheepdogs can thrive in a country where food is far from plentiful even for the human population, where every available inch of space is required for the few crops, and where the climate is such that only the hardiest and smallest specimens can thrive on the wind-swept and weather-beaten terrain which is entirely surrounded by the sea. Even the name of the breed has been shortened to "Sheltie."

The real origin of the Sheltie is not known from records, but history has it that small working Collies, then
MART

Little fellows though they are, Shelties are very capable working dogs indeed and obedient and loyal members of the family as well called Sheepdogs, were imported into the Islands from Scotland and became the basis for the gradual decrease in the size of the breed, aided in the beginning by crosses to little dogs of different breeds brought to the Islands by fishermen during the summer season. Among these foreign types, the yellow Iceland dogs with smutty muzzles and pricked ears played a prominent part, as did subsequently dogs of the old Toy Spaniel type.

In the early days of the breed the requirement of working ability was the chief measure by which matings were made. In this way the qualities of hardiness, endurance, soundness, bone and substance were bred into the breed and were made. In this way the qualities of hardiness, endurance, working ability was the chief measure by which matings the old Toy Spaniel type.

the yellow Iceland dogs with smutty muzzles and pricked ears played a prominent part, as did subsequently dogs of the old Toy Spaniel type.

The name of Sheepdog has long been considered a misnomer for the breed in many ways. The original title was Shetland Collie, but because the dogs of the old days bore slight resemblance to the show Collie, the Collie breeders (Continued on page 18)
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DOG MART

(Continued from page 17)

successfully objected to such a name and the term Sheepdog was submitted as a compromise by the Kennel Club. "Sheepdog" suggests in many minds a dog larger than the prefix Shetland would denote and detracts from the idea of the Sheltie's desirability as a house dog and companion.

But it must be remembered that Sheepdogs are not necessarily large. Witness the work done at trials by the small working Collie that is little larger than some Shetlands. A small dog runs and turns faster than a larger one and farmers prefer the dog requiring little space and less food. For generations Shetlands have done the work of their forbears in the British Isles and even the Welsh Sheepdogs have been frequently crossed with them. Their work in obedience trials rivals that of the far bigger breeds with which they have to compete.

If the term Sheepdog is detrimental to the Sheltie because of his size, it is equally so to his propensity as a pet and companion for which part he is pre-eminent fitted. In fact, one is more apt to lose sight of his usefulness because his appearance and aptitudes make him so much to be desired as a house-dog: the right size, with a large range of Collie colors and markings to choose from and a remarkably affectionate and docile nature. The very hardships of his ancestors have made him the desirable dog he is today, requiring little food, inclined to cling to one family and to one home, which keeps him from roaming, and to be a naturally obedient dog with an instinct for guarding and watching persons or property.

But his dual role of working dog as well as companion, must never be lost sight of nor his ideal capacity for being a town dog in winter and a country dog in the summer when
he may give full vent to his love for freedom and farm life, his joy at going to walk in the woods always with his owner, and his grace at leaping and racing over fields and obstacles, or his fun in being a playmate for young people. In character and disposition the breed has not changed since the days when its engaging ways endeared it to the few who were fortunate enough to find the dogs in their far-away home.

In looks they have altered somewhat from the rather nondescript little dogs which were bred for work alone. The show ring as well as their nomenclature of Miniature Collie required an improvement in type and the quickest way to bring this about was through the medium of a Collie cross. This accounts for the discrepancies in size and type seen at the present time. The majority of the breed are now around fifteen inches or over in shoulder height where formerly they were around twelve to thirteen inches.

The average 14" to 15" Sheltie which is nearer the ideal size of 13½" is kept more for breeding purposes provided it has the correct Collie type. At the present time the 15" to 16" dogs have more of the Collie points than the smaller ones, though breeders hope to reduce size within a short time and still keep type. In several cases this has already been done but not sufficiently to supply the demand for proper breeding stock.

But to breeders who have the betterment of livestock at heart, the Shetland Sheepdog presents one of the most fascinating of breeding problems. Fortunately for its welfare there are several people with a knowledge of scientific breeding, or a background of successful breeding practice behind them, now tackling this and it should not be long before quality in quantity can be produced. Each year shows tremendous strides toward improvement of type, and when the goal is reached there will be no limit to the heights this little dog can attain in justified popularity.

But no matter how numerous Shelties become in the future they will never become commonplace. They have too great a variety of color and too definite an individuality for that. All shades of sables ranging from gold, through orange to very dark browns, depending on the degree of black shading; all shades of the blue-gray merles in many patterns, from silver to steel; and blacks with all degrees of white and tan markings make as wide a color choice as there is in any breed. The best thing about them is that no two Shelties will ever be the same in personality. They are like so many little people more than so many little dogs.

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Richardson Wright, Editor; Robert Stell Lemmon, Managing Editor
Margaret McElroy, Associate Editor; Julius Gregory, Consultant
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The modern motor car can perform many seeming miracles, but even the best of motor cars can’t carry two people in two different directions at the same time — although many a marooned wife has often wished that it could! Wives need transportation, too, and so may we suggest that you solve the whole problem of adequate transportation for your family by buying two Chevrolet cars. Two Chevrolets will double your family’s motoring pleasure. They will cost you less to buy, operate and maintain than many a single car. And, of course, they will bring you all the modern motoring advantages which identify Chevrolet as the only complete low-priced car! By “all the modern motoring advantages” we mean such vitally important features as New Perfected Hydraulic Brakes and Solid Steel one-piece Turret Top for your complete safety; Improved Gliding Knee-Action Ride*, Genuine Fisher No Draft Ventilation, and Shockproof Steering* for your complete comfort; and a High-Compression Valve-in-Head Engine for your complete satisfaction in all items relating to performance. Two Chevrolets... twofold convenience, twofold pleasure... plus attractive savings! Talk it over with your family, and we believe you will decide in favor of this more pleasant and practical motor car arrangement. Chevrolet Motor Company, Detroit, Michigan.

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Regional Architecture. As a result of the various migrations of eastern seaboard people westward and the coming of foreign elements to our shores, various sections of the country have evolved their own architectural expressions. The New England strain is traceable down the Ohio Valley and the French up the Mississippi and Texas even has a German type of architecture. In this issue we show the first of a series of houses designed to express in modern form some of the characteristics of these regional designs.

Furniture trends. The plane lands a home-coming editor from Grand Rapids. She relates how furniture designers have taken the bit in their teeth and gone places. Mahogany is everywhere, even in Modern designs—mahogany and Primavera, a form of mahogany—and for veneer Narra, a Philippine mahogany. This wood especially is going into design called Virginia Federal. At last the effect of the Williamsburg restoration is producing its influence on furniture design, especially for bedrooms and dining rooms and occasional living room pieces.

Good maple still flourishes in favor but, except for traditional patterns, the maple popularity will eventually show signs of waning. Everybody is bleaching woods, for the blond furniture craze is going like a house afire.

Country fires. There was a time, in the good old days, when every householder was required to keep on hand a ladder, a number of leather buckets, a canvas bag for valuables and a bed key with which to take down four-posters. These were his preparations for a fire. Today the ladder is still necessary but our country home fire-fighting is much simpler and more efficient. However, as a safeguard, make a tour of your house and see that all the fire extinguishers are in place and a hose of sufficient length is handy. Some of these fire extinguishers need yearly refilling. The local fire station will do it for you.

Deliberate imperfections. In January the Bulletin Board related how Gypsies never do a perfect job on the ground that perfection is an attribute of Deity alone and to presume perfection would be sacrilege. Now comes a letter from that excellent dealer in American and Miss Newton C. Brink of Hartford, Connecticut. It seems that in a house at Winsted, Connecticut, is a parlor fireplace with a little column supporting an arch which has a twisted capital. The molding and decorations were deliberately made in a warped form. A tradition relates that the carpenter was praised for the perfection of his workmanship, whereupon he showed this capital for the one which he had made in order that he might not be accused of attempting to vie with the Lord in doing perfect work.

Cure's garden. In France any little patterned and walled flower garden is called a cure's garden, not because a cure made it or worked in it, but it was the sort of garden cures used to make.

Top notchers. Now that the flood of Syringa gardening books has abated, we can take stock of those we really want to keep. In days to come we will find useful and well worth re-reading and consulting the following eight top notchers. The Garden Encyclopedia, edited by E. I. D. Seymour; The Garden Dictionary, edited by Norman Taylor; The Art of Landscape Garden in Japan, by T. Tanaka; Rhododendrons and Azaleas, by Clement Gray Bowers; Four Seasons in Your Garden, by John C. Wister; New Flower Arrangements, by Mrs. Walter R. Hines; Gen- tianas, by David Wilkie; History of Houses and Gardens of Tennessee, edited by Robert Seawell Brindon.

My draperies. My draperies of iron mood.

Self-congratulation. With this issue House & Garden rounds out thirty-five years of adherence to a principle laid down by its first editor away back in 1905: That good architecture and good garden design should always go hand in hand, for each is essential to the other's full success. Thirty-five years are a considerable number of years, so we are baking a special birthday cake for ourselves, bearing this motto: "The first half-century is the hardest."

Ancestral flags. Ride around the country-side—back roads particularly—on some national holiday, and what an assortment of flags you see displayed on old houses! Flags faded and worn, dating back to Civil War days, flags with much fewer stars than we have today, flags hung lengthwise across porches and endwise from cre­ dit stick. And here and there a new flag on a glinting pole beside an ancient house remodeled by freshly arrived country dwellers.

There was a time when among the first purchases a man made as he acquired a place in the country was a flag, and he taught his children to respect it. Let's hope our shunting pacifics won't try to kill this worthy custom.

Hanging garden. Readers of House & Garden will remember that in our June issue we were privileged to show a beautiful example of country in the city in the penthouse garden of Mr. A. O. R. Baldridge in New York City. The garden, with its nice combination of colorful planting and sober living comfort, was executed by Stuart V. B. Brown, landscape architect, and plants were provided by Max Schling.

MY DRAPERIES

I could not buy Fortuny prints
And did not want a plain glazed chintz,
Instead I planted slips of green
Outside my sill to make a screen.

Of usefulness to veil the glare:
A miracle has happened there.

My draperies are gorgeous things,
A network starred with airy wings,
Where green is interlaced with flowers.
The birds have made them singing towers
And dot the boughs like colored jewels,
Reminding me of ancient crowls.

Sometimes I think I like them most
When twilight is an opal ghost,
Then, woman-like, my mind again
Prefers them very wet with rain.
Or when the wind blows hundreds press
Close to the pane in swift caress.

I would not change them if I could,
My draperies of trogic mood.

—HARRETT GRAY BLACKWELL

Summer annex. To people in cool countries it is always a mystery why people in hot lands eat hot foods. Evidently they knew best how to prime the pump of the digestive system.

Warmth in the tummy first is their rule. That's why people who know how to care for themselves, even though they may follow it with a veritable orgy of cold dishes, start their other meals with something warm, a soup preferably.

23
COMBINING CHARACTERISTIC DETAILS OF FAMOUS OLD ST. LOUIS HOMES, VICTOR PROETZ DESIGNS A MODERN VERSION OF REGIONAL ARCHITECTURE. THE GARDEN, TOO, IS PLANNED APPROPRIATELY FOR MISSOURI'S CLIMATE.
The architecture of the provinces is metropolitan architecture in dialect. As a language in an outlying district takes on specialized pronunciation and vocabulary, so does an outlying architecture speak with the local accent.

In America, when the colonization of the West began, the builder took with him what he knew from the Atlantic seaboard. This he modified to suit new needs. Immigrants from Europe added their foreign ingredients and, in the growing communities, local tradition developed. By gradual degrees it adjusted itself more perfectly to the climate, to the provincial activities and living conditions, and to the character and limitations of the available building materials. And so it simmered and strengthened like a pot-au-feu.

With the 19th Century came the rediscovery of Rome and Greece to revitalize the arts. In America measured drawings of the monuments of antiquity became available. Carpenters' handbooks and builders' guides, converting the classic forms into usable building details in the "new Roman and Grecian Styles", were in demand and were extensively studied by the craftsman, the artisan and the amateur; for, even in the provinces, Greece and Rome were the fashion.

In his adaptations from the handbooks one local builder influenced the next and, by a series of imitations and inventions, certain devices became part of the local architecture, giving it all the unconscious character and distinction of a local patois. In these architectural mannerisms lies all the flavor of a locality. A list of them is the special vocabulary of a district.

The Missouri house, until the Civil War—when such a particularized thing ceased to exist—had two elements in its blood: the first was something the French settlers brought up the Mississippi from Louisiana; the second, something the Yankee traders brought down the Ohio from the Northeast.

The Benoit House, (1) which unfortunately no longer exists, serves to illustrate the results of such a blend, and the modern Missouri house, the model of which appears in the photographs on these pages, goes to this as a source for its general flavor and character. Its details are borrowed from other sources, mainly from old buildings in St. Louis, which was the principal center of architectural development and culture in the district.
The pitch of the gables and the entrance motif come from a fine old house in South Ninth Street (2), dating from the late 1840's and the corner treatment, which suggests uncapped, broadened-out pilasters, comes from another old house of the same period across the street.

The stepped gable with two chimneys is one of the endless variations of the Benoist gable, and a segmental lunette, similar to the one between the chimneys, appears in a little house at Columbia, Illinois, an early German settlement across the river. The prototypes of the shuttered cupola which lights the lower with indirect daylight come from "Old Orchard", the Henry Clay House (4), and from a number of other old houses that overlook the Missouri River at Saint Charles.

The diagonal planking of the garage doors, the circular windows and the iron tie-rod stars, appear together in the dilapidated façade of a stable (5). The slender wood columns supporting a sort of permanent awning over the windows facing the forecourt are to be found supporting similar shelters over the pavements of the old market houses.

The obliquely crossed irons of the terrace railings are borrowed from the porticoes of the Old Court House (6), erected about 1850, and the slate flagging of the terrace pavement is as typical as the tin roof.

The windows of Henry Shaw's country house (7), built in 1849, which still stands in what are now the Missouri Botanical Gardens, had four shutters to a window—two small ones above, for a sort of transom treatment. In its adaptation for our house this system has been turned upside down, and the small shutters have been permanently closed to serve as balustrades for the windows which open to the floor.

The stairs descending between walls from the forecourt to the garden level, and the iron gate at its foot, are the typical treatment of several blocks of old gardens along South Thirteenth Street where cutting down the street level made retaining walls necessary (8).

The texture of the stone walls of Shaw's garden has been successfully imitated in the stone work of the foundation walls of the model (9).

In contriving a modern Missouri house with these traditional hangovers from Missouri's "best period", I chose for a building site a typical Missouri hillside with the struggling remains of an apple orchard.

The first floor is entered from a forecourt at road level and contains the principal rooms, including the master's and guests' bedrooms. These overlook a garden at the lower level, to which two curving staircases descend from a really good terrace which is flagged with purple slate. (Continued on page 77)
A typical Missouri hillsides is a site for this house and garden. One story on entrance level is converted to two in the rear.
Every room of William Morris' New York house uses blond wood. The living room tables, accessories and fireplace opening are stripped pine. Crimson sofas, beige curtains, chairs and carpet, with buff walls, complete the scheme. The painting is by Rhana; a Soudekine panel is over the piano. The son's room has blond furniture, blue walls and carpet and red upholstery.

Stripped pine continues to be the decorator's favorite finish for important woodwork in decorative schemes. This vogue had its origin, when the beauty of the natural wood was disclosed after removing the old, worn painted surfaces from antique furniture and wood paneling.

Joseph Mullen, who decorated those rooms, has used blond wood very effectively in Mr. Morris' bedroom. Dark brown walls afford contrast for the light value of the furniture. A rust colored carpet is the right foil for the beige, brown and white fabrics. The two striking portraits of Mr. and Mrs. Morris are by Rhana.
The stripped pine furniture of the dining room is placed against a background of tabasco red walls, a black floor and white homespun curtains. On the sideboard console and dining table are gunmetal mirrored tops. The chair upholstery is white leather. These contrasting colors have made a room of great distinction which follows not alone the contemporary taste for blond woods but the equally popular style of dark-toned walls as well.

The main feature of the game room is a white leather bar backed by a niche with shelves for glasses. The colors are mainly in the scale of greens with black and terra cotta notes as accents.
Tired of commonplace screen doors? Give your house new summer interest with these designs.

Maybe yours is a Georgian house with a door leading to the garden. Since elegance and restraint are inherent in this type of architecture, use a screen door such as this, with octagonal panels. Designs were suggested and drawn by Harry Richardson.

If you have a door where privacy is essential, the "blind" or louvered screen door is a perfect solution. While shown here at the front entrance of a Modern house, it is equally adaptable to Colonial, Georgian and French type houses.

Perhaps you have a Regency house with the typical period portico. It can be enlivened by a screen door with a pattern taken from a late Georgian bookcase. There are any number of Chippendale motifs that are equally adaptable to screen doors.
French doors should be fitted with double screens. Those shown above have rods of Catalin which allow ample light to pass and yet afford a high degree of privacy by breaking the spaces of open screen.

Since bamboo is one of the latest enthusiasms of interior decorators, why not try it on the exterior? Take a stock screen door. Apply a light exterior framework of split bamboo. Instantly that mediocre door is lifted out of the commonplace.

This garden entrance to a Modern-Georgian house is protected against insect pests by a screen door so simple that any carpenter could make it. And it is possible to use it with equal success on any style of house, whether at the front or back.

JULY, 1936
Long ago a genial parent (on whom be peace) taught me the aristocracy of the nostrils. He came up to the country for a weekend. It had been dry. The lawn was parched, meadow grass gone wearily dun and the papers were filled with accounts of forest and brush fires. We were careful to rub out cigarettes and burned the trash with a hose at hand.

Past midnight I smelt smoke. Visions of the nearby meadow afire terrified me and I pattered downstairs to make a circuit of the place. No fire. No sign of fire. And still that smoke alarmed me. Finally I fell asleep.

The next morning he said, "I thought I gave you better nostrils than you demonstrated last night. Yes, I smelt that smoke and I heard you go downstairs. If you had the nose I thought you had, you'd have known that was Cedar smoke and it came from over four miles away."

Then he, being blessed with sensitive nostrils, discoursed expansively over his bacon and eggs on the fact that some people are hard of smelling just as others are hard of hearing. That a man with a fine palate with which to distinguish good wine and food from bad and a man with a fine nose with which to relish, classify or repel odors, fragrances and smells had a handicap over all others. He had a leg-up on the enjoyment of life. In fact such an endowment made him an aristocrat.

I, in my ignorance (having never given thought to such matters), had always pictured an aristocrat as one who went through life with his nose in the air. Snooty, as the boys used to say. Here was a new type of aristocrat—one who bent down his nose for enjoyment, who relished life in sips and sniffs.

Of late years scientists have tried to shove all odors, good and bad, into neat little pigeonholes. Some have gone so far as to attribute spiritual qualities to them, and one inventor set about making an organ of fragrances so that rose, incense and stinging salt sea spray could be produced by pulling out stops. Most of us have to get along with the organ the good God gave us, and if we only use it we'll have all the smell symphonies we need.

These early Summer days bring floods of enjoyment to the aristocrat of the nose. There's the smell of houses closed for Summer—a musty aroma tinged with camphor and creosote and palpable dust. There's the odor of seashore cottages newly opened for Summer occupancy—the mingling of stale salt, dried matted and fresh soapsuds. There's the smell of hot city streets after a rain, which differs vastly from hot country roads when a shower has laid the dust.

By this time of year the memory of garden fragrances past are crowded out by the avalanche of those that keep coming on. We can remember that we enjoyed the perfume of Daffodils and the rich aroma of Lilac plumes and the diverse odors of Mockoranges, but their penetrating reality has fled. Today and tomorrow and the next day come on fresh incenses—old Roses heavy with scent, Sweet Peas whose full flavor can only be relished if the nose is buried in them, the robust earthiness of newly dug Potatoes, spicy Fennel foliage, the wet smell of snapped String Beans and the obvious individuality of young Onions.

In the warm sun, drying hay and Phlox heads alike send off a honeyed fragrance and Buckwheat flowering in the field is so rich as to repel the nostrils. A damp day, on the other hand, brings out many a hidden odor as we pass through the garden—Pinks become more like Cloves, an incense drifts from the foliage of Rosa ecae and Daylilies, whose scent is usually modest, stand forth as an enjoyable reality.

There are dawn smells, when all the world seems fresh-washed and noontide aromas when it is faintly singed and soft perfumes at dusk when the breeze has died down and there rise fragrances of night flowers—Nicotiana and Evening Primrose. Then in mid-summer nights comes, too, that whiff of terrifying smoke carried on the breeze—eddies from a far-off woods where some careless passerby leaves his mark in singed grass and smouldering brush. Or maybe it is only a lingering smoke from your own bonfire.

Terrifying or enjoyable, rich or faint, a new aroma or one bringing back crowded memories—the aristocrat of the nostrils knows them all. His life is one long "Umm—ah!"

—Richardson Wright
Plaster, decoration’s latest light, has now made the movies. If you saw “Wife vs. Secretary”, you will remember the magnificent modern Biedermeier rooms designed by Cedric Gibbons and Edwin B. Willis for Metro-Goldwyn-Mayer. And we hope you noticed this console gleaming ghostly white against a mirrored wall as it typifies the new plaster furniture. While the curly supports have a Baroque flavor, the sculptural treatment and crisp look are entirely modern.
THE HOUSE WITH
Ten Exposures
What do you mean by an exposure?” we asked Bradley Delehanty, the architect who designed and named this house of ten exposures.

“An exposure, as architects use the term,” Mr. Delehanty explained, “is any wall that can have outside light from a window or door or any wall in which a window or door can be conveniently placed.” And with that he added that his claim of ten exposures for this house was modest: he could total twelve exposures, not counting the owner’s exposure to first and second mortgages.

Why so many exposures? Because the more exposures you have, the more ventilation and light and views are available. A four-sided house has only four. An octagonal house has eight. An octagonal house with wings has so many more. That is why Mr. Delehanty, in his effort to design a house with the greatest possible number of exposures chose an octagonal design (see the plans on page 72) with four wings, making ten exposures in all.

Off the kitchen to one side he attached, by a covered passage, a one-story addition housing the laundry, a bath and two maid’s rooms. On the other side, from the living room porch, another passage leads to a tea house. These two structures are planned with the idea of giving added balance to the mass of the house itself.

Primarily designed for mild climates where an abundance of light and cross ventilation are desirable, this house follows no especial period style. On two façades wrought iron, reminiscent of the architecture of the South, has been introduced effectively.

It is planned to have a garden setting embodying picturesque views and vistas. The octagon plan of the second floor with terrace offsets pro- (Continued on page 72)
AN UGLY SIDE PORCH WAS REPLACED BY THIS MOUNT VERNON VERANDAH
One wonders, looking at some of the houses built in the early 1900s, how a designer could have conceived so much ugliness. Take this residence of Greer Marechal, at Hills & Dales, Dayton, Ohio. As found by its new owner, it sported proleptic porches on two sides and was crowned with a magnificent wart-like cupola. Then, porticoes, cupola and all, it was delivered into the merciful and imaginative hands of J. Douglas Lorenz, architect, who dressed it in a brand new suit, rearranged the rooms and made it step forth fresh and livable.

Where the double-decked side porch had been, he swung a roof supported by columns and finished with a slim, decorative balustrade in the most approved Mount Vernon fashion. The cupola's ugliness on the front facade was hidden by a new advancing wing with classical eaves and a Palladian window. Finally the bricks were refined with a stucco coating which was later painted white.

Downstairs the living room and parlor were thrown into one, a corridor cut into the dining room and a library placed in the new wing. The chimney was rebuilt to furnish a centrally-located fireplace in the living room and in the master’s chamber above.
HAVK you stairs that squeak when you go up them oh, so softly; steam pipes that pound just when you want to sleep; a fireplace that smokes; neighbors' dogs that destroy your best plants—or anything else which causes you to utter frequent and fervent "damns"?

Many of those vexations can be remedied by any amateur in a few minutes without cost, others may require the expenditure of a few cents and still others may need expert attention. Let's talk about the most annoying ones, particularly those which you yourself can fix, and see how to get those fervent "damns" quickly out of your house.

One thing that I have always found most vexing is the search for slippers or shoes in a dark closet. A light is a very handy thing, easily installed. It can, if desired, be controlled by a door switch. Of course one objection to door switches is that they leave the light lit unless the door is really closed. At one hotel I stopped at they took care of this detail by having a specially long plunger so that the light went out even if the door was left on a wide crack.

Then take those squeaky stairs, for instance, or that floor board which you have to watch out for when you go in to look at the sleeping baby.

The stair tread squeaks because it is loose. The easiest way to fix it is to drive a couple of finishing nails through each end of the tread and into the riser. Drive the nails in at an angle, sink the head with a nail set, and cover the head with plastic wood. If you want to do a more expert job, take off the molding which covers the joint between tread and riser, drive wedges in and replace the molding. If the stairs are open underneath, you will find little wedges if you look carefully. Drive these little wedges in tighter—and out comes the squeak. Cut-up wood shingles make good wedges.

If pounding in the radiator wakens you every morning, the chances are that a sticky or defective valve has caused water to gather. Shut off the radiator, unscrew the valve, and the water will spurt out. As it may spurt a distance of four or five feet, be prepared for the geyser. Blow through the valve to clear it, which may be all that is necessary. If it still sticks, soak it in gasoline for fifteen or twenty minutes. If you still have trouble, buy a new valve. And if the radiator still knocks, you'd best call an expert, for it might be any one of a hundred things wrong with the system.

If your radiator leaks at the turn-off valve, tighten up the six-sided nut. And if it still leaks, a re-packing job is necessary. Make sure no steam is coming up when you open the pipe.
Have you ever tried to open swinging garage doors after snow and ice have gotten in their fett work, so that you had to pull and tug? The overhead type of door, which swings up or rolls up, takes the curse off garage doors.

Personally, I've always hated the idea of getting out of a car in a heavy rain just to open a garage door. It's far simpler just to reach out, turn a switch, and watch the doors roll up. And if you don't want to wet your arm, all you have to do is to arrange for radio control. Then you sit in the car with the windows tightly closed if you wish, turn a switch on the instrument board, and there you are. And if you are very very fussy, you can arrange to have your doors slide up as soon as your headlights strike them.

Window sash that stick have caused many a lost temper. Don't pound the cross rail at the middle of the sash—pound away at the ends, as otherwise you may loosen the sash construction. Paraffine rubbed where the sash slide will help prevent future sticking. (Paraffine is also good to rub along the edges of sticking bureau drawers.) If you can't get the sash open, particularly after the painters have been around, you may have to take off the molding strip on the frame so as to be able to get at the sash. A knife to loosen up the dried paint, or a bit of prying, will generally turn the trick. If the window is badly stuck, have a carpenter plane it down.

Have you a fireplace that smokes? The chances are that it is poorly proportioned. Take a board the width of the fireplace, and burn material that smokes. Hold the board across the top of the fireplace, so that the height of the opening is lowered. Move the board down until all the smoke goes up the chimney instead of out into the room. Mark that point. Then have a decorative metal shield made and attached. Another reason for a smoky fireplace is a chimney too low. This may be the answer if your chimney does not top the roof by at least four feet. Try lengthening the chimney with pipes, and if that remedies the trouble, get a decorative chimney-pot which will provide the necessary additional height.

Or maybe your fireplace flue is just plain dirty and clogged up. Wrap a couple of bricks in old carpet, and move the package up and down the flue.

Have you ever had dirty hands and dusty clothes from carrying fireplace logs up from the cellar, or had trouble with servants who didn't like that messy job? The chances are that you can easily have a fuel lift installed, which is a sort of dumb-waiter for fuel logs.

Speaking of dumb-waiters, maybe you would like to have one installed so as to provide vertical transportation through the house, thus eliminating the carrying of laundry, parcels, etc., and reduce hazards from tripping.

When you go after that squeaky floor board, the job is easy if there is no ceiling below. Just drive (Continued on page 73)
STERLING SILVER in a new pattern graces the buffet board. It is Towle's lovely "Royal Windsor"... designed in the Georgian mood (shown in detail on opposite page). The holloware used with it is the same firm's Louis XIV design. Silver from Brand-Chatillon. Ideal for outdoor use, the repast being spread on a moonlit terrace in the cool of the evening, are the large hurricane globes: Hammacher Schlemmer. Lead garden urn and cast iron chairs: Karl Freund. Food by courtesy of Henri
SUMMER SUPPER IS SERVED ON A TERRACE.
NEW SILVER GLEAMS UNDER A MAGIC MOON WHILE THE
ACCOMPANYING APPOINTMENTS HAVE SPARKLING DETAILS

CHINA, LINEN AND GLASS have been selected in a scheme of gray, white and silver. The Syracuse China plates, in a range of sizes (shown at upper right), are white decorated with circles of bright silver. They are from Ovington. Macy’s smartly monogrammed napkins are platinum gray linen embroidered in dark brown and white. The base of each glass is sanded a frosty white, while the clear rims are brilliant with bands of silver . . . delightfully cool for cocktails and longer drinks.

BAR WAGON, well proportioned and designed for conveniently moving about. It provides ample racks for the necessary array of glasses and proper spaces for mixing and serving all the drinks for the evening. Executed in wrought iron, painted white, with clear glass top and bottom tiers; circular supports and scrolled handle bars give it decorative lines. Wagon, glasses, crystal glass bowls and all drink accessories are from Hammacher Schlemmer. Liquor by courtesy of Reese Bros. Inc.
In nearly all gardeners, it may be said, lurks something of the conqueror, a desire for mastery, that is as strong in them as love of beauty or curiosity. This explains in part at least the scope of their horizon, the fact that their gaze is so often trained “Across the hills and far away, beyond their utmost purple rim”. When with the bait of a few shillings they have snared some little wilding of the Pyrenees, the Andes, the Himalayas, have painstakingly taught it an alien language of soils and climate and altitude, so that it not only lives but settles down contentedly, accepting the lot of those around it with grace—even, indeed, exceeding its normal vigor at times—the feeling is strong in them that something has been accomplished, and that some personal, if not public, back-patting is in order.

Very curiously this pleasant feeling of having conquered is usually enjoyed only when the captive is an alien. Now, as a matter of fact, a vast number of exotic plants (no less than exotic persons) take to the American climate as ducks to water, flourishing to the point of becoming troublesome weeds in a short time and drowning out the natives with the spread of their hardy progeny. Even very beautiful foreign-born alpines frequently prove surprisingly docile and complaisant oceans away from their natural haunts, while we probably need go no farther than the nearest copse to find concentrated opposition to our will in the shape of some so-called “common” wild
If conquest is our aim we need not go far afield to find plenty of subjects upon which to practice our powers.

How many persons, for instance, are able to grow *Dieraea cucullaria*, the Dutchman’s-breeches (Condition 1), successfully in the garden? And by garden I mean an area planned and made from the subsoil up, not a tract of original woodland. All country wayfarers know rocky hillsides where the rough stone shoulders from base to sky-line are literally veiled with the delicate green and cream lacework of these fairy-like plants. It is a sight not easily forgotten and one that any gardener is bound to want to reproduce. And because of the plant’s apparent spontaneity and light-hearted exuberance (in the wild) he feels that it may easily be done. But I have to admit that the Dutchman’s-breeches will not thrive in any garden nor have I seen them thriving in any man-made garden with any measure of enthusiasm. They linger along and weave in the early spring days a little tentative green lace, and put forth a few creamy panties, but the light-hearted exuberance is missing. They are not breath-taking in their frail luxuriance; they seem rather little lost souls to be yearned over.

Or who has maintained for any considerable period of time in the ordinary rock garden a collection of blue Hepaticas (Condition 1), that are among our commonest early wild flowers? Their cousins the Alpine (Continued on page 79)
OUT IN HONOLULU Mr. P. E. Spalding has made good use of the Cacti and allied plants, creating with them a garden at once impressive and in harmony with the region. In the picture above the keen, serried blades of the Spanish Bayonet are overhung by a Milk Tree's branches, with the broad leaves of Tartogo in the center. The tropic flora, though, is far from limited to such bold effects. It also provides the perfectly designed stems of the Torch Cactus, the ear-like lobes of Opuntia, and the ribbon-form of Phyllocactus—seen in the other views.
Of all the items that ever decorated the garden or dooryard, the old-fashioned bee-hive and the dove-cote were two of the most active and comely. They were not only nice to look at, the bee-hive's diminutive dome and the gabled architecture of the dove-cote; but the manoeuvres of their occupants were a constant source of entertainment. These quarters were delightful in appearance, but were inefficient means of producing, in either case, honey or birds, and they have been supplanted almost entirely for those purposes by the modern bee-hive and the up-to-date pigeon-loft. The latter have many attractive possibilities too, if you prefer to perform your bee-keeping and pigeon-raising according to Howe; but if you would rather let the bees and pigeons shift for themselves in dwelling places more picturesque than profitable, then I can recommend the primitive devices. They are easy to obtain and erect, and once their inhabitants are installed will require no more attention than a patch of Pimneys. In the course of time you may be tempted to become an apiculturist or aviculturist, as the case may be, but by then you will have outgrown the contents of this article and be ready for the wisdom of the experts.

I am writing this for the person on the small place in the suburbs or country who has neither the time nor the inclination to go in seriously for either bees or pigeons, but would like to have either or both of them for the fun and effect. As a matter of fact, bee-culture and pigeon-raising, when carried out properly, either for pleasure or for profit, require not only skill and experience (which of course can be acquired), but a real taste and talent for what is in either instance not an overwhelming but at any rate quite an exacting task. As the object here is merely to suggest decorative features for the grounds which contain a livelier interest than a sun-dial or a bird-bath, yet are scarcely more trouble to maintain than either of those two ornaments of the garden.

The old-fashioned bee-hive, called a skep, is made of ropes of twisted rye straw coiled and sewn up in the shape of a tallish dome, about two feet high and twenty inches in diameter at the base. It is set on a board two feet square supported about eighteen inches off the ground by one or more posts of some decay-resisting wood like Cedar or Locust. It can also be set on a small stump, if there should happen to be one in the proper place—and the place is important. It should stand in the shade of a not too low-branching deciduous tree, where it will be protected from the heat of the sun in Summer and receive through the bare branches the sun's warmth in Winter. The spot should have a sheltered southern exposure where the hive will not be at the mercy of heavy winds, and should be far enough away from a path or drive that the bees will not be disturbed by the constant passing of people, animals or vehicles. Where Winters are severe, the hive can be covered with a conical straw cap, making the dome disappear into a spire.

The only trouble with the old-fashioned bee-hive, the straw skep, is that the honey cannot be removed without destroying the bees, and for this reason the operation of skeps for the honey is cruel and is even prohibited in certain states. But if the honey is left in the hive for the bees to live on, undisturbed, there could be no objection to such a hive as a home for bees, and as an animate decoration for the garden. If you want honey, it is always possible to buy it at the store. (Continued on page 81)
GARDEN of our IDEAL HOUSE

In April appeared the story of our Ideal House as an architectural creation, in May the story of the rooms in that house. And here, in the July issue of the magazine, we come to the garden and the execution of it as a concrete demonstration of the fact that "it isn't a home till it's planted." You haven't heard that phrase? Then consider, if you will, the photographs on these pages and the messages they convey:

First, the big picture of the "nook" on the opposite page clearly extends an invitation to step from the rear terrace to a little garden room walled with stone and Taxus, Privet and choice Azaleas. Then,

The main entrance, above, an example of direct and forthright simplicity which makes effective use of sheared Taxus at either side of the door. In the upper corner,

The rear terrace and formal garden, the true living side of the house where the architectural and landscaping designs literally meet and blend. And for a more comprehensive idea of the grounds, notice

The informal garden, at the right, as it appears from the Rhododendron border planting, looking toward the house terrace and the formal garden beyond.

These are but a few of the angles on a planting which, planned and executed by H. J. Marquardt as landscape architect, was conceived as an example of the maximum of garden charm and sane variety within decidedly small area. Probably the designer's greatest problem—as it is that of many individual home owners—was to make a necessarily small property appear reasonably large, and to do this without producing a horticultural hodge-podge. (Continued on page 85)
YoTR cooling drinks will come rolling down the garden in all manner of gay carts this summer. In the festive South Seas design below, for instance, made of natural rattan waxed, with joints bound in rawhide thongs, and a thatched pagoda roof. Pitcher and glasses have bright designs of vegetables painted on them: the ensemble is from Hammacher-Schlemmer.

Even this sturdy stand has taken up roller skating for its slender legs end in little wheels. Of white iron, its glass shelves and openwork pockets give it a nice airy look. Use it on a terrace for serving drinks or a cold buffet. Use it indoors for plants: Mayhew Shop. Glasses in blue sailfish design and thermos ice keeper are from Abercrombie & Fitch, and the pitcher with section for ice is from Alice Marks.
Chairs rock, chaises-longues slip smoothly along moon-drenched terraces and the newest bar rolls proudly into port bringing cheer and a tang of the sea to buoy up drooping spirits. Very helpful, too, this gay design in white reed, as its blue table top lifts up disclosing plenty of space for glasses and bottles: Lord & Taylor. White dotted glasses and blue glass beer set wrapped in raffia: Alice Marks. White rattan furniture is made by Abercrombie & Fitch. Shrubs were supplied by Bobbink & Atkins. The gay dresses—in red and white striped linen and pink mouseline—come from Saks-Fifth Avenue.

This bright little cart made of natural rattan with red tray top and big red wheels comes rolling up with bells on—five at each end—to spread the good news. It and the thermos ice keeper and cocktail shaker made of spun brass and reed are new designs by Russel Wright. The highball and cocktail glasses are smartly striped in red and black. You can get the cart and all its accessories from Lewis & Conger.
When a man builds a house to suit his dreams, it is usually a personal expression, or rather, an expression of personal interest. The two views of the living room in the home of Mr. and Mrs. H. O. Voorhis reveal the fact that the owners collect Early American pewter and furniture and that they are lovers of books. These collections are given a background of pine paneling and a heavily beamed ceiling. The books, too, serve to decorate the room.

Another indication of personality is the workroom set at a safe distance from the house and reached by a covered gallery. Here, removed from the intrusions of domesticity, the owners may pursue their hobbies with a minimum of interruption.
Alden de Hart, architect of the home of Mr. and Mrs. H. O. Voorhis at Plainfield, New Jersey, was fortunate in selecting an architectural phase of Colonial design. The first floor is of brick painted white; the second of stained clapboards. While the shutters are dark so that they don't stand out too boldly (which would have been the case were they painted white), the white of the first floor is carried up into the window trim and a line boxing in this upper story. The slight overhang is a typical feature of houses in the Colonial manner.

The body of the house contains a long living room with a rear porch, a dining room, service and entrance hall downstairs. Upstairs are four bedrooms and two baths. The covered way leads from the hall of the main house to the workroom, beneath which is the garage.
Recipes for dressing tables
by six decorators

Have made a slender wall table, 28½" high, 22" deep by 42" wide, fitted with a concealed drawer. Finish in pure white lacquer and inset a well fitted top of crystal clear mirror with polished edges. Place before a mirrored wall panel, pierced twice to receive two pendant crystal rings. Through these draw sheer white ninon drapery...fold in long, cool, classic lines...Cover circular pouffe with navy blue antique satin and trim with pale pink chenille fringe.

Drape the walls of a small alcove or niche in a bedroom with shirred peach-colored taffeta. Hang on this a circular vision mirror. Place two cylinders of clear glass, containing clusters of ostrich plumes, on mirrored plinths so as to support the kidney-shaped dressing table top of thick polished glass. For an interesting color scheme, plumes might range in tone from a deep fuchsia to a delphinium blue, or through a pistache green to white, with colors of other furnishings in the room keyed accordingly.

For the well-groomed bachelor living in town in a small apartment, provide a practical "Dressing Case Table". Finish in a faded mahogany and match the pigskin upholstery of the chair to the color of the wood. Make the lamp and shade in equal parts, to divide when the table is opened for action. Paint the lamp base in the manner of old tole and use a lightly tinted parchment shade.
Recipe for Summer dressing table. Take a table 16 x 34 inches, paint and cope with a mirror top. Drap with five yards of crisp chintz 36 inches wide, shirring material to form a flat 3-inch band at top. Garnish with 2 rows of self-welting and serve with cheery wall paper, ogee and striped chintz. Designed by Ross Stewart for W. and J. Stearn.
When the mercury is going steadily up and your spirits are going steadily down, a frozen refreshment, whether ice cream, sherbert or ice, is sure to revive you.

In 1795 Mr. Velloni of Paris was so convinced of this idea that he established a magnificent ice cream parlor—at 10 Boulevard des Italiens—outfitted in the most luxurious fashion, with comfortable lounges and marble topped tables, so that his patrons might partake of frozen refreshments in ease and comfort. The poor man wasn't a very good manager, however, and he eventually failed and later committed suicide, after turning over his business to Tortoni, an employee, who made a great success of the business and retired in 1825 with a nice fat income, leaving to the chefs and restaurateurs of posterity his world famous biscuit Tortoni.

Much earlier than that, in 1660, Procope Cultelli, an Italian, established a coffee house in the Rue de l'Ancienne Comédie of Paris and brought to the attention of the French public his “frigid niceties” flavored with coffee, vanilla, etc., and soon they were the height of fashion; but they were indeed frigid and solid in their texture, for they were nothing more nor less than frozen blocks of ice. Vatel, the famous chef who committed suicide over a cod which didn't arrive, is accredited with being one of the first to perfect the art of making ices. He made a great hit by serving colored eggs as a sweetmeat when Louis the Magnificent paid a visit to Chantilly; the eggs being frozen ice, compact as marble.

It wasn't until 1734 that a M. Reamur tried to remedy the texture of these ices. It bothered him terribly that they were so hard. It was then discovered that if the ingredients were stirred and scraped from the sides of the container while freezing, much better results were obtained.

Carlo Gatti, an Italian, is said to have introduced the trade in ices in England in 1842. Here in America (to quote from the Wisconsin Academy of Sciences, Arts and Letters) Dolly Madison is accredited with having officially introduced frozen confections to Washington society and shortly after, Nancy Johnson, the wife of a young naval officer, is supposed to have invented the present day cream freezer. Whether this is true or not, one thing certain is that ice cream is probably more popular here than anywhere in the world—and in my humble opinion we excel in its making.

By the way, there is a new freezer out that fits in the ice freezing compartment of electric refrigerators which has a dasher that turns automatically.

So many of us have experienced licking the dasher of vanilla, chocolate or strawberry ice cream that I'm not saying much about them in this article; but I hope the following recipes will be new or at least forgotten delights to you.

Remember that the usual proportion of ice to salt for freezing in a crank freezer is three of ice to one of salt. This is used for creams or sherbets which are to be firm, velvety and fine grained. To freeze frappés and granities which should be granular and coarse grained in texture—use two of ice to one of salt. The good old mallet and a strong canvas bag are still the best way of pounding the ice in my opinion, but there is a special ice chipper which comes free with one of the...
good freezers that is a big help in reducing the big block of ice to small pieces. In packing a mousse, or a parfait which is unfrozen and not to be stirred, use one part of ice to one of salt and plan on its taking four or five hours to freeze.

To repack ice creams or sherbets that have already been frozen, use slightly coarser ice in the proportion of four of ice to one of salt.

The best method of sealing molds which are to be packed is to cover the cream, which has been packed in to overflowing, with a sheet of heavy waxed paper. Press the cover down tight, wipe off the excess cream which comes out around the edge—and then seal the crack with a thick layer of butter which hardens well when it is cold.

The two fundamental recipes for all ice creams are Philadelphia ice cream (no eggs) and French or custard ice cream. Fruit may be added to either when the cream is partially frozen, but I much prefer adding it to Philadelphia ice cream.

The fruit should be mashed, sweetened to taste with syrup, and allowed to stand for an hour. Blackberries and raspberries should be mashed through a sieve to remove the seeds. A teaspoon of lemon juice brings out the flavor of the fruit.

Determining just how sweet frozen ices should be is an extremely complicated thing. If the liquid is too sweet it won’t freeze properly. Cook books tell you to use a syrup gauge, but syrup gauges are very hard to find unless you happen to know that they may be obtained from wholesale bakers and confectioners' supply shops. In case you don’t even know what a syrup gauge is, it is a gadget that looks something like a thermometer—made of glass, with tiny little weights in the bottom. This is dropped slowly into a cylindrical glass or metal tube filled with the mixture to be tested, which should be at about 60° in temperature (a syrup thermometer is used to find out the temperature). The gauge floats up and down and the syrup line to which it sinks marks the degree of density of sweetness. Sorbet mixtures should register 15°, sherbets 20°, granitas 14°, marquises 17°, punches 17° and spoons 20°. If the mixture registers more than it should, water or fruit juice should be added. If it doesn’t register enough, more syrup should be added. Cook books tell you all this—but they sometimes forget to tell you how the syrup should be made: 2 cups of sugar should be moistened with 1½ cups of cold water and stirred on the fire until it boils, wiping the edges down with a moist cloth so that no crystals form on the edge of the pan. Counting from the time the syrup actually boils—five minutes—the syrup should register, if tested, about 28°, 10 minutes 29°, 15 minutes 30°, 20 minutes 31°, 25 minutes 32°. A 28° syrup is usually used for sweetening. Two cups of sugar with one and a half cups of water boiled five minutes will make about two cups of 28° syrup.

Syrup may be made in larger quantities and kept on hand for a few days in a glass fruit jar in the refrigerator, which facilitates making frozen desserts on the spur of the moment.

One more little thing to be remembered is that cream expands at least one third in freezing, so leave plenty of room, especially if fruit is to be added. Turn crank slowly at first and increase speed later.

(Continued on page 74)
PERENNIALS

Suitable for the Mid-South

In the Mid-South, bloom in the perennial borders is spread out over more than eight months instead of bursting forth all at once in a brilliant display as it does in colder climates. To keep a garden in bloom for so long a time requires thought and labor. It is an exciting and a complicated undertaking. Many plants and many varieties are needed to make a showing over such a long period. My beds are so full that I cannot thrust the trowel into the soil to make a hole for some new treasure without cutting into the white flesh of a dormant bulb, or digging up a plant whose top has died down.

The first perennials to bloom in my garden early in March are Hardy Candytuft and English Cowslip (Primula vulgaris). They are permanent possessions, edging a bed of Campernelles and early Daffodils with yellow and white year after year. Vinca major, used as a ground cover for the bulbs, blooms at the same time. Its scattered blue flowers are pleasing with the yellow and white and the deeper shade of single blue Hyacinths. Vinca minor grows closer to the ground and can be planted over small bulbs. The rare white form, brought from an old garden in Virginia, has an exquisite flower worthy of being planted with the most choice of the little Daffodils. Verbenas venosa also comes very early, but it must be used with care, for its purple flowers are apt to verge on the magenta. Even so, it is a relief from the overpowering yellow of so many of the early shrubs and Daffodils, and is useful for filling in spots where more difficult plants fail.

In the South perennial borders begin to be effective by the middle of March. Daffodils bloom from the middle of March and early in April, with several other species of Bearded Iris begin to bloom by the middle of March. I like the dark purple of I. kochii with the fresh yellow of Cowslips. Sometimes, when I. florentina and its variety albicans bloom with Snowflakes and white Wisteria, the garden is all in white for a few days after the early-blooming Daffodils have faded and before the Tulips and early perennials appear. I. pumila and the intermediates bloom late in March and early in April, and are more satisfactory than the tall Bearded Iris for combining with Tulips. I have the delicate Iris, Bluette, planted with Clara Butt Tulips and English Daisies.

The tall Bearded Iris blooms from the middle of April to the middle of May. Several of the early Hemerocallis come at the same time. The Lemon Lily (H. flava) begins to bloom the first of May. Its pale yellow can be used in pastel combinations with light blue Iris, such as Souvenir de L. Michaud, and delicate pinks, such as Frieda Mohr; or in striking contrast to the rich purple of Mme. Gaudichau. The deeper yellow of Hemerocallis Apricot and H. Dr. Regel is effective with the more brilliant coloring of Iris Ambassadeur or I. Prosper Laugier. The orange and brick red Geums bloom at this time and prove very satisfactory for the South.

Another valuable May-blooming perennial that persists here is Baptisia. (Continued on page 83)
The gleaming beauty of well-kept silver—how to achieve and maintain it for your own pieces

Go into any museum or art gallery, or into any room where beautiful paintings are exhibited, and you will doubtless see signs which read: "Please do not touch." Any student of painting will remember that the first thing he was taught was that he must never touch an oil or water-color painting.

Stone, wooden or metal objects, however, tell a different story. It is a property of these media alone that they take on with age a mellow beauty, depth and richness of surface. Technically known as patina, this special quality is brought to them by the touch of human hands. A professor of art history, speaking in a beginning class in art appreciation, once expressed the desire to put signs before all statues and small metal objects—signs which would read, "Please Handle!"

So it is with your silver. If you wish it to acquire that unique, almost indefinable beauty which is the property of antique pieces, use it, and use it constantly. Silversmiths will tell you that the traditional ghost of endless and fruitless struggle against tarnish can be exorcised by nothing more than the ordinary use and care given your china and linen.

A smith of one of the well-known firms commented upon this care in a few words. People come to him with complaints about their recently purchased silver, saying that it has lost its luster, has become dingy and dull-looking. He has devised a satisfactory reply: "Do you wash your hands and face? If you will do the same for your silver and keep it clean, really clean, you will have no difficulty in keeping it as lovely as it was the day you bought it."

This is really all there is to maintaining silver beauty. Wash it in hot, soapy water, taking care to remove all food, grease or other matter, and rinse it carefully in very hot, clear water, and dry it thoroughly in a soft cloth or chamois. This should be done every week or two by polishing with a good brand of silver cream or liquid. Rub each piece briskly lengthwise—never crosswise or with a circular motion. If your silver has been oxidized, take care not to remove this finish by too much cleaning and so destroy the dark contrast it affords to the lighter portions. Here too soap and hot water are important. Too often the cream or liquid is used generously and well, but the subsequent washing and rinsing are omitted. Cream left on silver will not harm it noticeably, but left in the small crevices of chased or repoussé work it mars the appearance as much as does the tarnish it was intended to remove. A brush may be used on detailed work to help remove bits of cream, but use of a brush on plain surfaces may cause scratches. Hot, soapy water will give a luster that cream alone has never been known to do. The butler admiring the tray at the top of the page has been using a compact kit which you can easily obtain for your own use. It contains cream, sponge, flannel, chamois, brushes and orange sticks for crevices, all in a neat little wooden chest.

Scratches are really unavoidable. There are some who say that the millions of very fine scratches that come to an old piece of silver give it an added brilliance and beauty. The scratches caused by ill use and carelessness, however, should never appear. Only the finest of cleaners should be used, and never should silver be "soured"; dry each piece separately and bad scratches can quite easily be avoided. Many people take their silver to a good silversmith periodically—perhaps once a year in the fall—to be repolished. Silversmiths remove bad scratches and stains with electric buffers and polishers, and can therefore do a more thorough job of restoring the original luster. Under ordinary atmospheric conditions and reasonable care, however, this may not be necessary at all.

The positive aids to silver beauty are as few as above mentioned. There are many things which harm silver, however, and real care consists almost as much in these negative aids as in the positive ones.

Sterling silver is extraordinarily sensitive to atmospheric conditions—steam heat, dampness, salt air and dust all tend to dull it. This dullness is not permanent, however; that is, with daily use and thorough washing adverse conditions can be neutralized to a great extent.

Stains are caused by various foods such as eggs, other sulphurous foods and salt. If silver is cleaned soon after use stains will come off easily, but if allowed to remain it is well nigh impossible to remove them. For this reason sterling salt shakers are usually gilded, since it is obviously impossible to keep them stainless if this is not done.

Rubber might be called the arch enemy of silver, and its stains are, if anything, even more difficult to remove. Its chemicals are so penetrating that if the flannel bags which hold silver are secured with rubber bands, the rubber will soon stain the silver. Servants have been known to clean silver on a rubber slab, and then to wonder why the (Continued on page 82)
HOUSE & GARDEN PRESENTS

LIGHTING

AN 8-PAGE PORTFOLIO ON THE
ART OF LIGHTING AND WIRING
FOR MODERN COMFORT AND
THE BEST DECORATIVE EFFECT
STANDARDS OF THE NEW SCIENCE OF SEEING FULLY DESCRIBED AND ILLUSTRATED

The fact that the average home is very inadequately lighted is proved, first, by actual scientific tests conducted in laboratories and in thousands of homes, and, second, by the even more convincing fact that one in five grade school children, three in five middle-aged persons, have defective vision caused, in probably a majority of cases, by reading, studying, and playing under conditions which contributed to eye-strain.

Obviously, therefore, we must consider lighting as more than a casual matter of putting a few lamps around the room—sufficient to dispel the dark but probably inadequate for most visual work. This haphazard and costly method should be abandoned. A proper understanding of the principles of good lighting will result in a home which is more attractive in appearance, more delightfully restful and which will protect, rather than jeopardize, the eyes of every member of the family.

Scientists measure light in terms of footcandles. A footcandle is the amount of light a candle casts on a surface a foot away. Outdoors, on a bright day, we work or play in about 10,000 footcandles. If we read a book in the shade of a tree we have the benefit of 500 to 1,000 footcandles of softly diffused light. But when night comes and we take our book to an easy chair, we may expect to find, in the great majority of cases, not more than 5 footcandles on the printed page. We find, also, that instead of the diffused, even light which made reading so pleasant in the shade of a tree, we are confronted by a glaring white page surrounded by the comparative darkness of the rest of the room. The harsh contrast between the two extremes is a further irritation to the eyes.

The aim of modern residential lighting, therefore, is quite specific: To provide light of the correct amount, whether for fine work, such as sewing, for reading, for card-playing or simply for normal seeing; to eliminate glare from unshaded or poorly shaded bulbs; to create a soft diffused light through the room which will help banish harsh contrasts—the very common result of having pools of light at various points in an otherwise rather dark room. Attractive, restful lighting, in other words, is the objective.

The means by which this objective is attained are neither mysterious nor involved. Resulting from years of careful, exacting research conducted by the leading experts of the country, modern lighting is now as much a "system" as are heating and plumbing. The hard work of finding out the facts about light and its application has been done; all we need do is take advantage of the opportunity to learn, in a few minutes, what these facts are and how they can be used in our own house. Quantity and quality are the two important factors in good lighting, and must always be considered together—quantity being the amount of light, and quality the way in which light is distributed. We want plenty of light on the printed page but we don’t want it to be harsh and glaring. We want a soft, pleasing light in our home, but we want the ability to control its intensity according to the requirements of our various activities. Our lighting experts, therefore, recommend a combination of two kinds of lighting. The first is called local and is typified by the direct light of the reading lamp or desk lamp; the second, called general, is the illumination throughout the room afforded by light reflected from walls or ceiling, or from some special reflector which serves the same purpose. In other words, our primary source of light for reading, studying, sewing, etc., comes directly from the light in exactly the required amount, this amount being controlled by the number and wattage of bulbs used in the
ELECIMC cooking appliances which fold out of sight when not in use are placed conveniently near a table that can be used for planning as well as for maidless meals. Notice the panel light over the window.

Guests welcome the 30-watt Lumilinc lamps that flank the mirror in this powder room beside the front door. Placed at face height and properly spaced they make it easy "to see oursef's as others see us!"

A 150-watt center fixture and shaded brackets produce 10 footcandles throughout this efficient kitchen. No time-wasting, eye-straining shadows here. All of the work centers have panel lights over them.

An appropriately chosen fixture in French silver, crystal-stemmed vanity lamps, and tubular mirror lamps provide restful illumination in the guest's bedroom. There is a shaded wall light over each bed.

July, 1936
Tri-Lume lamps at the mirror give an ample 25 to 30 footcandles of light on the face to insure perfect make-up or a clean shave. Notice the flush ceiling light in the enclosed shower.

In addition to a good closet light, a 30-watt white tubular lamp mounted on the inside of the mirrored door provides a mirror light for the convenience of arranging your hat and clothing.

Quantity and quality are the two important factors in good lighting and must always be considered together. Quantity means the amount of light, quality the way it is distributed.

Above is an illustration of the proper lighting of a full length mirror where side panels of light make a decorative frame for the mirror and provide unobtrusive illumination. Novelty lamps, and the distance from the lamp to our work. Our secondary illumination, which serves for ordinary seeing, comes indirectly from the light source, and is extremely important in that by its soft diffusion it eliminates harsh contrasts, heightens the decorative effectiveness of the room, and enables us to use plenty of light in our reading lamps without the strain which we would experience if there were insufficient general illumination.

This ratio between local and general lighting is important. When we hear a complaint that there is "too much light" in a room, the fault usually lies not in excessive quantity but in poor quality; that is, poor distribution and diffusion. It has been found that a ratio of ten to one, between local and general illumination, is the minimum contrast for eye comfort. For example, if twenty footcandles of light are provided by a desk lamp, there should be two or, better still, four footcandles of light in the surrounding area of the room.

But how are we to measure the light in our home? Our eyes are notoriously unreliable in estimating the quantity of light on a printed page. It may seem to be sufficient yet prove inadequate when we use it for a time. The best and most reliable method of checking actual conditions is to avail yourself of a free service which is now offered by lighting companies generally throughout the country.

In response to a phone call a trained employee will be sent to your home with a small instrument called a light meter. The quantity of light in each room and at each desk or reading lamp can be accurately measured in terms of footcandles by this meter. Once you know with certainty the weaknesses in your present lighting system, you will find it neither difficult nor expensive to correct them.

We have mentioned the need for employing various amounts of light, depending on the severity of the task, the condition of our eyes, the duration of eye application and similar governing factors. The accompanying
A PLEASANT place to work is the electrically equipped laundry in the basement of the Townsend home. 150-watt daylight lamps are placed over the laundry tubs and the ironer.

This is the twelfth in a series of eight-page articles covering every phase of home building. Reprints are available at cost.

Table of footcandle intensities will serve as a guide to modern illumination in various rooms and for the common range of activities in the home. It is based on the recommendations of the Illuminating Engineering Society, a distinguished and impartial body devoted to research in the field of lighting:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Footcandles</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading: fine type, prolonged</td>
<td>20-50</td>
</tr>
<tr>
<td></td>
<td>10-20</td>
</tr>
<tr>
<td>Sewing: fine on dark goods</td>
<td>100 or more</td>
</tr>
<tr>
<td></td>
<td>50-100</td>
</tr>
<tr>
<td></td>
<td>20-50</td>
</tr>
<tr>
<td></td>
<td>10-20</td>
</tr>
<tr>
<td>Writing</td>
<td>10-20</td>
</tr>
<tr>
<td>Card Playing</td>
<td>5-10</td>
</tr>
<tr>
<td>Children’s study table</td>
<td>20-50</td>
</tr>
<tr>
<td>Dining room (unless used for reading, etc.)</td>
<td>5 or less</td>
</tr>
<tr>
<td>Kitchen: general</td>
<td>5-10</td>
</tr>
<tr>
<td>Local at work counters</td>
<td>10-20</td>
</tr>
</tbody>
</table>

Notice in the above table the wide range of intensities which have been found ideal for their various purposes. It is not uncommon, in the average home, to find the same lamp being used for all kinds of reading, writing, sewing and card playing without in any way changing the quantity of light which it affords.

Before we leave the subject of intensities, and the light meter which measures them, we must remember to be quite clear on one point, mentioned earlier in this article:

ON THE NEXT TWO PAGES we show a diagrammatic drawing of a new wiring system as compared with the old-fashioned type. At the left, and above, are the floor plans of Mr. Townsend’s house on which are superimposed the wiring diagrams. Naturally, the architect of this house, J. O. Wilcox, specified a modern wiring plan. While wiring diagrams are of a technical nature, more interesting to architects and contractors than to laymen, we believe those will be helpful in connection with the text and also with the pictures on this and the preceding four pages.
intensity is quantity. The light meter can only measure quantity; it does not measure quality of lighting, which must always go hand in hand with quantity. Therefore we should try to direct our efforts, not only towards providing plenty of light, but also towards a balanced distribution and an attractively planned decorative effect.

Good decoration benefits amazingly from good lighting. In fact, the two should always be considered together, as light not only is an essential factor in decoration but holds fascinating and dramatic decorative possibilities in itself. Style in lighting brings out the best points in a room, giving unity to the whole and subtly accenting the centers of interest. Incidentally, the people in the room benefit in appearance quite as much as does the room itself. The soft, diffused light, the absence of glare and strain, combine to produce an effect which is infinitely more becoming than that afforded by the uncertain or somewhat harsh light which the modern system has now supplanted.

Style in lighting results from good, sound reasoning, rather than from any loosely conceived idea of fashion. It is the kind of style that can be understood, and used with understanding, not the kind that we sometimes accept because it is, for the moment, labeled "good taste" or "modern". For example, let's take a look at some lamps, styled for modern lighting.

The first thing we notice is that these new lamps belong to no one period or school of design; do not insist, for example, on being "modern" in form, but only modern in function and in the quality of light they give. The desk lamp or floor lamp we purchase may be charmingly early American, or it may be extremely contemporary. But, whichever it is, it will certainly have these features:

First, it will be high enough to give a satisfactory spread of light; second, the shade will be scientifically proportioned and shaped, and lined with a white, or very light material which will reflect maximum light; third, the bulb will be concealed within a translucent bowl or reflector, which diffuses the light shining down on a printed page or other surface, and also contributes greater amounts of light throughout the room. A lamp so made can be equipped with a strong bulb without causing any glare, and will yield more and better distributed light than would several smaller bulbs in the old types of lamps.

Modern lamps are made by no one concern and are quite widely distributed in the market. However, to assist the home-owner in finding the best modern types, a number

THE OLD TYPE OF WIRING

Wiring of the old-fashioned type consisted of a maze of circuits designed for adequate illuminating current but hardly able to carry the loads required by the addition of new electrical appliances. The failure of any circuit necessitated a trip to the cellar where, with matches, burnt fingers and short-ened tempers, we sought the burnt-out fuse in the fuse-box and re-placed it with a live one. Contrast this system with the new and simplified one shown at the right.

*Figures of us who have fumbled with live fuses in a darkened cellar at the imminent risk of being profoundly shocked appreciate the convenience and safety of the new type of circuit breaker where it is only necessary to throw a switch to return the current to normal. Westinghouse*
SYSTEM CONTRASTED WITH THE NEW

The new system, illustrated in the drawing at the right, is designed to furnish the proper amount of copper in the wiring to carry any probable electrical load, for heating, cooking or lighting. Simplified circuits are run from strategically located circuit breakers so that if the circuit should be broken by an overload it can quickly be remedied by throwing a switch in the proper circuit breaker. The cost is not greatly in excess of the old-fashioned type. General Electric

of different models have been tested and approved by the Illuminating Engineering Society and bear a tag marked with the I.E.S. insignia. These may be accepted as standards of good lighting, and other new lamps—which may also be good—compared with them. We suggest that the lamps and lighting fixtures shown in the photographs accompanying this article be given close attention. Notice, especially, how each type is designed for its own special function and that in all cases the aim is toward plenty of light well distributed—in other words, quantity with quality.

We can apply the principles of modern lighting in any house—regardless of the wiring system. But, of course, for maximum effectiveness, for maximum convenience and adaptability, a modern planned wiring system will give the best results. We need not be expert electricians to see where the advantage of the new system of wiring lies. Fundamentally, it is the advantage of an adequate system over one which is inadequate. “Adequate” may seem a loose sort of word, needing a little clearer definition in terms of actual household experience. As we use it in connection with modern wiring it means that an adequate supply of electric current is supplied to an adequate num-

BELOW: A SELECTION OF MODERN LIGHTING FIXTURES, THAT ARE ATTRACTIVE AND EFFICIENT

1. Lighting fixtures which accurately reproduce traditional styles, like this tole bracket, are available in stock. Chase
2. “Pin-it-up” lamps are a new idea in lighting. They may be plugged in at any convenient outlet and hung on the wall like small pictures. Kaufman
3. Wall sconces like this attractively designed metal one throw gentle, indirect illumination and decorate the wall. Framburg
4. To improve the efficiency of the modern kitchen there are these scientifically designed center fixtures. Lightoler
5. An I. E. S. tag on these fixtures shows that they meet the standards of the Illuminating Engineering Society
6. Another “pin-it-up” lamp which may be used, as shown, for indirect light or turned down for reading. Kaufman
7. A lovely wall fixture of a modern type in which glass balls pick up the indirect light from the source. Framburg
8. Williamsburg, Va., furnished the model for this handsome Colonial porch fixture. Chase
9. and 10. Modern lighting fixtures, as illustrated by these designs, break entirely with the oil lamp tradition. Cassidy
ber of outlets, conveniently placed. It means that the current which is brought into the house is systematically apportioned to a number of centers, or circuits, provision being made for the maximum load which is to be placed on each circuit so that no one circuit gets overloaded. Flickering lights, dull lights, and blown-out fuses are some of the results of overloading a circuit. The increasing use of electric appliances of all sorts on systems which are inadequate is one reason why all of us are familiar with the effect of loading a circuit beyond its capacity.

Convenience is another important item in modern wiring. When we want to plug in a lamp, a vacuum cleaner or other electric device, we should be able to find an outlet conveniently close to any part of the room. Minimum requirements for an adequate system specify that no point along the floor line in any unbroken wall space should be more than 6 feet from an outlet in that space. Going even further than this, a product recently placed on the market makes electricity available at outlets placed at six inch intervals. It consists simply of a narrow channel, which may be incorporated in the baseboard, and which has inconspicuous plug-in openings every six inches of its length. This device has numerous applications and may, for example, be installed at table height in kitchen or pantry where a number of electric devices may often be in simultaneous use. Carrying this idea to its extreme point is another type of outlet strip which provides two continuous grooves at the proper distance apart to receive a plug. This strip, in effect, provides a continuous outlet along its entire length.

Another modern improvement which should have an immediate appeal is a switch which makes unnecessary the changing of blown-out fuses. Fuses cannot blow out because no fuses are used. The switch, which looks like the ordinary tumbler switch, incorporates a circuit-breaking device which operates instantly when the circuit is overloaded. In other words, if lightning strikes nearby and overloads the wires, the lights go out as usual. But, instead of hunting for the blown-out fuse, we simply throw the wall switch and, the cause of the overload having passed, the lights go on again. If the overload is caused by too many appliances on the same circuit the switch will not operate until the excessive load has been lightened.

If you are modernizing, or building a new home, consult your architect or local contractor about adequate wiring. Many home-owners, for example, have found that they can use their lighting and wiring systems to give to their homes and family a greater measure of security at night. A master switch, installed in the owner's bedroom, can be wired to throw on one or more lights in any or all rooms in the house; these lights may not then be turned off by any of the local switches. Another device which has proved disconcerting to night prowlers is a strong flood light concealed at the corner of the house and again connected with the master's bedroom. For obvious reasons, light is the natural enemy of those who work in the dark, and a little thought when the wiring is being installed makes this potent weapon immediately available.

Many other uses of modern lighting and wiring—many more than we have space here to record—might be suggested to you. They are the results of careful research, careful development. They have real value. Inquire about them from your local power company, from your architect or dealer.
FOR A BAR

Could you furnish me with some information concerning bar room, if you are planning for a private home? I have a room approximately twelve by fourteen feet in which I should like a bar of about six feet in length. My particular concern is the matter of equipment for this bar.

I should also like some ideas in the matter of decorating the room. The house is of red brick and is trimmed with light oak in the main part of the house; but in this particular room in accordance with any suggestions you may make.

E. M. C., Waterloo, N. Y.

There are any number of ways in which to decorate a bar room. It depends largely on the period in which your house is decorated, and on your own particular taste and individual hobbies. If you want to carry out the old-fashioned idea of a tap-room, you might have a white beer pewter and glasses. The red and white checked curtains would be attractive. In addition, you might consider using an expansion joint for drains across the floor.

A. C. W., Rochester, N. Y.

CRAB GRASS

Can you tell me how to make a new lawn that will not have crab grass? The present one has been renovated for several Springs, but by July it is thick carpet of crab grass in spite of all I can do.

L. G. H., East Orange, N. J.

This is a difficult problem, as crab grass is practically impossible to get out once a good growth of it has started. Since you are planning a new lawn, I would suggest that you cover the entire area with two or three inches of good top-soil. Be sure that this soil comes from a place where there is no crab grass seed. In the early Spring sow this soil with good lawn grass seed. It will be well to sow it thoroughly in order to get a good solid lawn started. Then, if crab grass seed should blow in later on, it will not have a place to take root. The layer of top soil on top of the ground will also smother any crab grass which is already there.

WATER IN THE CELLAR

Recently I built a house and am having a great deal of water in the cellar. The foundations are laid in solid rock, the ground is day, and there is a hill above the west side of the house. There is no storm sewer, but the laundry trough and cellar bottoms were planned to be taken care of by a dry well, which is located about 30 feet from the house. It so far has proved ineffective. The architect neglected to waterproof the cellar or lay tiles around the footings, and as the cellar is only under the center of the house, it is impossible to reach these walls now. Small holes have been appearing in the cement blocks, letting streams of water into the cellar.

I will appreciate your advice as to what material will close these holes permanently and whether there is any waterproofing material which can be applied to the inside of the walls and seams of the floor, which will really seal the cellar and be worth the expense. The grading has not been done, owing to weather conditions, but I have been advised to lay touching tiles on the west side to take care of the surface water.

S. M. D., Rochester, N. Y.

It is unfortunate that footing drains were not installed and that theoutside of the foundation walls was not plastered with waterproof cement, as is ordinarily done. Inasmuch as the grading has not been done, the condition will be much worse until this work has been completed.

The real solution of your problem lies in having the floor and walls of the cellar waterproofed. This is a job for an expert and is expensive. Whether you have the work done or not, it would be advisable to have an inspection made by some reliable concern.

It would be possible to plaster the side walls with waterproofed cement, dig a trench in the floor and lay tile drains, carrying them out to a point below the cellar floor to drain. In doing this, it might be necessary to carry a line of drains across the floor.

LILY POOL

I have recently built a concrete lily pool, using an expansion joint between the walls and floor. This joint has two layers of building paper between the surfaces, and is then sealed with a coat of tar, but nevertheless the pool leaks badly in places which are very hard to find.

Can you advise any treatment which would correct this, or any other material which would seal the joints more effectively than the tar?

B. G. R., Oklahoma, Okla.

We suggest that you try a coat of cement and water mixed to the consistency of paint and applied to the entire inner surface with an old whisk broom. Let it dry and get hard before filling the pool up again. This may be more satisfactory than tar sealing.

PRUNING WISTARIA

Can you give me some advice and instruction as to how to prune Wisteria vines?

C. R. H., Cohasset, Mass.

If the vine has grown to the size you want, and you do not wish it to climb any farther, keep all the new growth back. Cut the new shoots back until you are one bud from the main stem. The whole vine should be cut quite heavily in this manner and about three cuttings a Summer would be required. The last cutting should be done in the late Summer or early Fall when the growth has stopped.

This cutting will keep the vine from straggling all over the place, and you will find that clumps of blossoms will eventually appear at the points where the cutting has been done.

RESTORING OIL PAINTINGS

I should appreciate any advice on the treatment to give two very old oil portraits. The frames are of gold leaf which was gilded about ten years ago. The oil is wearing off, or rather peeling in some places. Just how much should I have done in the way of restoring them?

N. T. J., Angleton, Texas

The restoring of paintings is a very delicate proposition and should not be attempted by an amateur. The treatment of the painting will depend on how far it has deteriorated and just what has to be retouched. We would certainly advise taking it to an art restorer on whom you can depend to do the work properly. If you do not know some one doing this work you might try an art gallery, a library or museum from which you could get reliable recommendations.
Pinots and Palms are not more at home in the Florida landscape than is this little house, styled in the modern rustic tradition of its native State. There is, we think, something very refreshing in the sight of a small house which does not ape the architectural conventions of the mansion, yet which possesses a definite refinement and distinguished appearance of its own.

Beginning with the plan, we find that the architect, Robert Fitch Smith, has provided for generous ventilation, essential in warm climates. A deep porch and a shady patio flank the high-ceiled living room. The location of the three bedrooms in relation to the two baths is unusually convenient.

Architecturally, the house owes its modern feeling to wide cypress siding and narrow drip molds which accentuate the verticals and horizontals.
Like many alike in materials and in architectural style is this native Floridian. The roof is cypress shingles stained green. Exterior and interior walls and the ceilings are brown stained cypress. The sturdy chimney is built of stone quarried on Matarumbe Key and patterned with the impress of shell formations and fossil remains.

Four years ago this house, 19,800 cubic feet in size, cost $4,500 to build. Today it would probably cost $5,000, and somewhat more in other sections.
J U L Y  G A R D E N I N G  A C T I V I T I E S

Timely things that you can do in order to keep the garden fresh and thrifty through the month of July

**Flowers** destined for the house are best cut in the early morning, after they have been refreshed by the night and before the hot sun reaches them. Thus, they will last considerably better.

**Cultivation** of the soil surface after every rain accomplishes two things: lessens evaporation of the moisture from the root area, and kills aspiring weed seedlings. As a matter of fact, regular weekly attention with a good cultivating tool, rain or no rain, is the only sure and certain way of keeping all weeds in check throughout the season.

**Absolute** destruction of Poison Ivy can be painlessly accomplished by sprinkling the leaves with a trademarked chemical powder which quickly kills them and also the roots and stems.

A constant watch should be kept for the insect enemies of plants and prompt counter-attack made on any which may be discovered. You really should have a good book on the subject to be prepared for all kinds, but ordinarily you can make out well by spraying with arsenate of lead for the chewing kinds and nicotine for the suckers.

**Summer** transplanting is not a thing to be generally recommended, but it can be done with smallish, properly grown plants if you are careful to water them thoroughly several hours in advance, lift them with plenty of earth, replant immediately, firm the soil and shade for a few days.

**Bearded Iris,** of course, can be safely divided and replanted as soon as they have finished flowering. Cut the rhizomes into sections each of which has one or two sheaves of leaves, clip off the latter three or four inches above their base, and plant so the top of the rhizome is at the surface.

**Seedlings** of all kinds are ill-adapted to withstand either the fierceness of a midday Summer sun or the beating of a heavy thunderstorm. If the seed bed is in the open always give it the protection of a cheesecloth-covered slat screen firmly set on posts a foot or two above the ground.

**Hardy** Chrysanthemums ripen their new growth too early if the Summer is hot and dry, with the result that it becomes woody and fails to produce good bloom. So be generous with your watering and, in extreme cases, provide some protection from direct midday sunlight.

**Propagation** by cuttings, as demonstrated by Montague Free at the Brooklyn Botanic Garden. 1. Boxwood cuttings root with equal facility from current season and second-year wood. 2. Evergreen cuttings may be inserted in benches or flats in late Fall and rooted in a greenhouse. 3. Some quick-rooting evergreens can be handled in a coldframe by using August and early September cuttings. Left to right, Chamaecyparis, American Holly, Boxwood and Thuja. 4. Chamaecyparis and Boxwood inserted July 25th and June 17th, photographed August 31st. 5. Some species root better in sand and peatmoss than in pure sand. These are Hydrangea p. g.—left, peat and sand; right, sand. 6. Others, including Lilac, Daphne and Boxwood, prefer sand. These are Stachys p. chinensis, after seven weeks. Left, in sand; right, sand and peatmoss. 7. Rooted cuttings in propagating frame.
Four short hours of cool confinement—morning to lunchtime or noon to dinner—and you have jellied consomme. *What* jellied consomme you have! Deep, clear amber it is; and as you spoon it forth and heap it in each cup it gleams, and shimmers coaxingly. Your eye says, "It’s going to taste sublime!"—and it does. It tastes of the slow-simmered essence of rich, prime beef. It charms you with the flavors of carrots and celery and parsley and onion, and delicate seasonings. Slipping off your spoon and melting on your tongue, it is really rather grand... Take unto your pantry this Campbell’s Consomme and it can serve you well and often, all summer through. Your grocer has it, and your refrigerator has it ready in four hours. But even if it were hard to get and hard to prepare you’d serve it. For dine where you will, you’ll seldom enjoy a jellied consomme as fine.
THE KITCHEN SINK THAT SCIENCE BUILT

This complete Crane kitchen cost only $462

Complete Crane kitchen in home of T. C. Warnkon, Oak Lane, Pa. All re-molding, re-covering and all fixtures, including Crane Sunray Sink and Cabinets, came to $462—or only $14.69 monthly on the Crane Finance Plan. Send the coupon today for complete description of this labor-and-time-saving improvement in kitchen equipment. On convenient terms from your master plumber.

CABINET SINK

THE CRANE SUNNYDAY

At the top is the garden façade, with the two-story wrought-iron gallery as its middle feature. The lower drawing shows the entrance side, where a wrought-iron-enriched entrance portico occupies the space between two projecting wings.

THE HOUSE WITH TEN EXPOSURES

(Continued from page 35)

duces ten or more exposures each taking advantage of light and view. The windows are generous in size. In the living room and dining room, they extend to the floor, a picture feature that permits added air circulation in summer, and more sun in winter. Though a small house, it has dignity and style combined with a feeling of hospitality.

The house is to be built of brick veneer, painted yellow, with window sills of white marble. Roof to be of slate, blue black in color, graduated sizes. Window frames, trim, sash and blinds, also all ornamental iron work, to be white—and terraces of black slate. The house, of course, would be insulated and constructed with all modern improvements. Garage to be built under service wing with passage to cellar of house. Only a small portion of the cellar to be fully excavated. This portion will contain apparatus for an air-conditioning and heating system.

Downstairs are guest room, kitchen, stair hall, and living and dining room. The second floor provides three bedrooms, three baths and a dressing room. On the third floor is an octagonal sun-room with glass walls and roof, which could be as a small gymnasium.

The house contains 5,300 cubic feet. What type of site does such a house require? First of all it should have a flat or slightly rolling area immediately about it. The balanced structures require this. The land could fall away either side, as Pierre Brissaud has pictured it. A second desirable feature is that the property be large enough so that the house can have adequate approach. All too many of our suburban houses that are good in themselves lose any quality of distinction they may have by being set too far forward on the property.

In what section of the country would such a house seem most at home? Preferably in the milder states, if one might use that term—from Maryland south and in Southern California. It would fit in with the atmosphere of Georgian Virginia. It might do well in the Carolinas. It can be visualized as gracing some site, not too hilly, beyond Los Angeles. One could see it on the high bank of a river.

After all, its varied exposures are its greatest feature, these and the distinguished quality of its architectural detail.

A GARAGE under the servants' wing with its laundry is easily reached from the kitchen. The downstairs guest room is a desirable feature. Both dining room and book nook have large windows to the floor. Upstairs each bedroom has its own roof terrace. Three baths are provided here. Cross ventilation is well cared for.
THINGS THAT MAKE YOU SAY DAMN!
(CONTINUED FROM PAGE 39)

a few shingle ends between beams and floor boards, the squeak being quickly located by having somebody upstairs press on the loose boards. But if the under side of the beams is covered, some detective work is necessary. Locate the floor beams or joists so that a nail can be driven through the floor and into them. Generally, you can locate the direction in which the beams run by hitting the ceiling and listening for the weather-stripping sound which indicates a joist above. As floor joists are spaced sixteen inches on centers, you merely have to locate the center of one and the centers of the others will be in multiples of sixteen. The trick is to locate the first joist. As the joists usually start from the wall, consider a beam in the house construction at that point. Then try to figure sixteen inches from the center of that beam. You can tell if you are right by the way the latter part of a two-inch finishing nailing sinks in at the end. Drive the nails in at an angle and use a nail-set when the latch clears the plate entirely, then you do not dent the wood.

THOSE NOISY WINDOWS

Rattling windows are even more annoying than squeaky floors, for they always seem to indulge in a fine serenade at just the wrong times. They rattle because they are loose. Probably the best thing you can do is to have them weather-stripped, which will probably cut down your fuel bills so much that the saving will quickly pay for the weather-stripping.

If there is a strong draft around the outside of the window frame (not the sash, which is remedied by weather-stripping) then you need a calking job. That calls for expert attention. Generally, a good weather-stripping firm can take care of this for you, and at very little cost in the long run. But if the draft is caused by the latch the plate, then don't latch are always a nuisance, because you can't make them stay closed and lock them. The trouble may be because the door has sagged, in which case you check on the way in which the latch hits the plate. Sometimes just filing the little bar across the plate will do the trick. Maybe you will have to move the plate up or down or out. You will have to figure that out for yourself. It is easy. But if the door stands away from the jamb, leaving such a wide space that the latch clears the plate entirely, then you have to move the whole door closer to the plate. Take the door off, put wood or metal plates where the hinge goes on the frame so as to set the hinges away from the frame when it is closed, fill up the old screw holes with wood plugs or plastic wood and replace the door and its hinges.

INSULATION SOLVES THE PROBLEM

Have you one of those rooms where the temperature is always wrong—too hot in Summer and too cold in Winter? Then you need an insulation job, which can be done in two ways. First, by packing the construction with a loose fill insulation. Second, by using insulation board, with which you can get some nice decorative effects quite inexpensively. Then you will probably have no more trouble, unless the heating system is at fault. But you can probably tell for yourself where the trouble lies before you start.

Maybe you have a floor that is always cold in Winter, which is quite a likely thing in older houses or over un-excavated portions. Insulation is the answer. It can easily be nailed under the side of the floor, or under the beams.

It has always seemed to me that lown base connections are invariably placed behind thick plantings—particularly behind rose-bushes. And that the hose is never long enough to reach to where you want the water. About the best way to provide greater convenience is to indicate where you want the base connections, and then call a plumber. The chances are that the job will cost less than you think.

PLUMBING TROUBLES

Faucets that hum are always a nuisance. Probably one of two things is wrong. The pipes themselves may be loose enough to vibrate in, in which case an investigation will locate the loose fastening which can then easily be fixed. Or the valve seat is loose. In the latter case, a new washer is generally necessary. Don't forget to turn off the water before fixing the faucet. If your noise is a definite thump, then the fault is in the design of the system, and a plumber should be called.

Certainly you need a plumber if your water supply has dwindled to a thin trickle that leaves rusty stains in tub and lavatory. Probably your best bet is to have new piping put in. The new flexible copper tubing is excellent for this kind of work, as it can easily be threaded through partitions so that plater does not have to be removed. If your plumber shows you a section of pipe all clogged up, then maybe you had best save future trouble by installing a water softener. And if the water supply is always dirty, have him put in a filtering system while he is about it.

While your plumber is at work, have him provide faucets so that all the water can be drained out of the heating and water supply pipes, and either provide labeled valves or a written label on each pipe telling what it is.

WATER TOO COLD?

Maybe you have awakened on a cold morning and found that the water pipes are frozen. As soon as they are thawed out, you will save yourself a lot of future trouble by having them insulated.

If you cold water always take warm, or melt it run for a long time before it gets cool? The chances are that the cold water pipes are too close to the hot water pipes. It is probably cheaper to insulate the hot water pipes than to move the pipes further apart. A pet peeve of most servantless men is that pesky getting up on a cold morning to start the boiler or furnace. It is so easy to provide a thermostat and clock to take care of the job that I wonder everybody doesn't spend the money for this contribution to comfort.

Maybe you have a hot water system (Continued on page 76)

Above is pictured one of the thousands of exhibits at the semi-annual Fairs. Your every interest is covered.... And unusual profits are always available, through this rare opportunity to cover the offerings of the entire commercial world—in less than one week's time. Write for Booklet No. 26. Get the full story. Let us answer your questions. Leipzig Trade Fair, Inc., 10 East 40th Street, New York City.

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FROZEN REFRESHMENTS  

(Continued from Page 55)

Following are twelve recipes for various Summer refreshments. Whether it be ice cream, sherbet or punch, any one of them will be sure to cool you on the hottest day.

FROZEN PUNCH ON FRUIT FOR SIX

Make 2 cups of 28° syrup, or in other words:

Moisten 2 cups of sugar with 1½ cups of cold water. Boil five minutes. Add the strained juice of 1 large orange and 2 lemons. Add 2½ cups of dry white wine. Use a Grave. Pack the freezer and when the cylinder is cold add the wine and fruit juice mixtures, which you have strained through a fine sieve or cloth. Cover, adjust the crank and turn until it is very difficult to turn, or until stiff. Remove the dasher carefuly, scrape the punch down from the sides, place a sheet of heavy waxed paper over the top and cover temporarily while you make the following meringue. Moisten 5 ½ cup of sugar with ½ cup of water and boil until it forms a soft ball in cold water. Pour it gradually into the well-beaten whites of 2 eggs. Beat with the rotary heater until well mixed. Place bowl in refrigerator until the meringue is quite cool; at which time add it to the frozen punch, mixing it well into the punch with a silver spoon. Work quickly, butter the sides of the container and its cover. Place a sheet of white or heavy waxed paper over the top and push the cover on tight. Plug the hole in the top with a cork and then repackage the freezer as per directions given in introduction. This should be done at least three hours before you will serve the punch. Now, stem, pick over and wash carefully 1 quart of ripe strawberries or raspberries. Sprinkle them with powdered sugar. Pour over them 1 good tablespoon or more of Grand Marnier Liqueur, cover and place in cold part of refrigerator until ready to serve. The frozen punch is unpacked and emptied out on top of the fruit and sent immediately to the table. As it melts very quickly it must be served, as the French say, "en courant" or, in other words, on the run.

PHILADELPHIA ICE CREAM WITH ORIENTAL SAUCE FOR SIX

Scald 1 quart of thin cream in a double boiler. It is scalded when tiny bubbles appear around the edge of the cream close to the pan. Add 3½ cup of sugar and stir until dissolved, then add 1 teaspoon of good vanilla extract. When cold freeze, turning slowly at first, increasing the speed as it freezes. When the cream is still, remove dasher and pack.

Serve with this the following sauce, which is very rich and therefore should be served after a rather light meal:

ORIENTAL SAUCE

Stem and wash 1 quart of ripe strawberries. Slice them and sweeten them to taste with powdered sugar. Grate the rind of 1 large orange and sprinkle over the strawberries. Squeeze a few drops of lime juice over all, and stir in lightly a small glass of currant jelly beaten soft with a fork. Now heat enough cream to make 2 cups of whipped cream, fold it carefully into the other ingredients and send to table with the ice cream.

FRENCH ICE CREAM WITH POWDERED CINNAMON OR KIRSCH

Scald 5 cups of light cream with 1 split vanilla bean. Add ¾ cup of granulated sugar and stir until dissolved. Beat the yolks of 6 eggs well and add the hot cream gradually. Cook in double boiler until it coats the spoon. Don't overcook. Cool and chill, then freeze and pack.

Serve with this powdered cinnamon in a salt shaker, or Kirsch in a little pitcher or glass bottle, to be sprinkled or peared over the ice cream according to taste of each individual.

BLACKBERRY ICE CREAM

Wash 1 quart of blackberries, drain well and crush them well. Add 1 tablespoon of lemon juice. Sweeten to taste with a 28° syrup (see directions given in introduction) and let stand one hour, then mash the whole through a fine sieve. Scald 1 quart of cream and add ¾ cup of sugar. Stir until melted, then cool and chill. Freeze to a mush, then add the blackberry pulp and continue freezing until stiff. Remove dasher. Pack for three hours, turn out on a platter and serve.

CURLANT AND RED RASPBERRY SHERBET FOR SIX CARNISHED WITH FROSTED CURRANTS AND RASPBERRIES

This is delightfully refreshing and beautiful to look at. Stem 1½ quarts of red currants and add 1 quart of red raspberries. Crush and add 1 cup of cold water and simmer gently for five minutes. Strain through cheese cloth, then add 2 cups of 28° syrup. Add the strained juice of 1 lemon. Cool and freeze until stiff in a cream freezer. Remove the dasher and stir in meringue, made by cooking ¾ cup of sugar with ½ cup of water until it forms a soft ball in cold water; then pour it slowly over the well beaten whites of two eggs and beat with the rotary heater until cool. Pack and let stand for several hours. In the meantime, make some sugared frosted currants in the following manner. Select very beautiful clusters of red or white currants. Wash them. Beat the white of 1 egg to a froth and add ¾ cup of sugar. Stir until melted, then add 1 quart of cream. Fold in the yolks and add 3½ cup of sugar. Stir until dissolved. Beat the white of another egg into a soft ball in cold water; then pour it slowly over the well beaten whites of two eggs and beat with the rotary heater until cool. Pack and let stand for several hours. In the meantime, make some sugared frosted currants in the following manner. Select very beautiful clusters of red or white currants. Wash them. Beat the white of 1 egg to a froth and add ¾ cup of sugar. Stir until melted, then add 1 quart of cream. Fold in the yolks and add 3½ cup of sugar. Stir until dissolved. Beat the white of another egg into a soft ball in cold water; then pour it slowly over the well beaten whites of two eggs and beat with the rotary heater until cool. Pack and let stand for several hours. In the meantime, make some sugared frosted currants in the following manner. Select very beautiful clusters of red or white currants. Wash them. Beat the white of 1 egg to a froth and add ¾ cup of sugar. Stir until melted, then add 1 quart of cream. 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Stir until melted, then add 1 quart of cream. Fold in the yolks and add 3½ cup of sugar. Stir until dissolved. Beat the white of another egg into a soft ball in cold water; then pour it slowly over the well beaten whites of two eggs and beat with the rotary heater until cool. Pack and let stand for several hours. In the meantime, make some sugared frosted currants in the following manner. Select very beautiful clusters of red or white currants. Wash them. Beat the white of 1 egg to a froth and add ¾ cup of sugar. Stir until melted, then add 1 quart of cream. Fold in the yolks and add 3½ cup of sugar. Stir until dissolved. Beat the white of another egg into a soft ball in cold water; then pour it slowly over the well beaten whites of two eggs and beat with the rotary heater until cool. Pack and let stand for several hours. In the meantime, make some sugared frosted currants in the following manner. Select very beautiful clusters of red or white currants. Wash them. 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lightly with powdered sugar and place in ice box to chill. Make some orange water ice in the following manner: boil 1 quart of water with 2 cups of sugar for five minutes. Add 2 cups of strained orange juice, 1/4 cup lemon juice and the grated rind of 2 oranges. Cool, strain and freeze. Remove dasher and pack for several hours. When ready to serve, turn out into a deep bowl garnished with the sliced orange sections, sprinkle the bowl copiously with strained orange juice. Sprinkle the whole copiously with to serve turn nut into a deep bowl, garnish with the sliced orange sections—accompanied by macaroons.

JUICE AN L THE GRAIN RIND OF 2 MANGES.

Boil 1 quart of water with 2 cups of sugar in ice and strain. To the rest of the sugar add enough ice water to cool it properly, leaving room for liquid cream to be added according to taste. Make 8 cups of strong, clear, black coffee, and when it is cold add 2 cups of 28° syrup and freeze until firm, using two parts of ice to one of salt.

COFFEE FRAPPE FOR SIX

This is delicious served as an unexpected surprise out of doors on a hot afternoon at tea time, and should be served in tall glasses three quarters full, leaving room for liquid cream to be added according to taste.

Coffee Ice Cream with grated chocolate for eight

Make some coffee extract by placing 1 1/2 cups of good coffee, freshly roasted and ground to a powder, in a glass fruit jar, and pour over it enough cold water to moisten it well. Cover tightly and place in refrigerator over night. When ready to use strain through some fine linen. If made this way the coffee flavor is much more pronounced than when made with boiled water. This should give you a cup of strong, black coffee.

When ready to make the ice cream, make 2 cups of 28° syrup. Mix 1 pint of cream with 1 pint of milk, add the syrup and scald in double boiler. Beat the yolks of 8 eggs, add them gradually to the cream and continue cooking over a slow hot flame, stirring constantly until it thickens enough to coat the spoon. Don't overcook it. Remove the cream from the custard, add 1 cup of cream, stir, and stir until it is perfectly cooled. When cold, freeze until stiff. Remove the dasher and pack in the small freezing drawer of the refrigerator about 2 cups of the ice cream. Fill a quart mold with more of the cream and pack it away in the freezer to chill. To the rest of the cream in the freezer: add the pistachio paste, a few drops of green vegetable coloring, 2 teaspoons of orange flower water and a drop or two of pistachio flavoring. If you have any. Replace the dasher and crank again until well mixed and frozen. Remove the dasher and cover, and pack for an hour.

In the meantime, chill the asparagus molds well. Have a tub ready with a thick 4-inch bed of ice and salt in the proportion of one part of salt to four of ice. In another tub have ready plenty of chopped ice. When everything is ready, pack the molds with the vanilla and pistachio ice cream. Place the top ends of both halves with the pistachio and the rest with the vanilla over flowing. Close tightly, wipe edges clean, seal with soft butter and place on bed of ice. When a few are complete cover with more ice and salt in the same proportion. Continue the process until all are filled. Leave them packed for at least two hours. When ready to serve and unmold, remove any surplus ice on the outside, plunge the mold in cold water first to remove the salt and then into hot water, wipe dry and turn out into a cold platter in pyramid form. Send to tables at once, accompanied by the frozen custard in the refrigerator which has been stirred to a soft consistency to simulate Hollandaise sauce.

Fishers and Vanilla Ice Cream Asparagus with Custard Sauce

If you have a grand cook who is dying to make something fancy for a party—serve her this recipe to execute. For this you will need about eighteen individual asparagus molds. Blanch 2 ounces of pistachio nuts by pouring boiling water over them. After a few minutes the skins will come off easily. Pound these to a paste in a heavy bowl or mortar, adding a drop or two of cream from time to time to keep them from oiling. Make a custard in the following manner: put 1 quart of milk and 2 cups of sugar in double boiler, add with 1 vanilla bean split in two, Scald and pour it over the well beaten yolks of 12 eggs. Put this into the double boiler, and if the sugar coats the bottom of the pan with 1/2 cup of sugar, stirring constantly until it thickens enough to coat the spoon. Don't overcook it. Remove the cream from the custard, add 1 cup of cream, stir, and stir until it is perfectly cooled. When cold, freeze until stiff. Remove the dasher and pack in the small freezing drawer of the refrigerator about 2 cups of the ice cream. Fill a quart mold with more of the cream and pack it away in the freezer to chill. To the rest of the cream in the freezer: add the pistachio paste, a few drops of green vegetable coloring, 2 teaspoons of orange flower water and a drop or two of pistachio flavoring. If you have any. Replace the dasher and crank again until well mixed and frozen. Remove the dasher and cover, and pack for an hour.

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THINGS THAT MAKE YOU SAY DAMN!
(Continued from Page 73)

that responds too slowly, or that does not keep the house quite warm enough on a cold day. You can have a circulating pump installed which will speed up the flow of the water and make the system more efficient and responsive. Plenty of hot water is not only a convenience, but a downright necessity where there are children. There are few things more vexing than standing around waiting for water to get hot. If your water heater is all right, but still you do not have enough hot water, an obvious trouble is that your storage tank is not large enough. A new and large one will be a good investment.

CHILDREN TROUBLE

And if you have children, you probably also have chewing gum and grease spot trouble. Carbon tetrachloride is a good remover, though the article may have to be soaked in it to remove chewing gum. It is not inflammable, but if you ever stay to think that when children are playing in the back yard and get hurt, the first place they make for is the kitchen? Or that most cats and burns occur in that room? A medicine cabinet surely belongs in the kitchen—and the mirror front will be very useful.

Peddlers and commission salesmen have probably caused many a vexing moment, particularly with their early morning interruptions. Have you ever thought of installing a vocal phone to the front door, so that these gentlemen can be talked to from the kitchen? It makes it very much easier to get rid of the same time.

Probably you have often desired more electric outlets, or been plagued by long cords from the nearest outlet which often is so far away. There are new moldings which make it possible to have electricity wherever you want it in your house—every six inches. But they must be installed by an electrician, not by a handy man around the house.

If you have many outlets going at once, a fuse may blow out because the circuit is overloaded. You can have the fuse box replaced by a circuit breaker so that, instead of having to keep a supply of fuses on hand, all you have to do is to throw the switch back and the line is in operation again.

CONSIDER THE HEAT

Have you ever been a guest in a house where you had to fumble around for the lighting switch which was there all the time but you couldn't find it in the dark? You can have switches with a little dot on the button that glows in the dark so that your guests need never have that experience.

Another thing that your guests might mark as a time-saving switch, which leaves the light on for a few seconds after it is turned off. A person can then easily find his way to bed or out of a half or room when otherwise he might be lacking his shoes in the dark.

I'll warrant that many a time somebody has had to get up and close a door left open by one of your children. Door closers are now made that are quite inconspicuous. They are inexpensive and easily attached, and they do save tempers.

Ceilings of floors of concrete that dust are a real nuisance, especially to one who likes to do things best done in the cellar. Cement hardeners or special paints will eliminate the dusting.

An easy way to get rid of moths or other insects that have been bothering you is to close the house up on a hot day, and then start the heating plant. If you can get up the temperature to over 120, the chances are that you will be rid of the pests. And it is surprising how easy it is to get up that temperature on a Summer's day.

METAL STAINS

You may have had a nice new paint job marred by stains from copper or bronze screens. This can be prevented by washing the screens with benzine and then varnishing them. And of course you know that you can buy switches with duplicate numbers on the heads, one tack on the window and the other on the screen so that you can easily find out which goes where when Summer comes.

Do you like to sit out on the porch of a warm Summer night, and feel the breeze blowing? But don't like the idea of sleeping fitfully at night insects and mosquitoes? You can buy a light covered by a cage charged with electricity, which is affixed to the house like any decorative lantern. The light attracts the insects to it instead of to you, and the cage kills them—just like Sing Sing!

I've always been fascinated by window and door screens which serve the same purpose. Flies and mosquitoes large and small against them and promptly check out into bug heaven—peace be unto your soul! The current is not strong enough to harm humans or pet animals.

Do you live on one of those dark streets where strangers are constantly ringing your doorbell to ask if this is number 22? You can answer them before they ring by having an illuminated house number which tells them plainly that this is not number 22.

NICE BOGGIE!

Perhaps you don't welcome the idea of strange dogs coming around to root up gardens and make a general nuisance of themselves. The smell of clear gasoline with as much naphtha- lene as it will take is repugnant to dogs and cats. It can be sprayed on stones, wood, brick or cement, but should not be used on growing things. These latter can best be protected by guards consisting of fine steel wires, which prick the animal and keep him away. If the intruders have found a nice place to nestle in, such as under a porch, moth balls will keep them out. In fact, moth balls scattered around an empty house will help to keep out squirrels and rats.

Of course there are a number of other things which may often cause you a silent curse, but generally something can be done about it. There are a number of mechanics and manufacturers waiting to help you if you can't help yourself. All you have to do is to decide to do something—and you'll soon be without a single cause to say "Damn!"
The foundation walls of native rub-
ble, sloshed over with a lime wash and
painted a violet-gray, house the ground
floor which contains the two children's
rooms, sound-proofed with double
doors, for sleeping; the servants' quar-
ters, off to themselves; and a playroom
of kindergarten size for whomever
wants to play or get at the wine cellar
or raise guppies. This is under the liv-
ing room and is reached from there
by a staircase under a glass roof.

Under the terrace, outside the play-
room doors, is a semi-subterranean
screened loggia, the only possible means
of making life bearable for the master,
who is invariably abandoned by his
family to face the Missouri Summer
alone. This has a fireplace to sit about,
in deck chairs and rugs, in November.

Above the foundations the walls are
whitewashed common brick. Against
these lie-slatted shutters painted a gray,
lighter than the foundations. The sash
of the windows, the slender columns
supporting the roof of the forecourt
façade, and the garage doors are paint-
ed the mellow gray-green-blue of very
old shutters, and the front door, with
pewer knobs and name-plate, is lac-
ered in the deep, royal blue of
Napoleonic Sires.

The coolness of the garden façade
warms to the pink reflections of the
salmon brick paving the lower terraces,
and the smart black tin of the roof is
emphasized by a little white, gray-shut-
tered cupola that ends in a gilded
lightning-rod with a blue glass ball.

As to the garden: the tubed Sycamors,
which rarely appear now outside
of old pictures, were at one time very
common in the brick dooryards of little
houses. The Sycamores, which flourish
in the Missouri climate and frequently
appear in double rows before the en-
trance to a farm house, may as well be
clipped, even without topiary precedent.

An arbor for Grapes still stands in
every French and German Missouri
country garden, and even the well-
house with the pagoda roof has a fan-
tastic ancestor in Tower Grove Park
(shown in 10).

In the beginning of this article I
set down the facts of how a provincial
architecture came into being. How it
attained an ascendency. There still re-
 mains to be explained how its indivi-
duality went into eclipse.

With the growth of the railroa<
des outposts of architecture, emerg-
ing from their isolation, began to lose
their characteristic provincialisms.

Quantity production, which new
machines were making possible, defeat-
ed any further interest or need for dis-
tinguished craftsmanship. In the level-
ing that followed, the individual char-
acters of the old towns like Cincinnati
and St. Louis, Baltimore and New

(Continued on page 78)
"I'll bring Mountain Lake Coolness into your home this summer!"

... says this MAN

COOL AND REFRESHING as the atmosphere about a mountain lake... that's the way the rooms in your house can be all summer! J-M Rock Wool blown into hollow spaces between outside walls brings you this wonderful comfort.

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Of course, you can finance the insulation of your home the J-M way, under the extremely low terms of the National Housing Act.

MISSOURI MODERN

(CONTINUED FROM PAGE 77)

Orelans, faded to a colorless mediocrity, so that today they are distinguishable architecturally, one from the other, only by their old landmarks. The quality that once made these cities personable and charming was lost. That quality is style.

It is with this idiomatic material from some half dozen districts that we propose to make these experiments of designing houses for today from the relics of the past. They will in no way be concerned with setting up warmed-over archaeology, nor with resurrecting the good old ante-bellum days into some ghoulish, sentimental afterlife. They will be attempts, rather, to discover what in these provincial vocabularies has anything like character or charm or style to contribute to the modern house. The adapted material is to be interpreted broadly and simply, with the contemporary freshness of approach; highly wrought detail involving fine craftsmanship is to be omitted to comply with the temporary shallowness to the crafts; old floor plans are to be ignored. Planning is today's particular specialty.

Editor's Note: This is the first of Victor Froebe's modern houses interpreted local architecture. Others will follow at intervals. The next locality considered will be Memphis. The model from which were taken the photographs of the Missouri Modern house was made by Edward T. Howes.

We plan today facing a whole new range of problems and opportunities. The mechanization of the home, thanks to the inventive genius of manufacturers, has simplified and reduced in the space required the clumsy and inadequate machinery of two generations ago. This leaves more space for the modern architect to assign to living quarters. Insulation has made the attic an unnecessary feature, among its many accomplishments.

The present tendency is to simplify room arrangement to fit our simpler and more direct approach to living which modern domestic machinery has made possible. Nevertheless, in this planning we cannot overlook or neglect that quality which gave those houses of the past their remarkable distinction. We have called this quality "style." As it gave personality and charm to the past, so it must give character to the houses of today, if the architecture of our generation is to survive.

THE ENTRANCE floor shows a main building with dining room and living room off a central foyer, with kitchen in the rear and two bedrooms which face the side garden. The broad rear terrace is really an extension of the large living room

IN THE rear the house provides a segregated service quarters, a playroom and loggia under the terrace and two bedrooms with baths. The bedroom arrangement is unique. One stack of plumbing is here and another in the kitchen and servant's bath.
Apennine Anemone, blue as summer skies or white as the finest napery, literally ramp—if such a robust word may be applied to so delicate a vegetative manifestation—in half-shaded sections of the rock garden, spreading about and increasing year by year so that I am able to view calmly the outrageous prices charged in this country for the little tubers. But all I get from Hepatica, even after the most careful itemizing of soil and situation, is a few furry blobs of hostility from which one or two weak-eyed blossoms—those, after the first year or two during which time they have seemingly lived on hope. But hope is a diet weak in vitamin B. W

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_Bloodyroot ranks high among our early Spring wildflowers, and is not at all difficult to grow in average soil, in shade or part sun._

**GOLDEN STAR (Chrysogyne) is anything but particular, but continues to open its lovely golden yellow flowers all Summer.**

**The Rue Anemone, Anemone veitchii (Condition I), often found growing with it, is far more amiable, and its other boos companions, the Spring Beauty, Claytonia virginica (Condition I or 2), is a very kindly small soul, often devoting itself with considerable concentration to saving our face for us when we have failed with more capricious individuals.**

_Silene caroliniana (Condition I or 3) will not stay in my garden for any length of time though the surrounding hills of Westchester are sprigged with it and just across the lane it grows in wadded luxuriance in my neighbor's garden. But Silene Wherryi (Condition 1 or 3), its almost exact counterpart from out Ohio way (the plant has not the stickiness of the eastern silene, but seems otherwise the same), is perfectly satisfied with the bed and board given it here, is hearty and floriferous and the very pick of all the most gracious perfection. The Pink Lady's-slipper, Cypripedium acaule (Condition 1), is a most difficult plant to establish in the garden; the yellow one, _C. pumilum_ (Condition 1), on the contrary, is very willing in any half-shaded spot and lives long and lustily. The great white _Trillium, T._ (Continued on page 80)
The exquisite Twinleaf, Jeffersonia diphylla, called Rheumatism Root in some localities, looks a difficult plant. It belongs in woods but it is growing here in my garden in full sun, holding up its pairs of green leaves shaped like angel’s wings, and maturing its pearl-like bulbs and snowy bells with freedom, and even sowing its seed about and starting new colonies. The yellow Bellwort, too, Uvularia grandiflora, grows anywhere with me but I know gardens where it never hangs out its long twisted yellow bells though considerable pains are expended to encourage it. Even the common wild Geranium, G. maculatum (any condition) is not always friendly, nor is Anemone canadensis, though where it is pleased nothing could be more weed-like than its lush performance.

Of native Violets any garden may have many and among the prettiest are the little early white with a sweet scent, Viola blanda, the later-blooming V. canadensis and the large white V. rotundifolia, one of the handsomest of the race, also the late-blooming V. striata, creamy with a few dark lines on the petals. None of these presents any difficulty, succeeding under a wide variety of conditions, but when we approach the matchless Bird’s-foot Violet, V. pedata (Condition 1), its bicolor form, we must walk warily and be prepared for disappointment, even though it is possible that we may not meet with it.

Bloodroot, Sanguinaria canadensis, would seem to be one of our most easily placated of wildlings, as it is one of the most beautiful. But it plays tricks. It stays in the garden once it is introduced but it does not always by any means stay where we put it. Planted at the top of a bank this colony may disappear after a year or two, but at the bottom will arise a mustering of these quaint shawled figures—the big leaves wrapped about the stem with the bud protruding like a head from the “shawl”—and thereafter they will continue to manage their affairs and their increase with no help from the anxious gardener. In some gardens the little Quaker Lady, Houtonia coronata, that brushes whole meadows with soft color in the spring, refuses to stay, and in the same garden its prostrate sister, H. erythrophila, may make itself quite at home. The loved Trailing Arbutus, Epigaea repens (Condition 1), is notoriously difficult under cultivation, though now that Robert Lemmen is growing it from seed and teaching us how to encourage and care for this darling of the spring from earliest fancy, it may be numbered among the almost certainties—if we scrupulously do our part. And there are rumors that he is “conquering” (which means gaining an understanding of) the two Pipsissewas, the shy Diaspora lapponica and its relative the dainty Pyxie Moss, Pyxidanthera borealis, which has so far resisted the blandishments of most gardeners. All of these call for the most acid of soils and also that dwarfest and most winning of the Dogwoods, Cornus canadensis, its 6 inch carpets starred with white blooms in May, followed by chasened scarlet berries. As with so many of our choice native plants, they can be grown far from their natural range and haunts, provided that due regard is given to their shade, moisture and soil preferences.

I used to have cascades of Foamflower, Tiarella cordifolia (Condition 1), flowing between rocks; now I cannot establish it anywhere in the garden. But two that seem almost fool-proof, making a golden show throughout the summer under almost any conditions.
LEARN TO BE Charming
Charms is the birthright, the natural heritage of every living soul. The expression of it is the only known insurance for happiness. When a woman reflects her innate Charm all else of value follows as naturally as flowers turn to the sun.

WILD FLOWERS
(definite localities, the soil because of the rock formation and of the natural vegetation, is apt to be acid in some degree, occasionally neutral. The first thing the earnest gardener-commonly done, and this usually without considering the type of plants he intends to grow, is to lime his new soil. Occasionally he varies the process, also without considering what he wants ultimately to grow, by digging in a quantity of peat moss, which increases the acidity. The first impulse is highly satisfactory from the standpoint of a vast number of plants—for Roses, annuals generally, most of the hardy perennials and a majority of foreign rock plants—but it is hard on a great number of American wild flowers.

Thus in my own garden the fact that I wanted particularly to grow European rock plants, most of which are lime lovers, and so steadily have increased the lime content of my soil, explains many of my troubles and dislikes with American plants. I have made, in fact, a limy oasis in the midst of an acid soil area, and complain because the Silenes and Foam-flowers, the Quaker Ladies and others have fled from me. I have retained a small corner of original woodland, but in the beginning the top soil was scraped off by assiduous assistants and has had to be remade. Fallen leaves are allowed now to lie there and not be composted, and gradually a rich wood soil will be restored, and then gradually the wild flowers being being reintroduced and many made already themselves at home—though many still hold out. (For further information see "Acid and Alkali Soils" in The Garden Dictionary, and allied articles.)

And so it will be seen that growing the common American wild flowers is not the simple and straightforward process that we are apt to think—until we have tried it. Not only are east and intuition required where they are concerned, but a great deal of definite knowledge and a willingness to go to considerable trouble in their behalf. He who wishes to surmount difficulties in the plant world and assert his mastery over the green tenantry need not travel far. Let him turn his attention to his little wild neighbors; they will occupy him fully, will give him a good run for his money or his trouble, and when he succeeds with them he is justified in putting himself upon the back.

I would urge buying all wild flowers from nurseries. Not only does this serve the ends of conservation, but when grown from seed or otherwise propagated under nursery care, they are the more ready to settle down in the garden than when removed directly from the wild.

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"BUTLER'S FINISH" (CONTINUED FROM PAGE 58)

silver soon after becomes tarnished. There is a formula sometimes recommended for silver "cleaning" which employs certain kinds of salts, boiling water and a little bicarbonate of soda. This is a delusion and a snare; it "cleans" your silver but at the same time dulls the polish and eventually renders every vestige of the original blue-white gleam prized by collectors. Your silver should be kept in drawers which are very nearly air-tight and lined with green or gray baize cloth. When stored, you can get bags of unbleached cotton flannel which are specially treated against tarnish. The dyes used in coloring and bleaching flannel may contain harmful chemicals. Bags should be tied with cording or tape or with raphia which, if excarded, may become a dangerous weapon. Whenever possible, the drawer in which this article is kept should be in a closet. It is thus much more difficult to open than a drawer or a box, and the silver articles within can be more thoroughly and carefully examined.

PIGEONS AND BEES (CONTINUED FROM PAGE 81)

den because of the danger of getting stung. This is a fallacy. In the first place, if you follow the plan of this article you are not going to handle the bees, but leave them always to their own devices; and if you don't disturb them they will never bother you. A beehive is an open hive and there the bees with perfect safety, even without gloves or veil or smoke, so there is no more chance that bees from a hive in your garden will sting you than would bees from somewhere else gathering honey in your garden. Bees laden with honey do not sting; only bees interrupted or annoyed on their way from the hive to the flowers are at all apt to sting. And these are flying around you all summer, whether you own them or not.

The natural history and the habits of the bee are so fascinating that the observation of a hive becomes completely absorbing. Any one, therefore, who contemplates having a hive, even though chiefly as decoration, will enjoy it fully only if he has read Masterrick or other native authors. The author of course, will need the assistance of a friend or neighbor who is familiar with bees, who can give him the names of the insects. The best plan is to employ a beekeeper. The honey produced is of great value, and in exchange for it a beekeeper will give you what he can spare. The bees, however, are apt to sting. And these are flying around you all summer, whether you own them or not.

The number of pairs of pigeons you expect eventually to have will determine the number of compartments and the dimensions of the dove-cote; the arrangement of the compartments in relation to each other will determine the shape and appearance of the finished building. Too many pigeons can be a nuisance if you are not going to take them up in a serious way, so don't be tempted to build a house for them in that first moment of enthusiasm when all you'll ever want can be quartered in a cottage.

Whether the dove-cote is set on a platform high enough to permit a view of the countryside or built against the wall so that it may be seen from the inside, it should be set up in the open air. The only other decoration it will need will be a flag or a swastika.

Pigeon coops are more suitable than those for other, this pleasant, easy method of keeping pigeons, and probably the best of all for the "average" pigeon fancier is the Long-faced Flying Tumbler. They are extremely hardy, easy to tame, eat little, take up less room than most, can be had in almost any color or kind of markings you wish, and come with feathered legs or plain. They have the typical pigeon form, with none of the eccentricities or peculiarities of shape which distinguish what are known as the High-class Fancy pigeons. They are lovely birds to look at, and a little normal for the expert fancier, and are beautiful in flight.

When you become acquainted with the breed you will find that the Long-faced Flying Tumbler is the most highly prized birds among the real aviators is those which have characteristics distinctly different from the many varieties of common pigeons. They are generally less hardy and easy to manage than the so-called "common" pigeons, and probably the best of all for the "average" pigeon fancier is the Long-faced Flying Tumbler. The beginner had better stick to the Tumblers, or at least start with them.
PERENNIALS

(continued on page 57)

It has dark blue Pea-shaped flowers and graceful gray-green foliage. The Blue Flax (Linum perenne) is the perfect perennial for planting with Iris because its light foliage contrasts so prettily with the Iris swords, and does not keep the sun off their rhizomes. One must breakfast in the garden, however, to enjoy the pale blue flowers that fade by the middle of the morning. The early varieties of Peonies (which are the satisfactory ones for the South) also bloom with Iris. The silvery pink ones are lovely planted in masses with L. pallida delniutica.

FOR EDGES

The early edging plants, the Alsyums, Piloxes and Wallflowers, are past their best by May, and some new perennials are needed to take their place. Two attractive low-growing Veronicas will provide blue at this time. The dark azure spikes of V. aconitic are very striking against the silver leaves that cluster at their base. It is a plant that persists, and can be divided and increased. V. spicata 'True Blue' is more like a taller form of the prostrate Veronica. It has numerous clear, light blue flowers. Another low-growing perennial for May is Salvia pratensis. It is a brilliant dark blue, Alyssum rossianum, blooming after Saxifrage, is a rather garish yellow, but it is one of the perennials that persist, and it has the additional merit of enduring drought. It is pleasing in a group with the early blooming Elder Flowers and the Silvery Pink of the border with the Veronicae.

Ypresianum, Oriental Poppies, Columbine, Heuchera—the perennials most frequently used to make up the May flower borders in the North—are not adapted to our climate. Except in the mountainous parts of the South they will never reach the perfection of those grown in the North. Even if they bloom fairly well the first season, they will not persist. A much better effect can be achieved by using perennials that are adapted to our climate. An interesting little Gladiolus species that can be bought from the country women in market is delightful in a border of Achillea seed and pale pink annual Larkspur (which is at its best in the South), with a touch of the glowing crimson flowers and silver foliage of the Mullein Pink (Aephotostigma), and for accent the heavy stalks of yellow flowers and the enormous woolly leaves of the giant Multiflorum (Verbascum olympicum).

The Beardless Iris bloom at this time in an endless variety of form and color. They are eminently suited to cultivation in the South. No one who can have the brilliant Iris, Dorothea K. Williamson, need regret anything that he cannot grow. The wide purple flowers, mottled with yellow are characteristically arranged on tall stems rising from the vigorous clumps of sword-like foliage. Dorothea K. Williamson is a hybrid of those Mississippi Iris which are becoming better known in gardens, and are well adapted to the South. Iris oederiana is the most distinctive of the Sparsas, another group with which we are successful. The delicately formed white flowers look as if they had lighted upon the stiff stems. It is a very shy bloomer with me. The Siberian Iris with smaller flowers and narrower leaves are also good subjects for a perennial border, especially the vivid blue variety, Emperor.

By the last of May the Japanese Iris are in bloom. They make a splendid display in my garden if they are watered during the growing season, and after they have bloomed. Masses of the single white varieties with heavy drooping petals are imposing with the flat, mustard-yellow heads of Achillea filipendula, and the shorter stemmed light blue Iris in the foreground. The gorgeous purple forms are planted with branching, double-flowered white Larkspur. At the end of June, when the Japanese Iris are gone, Tiger Lilies dominate the border. Their pinkish orange flowers are lovely with the drooping, creamy sprays of Artemisia lactiflora, their uncompromising stiffness softened by its graceful, finely cut foliage. It smells like Waterlilies.

After the first of June the borders begin to have a look of summer rather than spring. Hardy phlox, the Veronicas, and Salvia farinacea will be in bloom from then on, making a background for the more transitory flowers. The Veronicas keep the border supplied with blue from May until October. V. longifolia suberosa has enormous spikes of bright blue flowers, but its growth habit is not as good as that of the buxty and erect V. splendens or V. anethoides. The white form of V. spicata is one of the loveliest things in the summer border.

The Chinese Bellflowers supplement the blue of the Veronicas. I have very little luck with them, but I see them blooming in other people’s gardens all summer long, and late into the fall, especially the dwarf variety, Platycodon maritimus, blooming in June in the front of the border with the Veronicas and Hemerocallis Flirtation as the Alaska Daisy. A form of Chrysanthemum maximum, it is much more satisfactory than the Shasta Daisy.

IN SPIRIT OF HEAT

The idea, prevalent in the South, that it is futile for us to try to have flowers during our hot summer months is fostered by those who go away for the summer, and do not like to think that they are missing anything, and by those who do not want to garden in the heat. Last summer I stayed at home and labored, and my garden was so beautiful that I made up my mind never to leave it again. In order to keep the garden fresh and gay in spite of the relentless heat of midsummer, we must strive for brilliant effects instead of drabness of form and color. The corner flowers, skillfully grouped, can be as interesting as some of the more choice varieties whose delicate colors fade, and whose petals droop when the sun is on them. The Bambosyant pink and red Malows with their thick leaves and fleshy roots are ideal hot weather plants. Too large for the border, they are stylish planted in clumps for background, or with the pink and crimson shades of the early-blooming Cosmos. Hemerocallis are the center of interest in July. H. Hawbourni produces pale yellow lilies in profusion all

(Continued on page 84)
The aim of all plants is the maturing of seed. With this accomplished flowering ceases. Remove withered blossoms before ripening to prolong the season. By doing so you induce the plant to keep on trying to complete its life cycle by developing new blossoms and ripening them.

Tree and shrub stock that has been planted since the first of the year needs abundant water to encourage formation of new roots and satisfactory top growth. This watering should be continued at intervals all summer, whenever a threatening dry spell comes along.

Picking back growing tips of young plants will induce more bushy, compact form. Thumb and fingernail can nip this growth back easily. Such control is especially advisable on the vegetable vine crops such as Melons and Squash, though it is beneficial to others.

THE GARDEN MART

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First of all, Mr. Marquardt built upon the principle that a garden should not disclose all its features at once, that in a certain amount of concealment and consequent promise of discovery is found an unconscious impression of size. Acting on this premise, he blocked out the main planting area into three distinct units: The formal garden on the main axis of the house; the wholly different nook and secluded stepping-stone shrub garden at one side; and the informal, simple and slcpping-stone shrub garden at one

The eye and foot to follow a pathwiy into three distinct units: The formal garden area. H. J. Marquardt, landscape architect

GARDEN OF OUR IDEAL HOUSE

(Continued from page 47)

fresh effects may be beyond. So, in the end, one feels that the garden is really quite a large one, after all.

And there were other considerations, too, besides the ever-present necessity of developing a landscape that would be in full harmony with the architectural character of the house. For one thing, the plant material must be thoroughly modern and, without any risk of being monotonous, it must provide year-round beauty to a marked degree. Naturally, this called for the free use of woody plants as distinguished from flowers proper—choice evergreens like Taxus cuspidata, Pachysandra, Rhododendrons and Mountain Laurel, and shrubby species such as several forms of hardy Azalea, Privet and Lilacs, and

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Collection Number Two is also outstanding. 10 varieties of great beauty, uniform in height, flowering all at the same time. Ten extra selected bulbs of each of the following varieties—AM­BROSIUM, TETRA CORTA; DINO, salmon-or­ange; FAUST, purple; KING GEORGE V, cherry red; LOUIS XIV, bronze purple; MRS. MANDEL, lavender; MRS. CURRIS, light yellow; ROSABELLA, pink; YELLOW GIANT, deep yellow; ZWABENBURG, white.

Total 100 bulbs. Regular catalog price $9.55—Special Price $8.00.

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FLOWING WATER IN THE GARDEN

A M I T H O N GARDNERS are not content with ordinary Lily pools, dear to them as they are, when so much more alluring effects are possible with moving water such as streams, falls and cascades. This development is but the natural evolution of the garden pool. The trend has unquestionably been accelerated by association of pools with rock gardens, there being no more ideal opportunity for development of running brooks, tumbling cascades and sparkling water-falls than in naturalistic settings. The practical construction of garden effects involving moving water is comparatively simple. A stream is only a series of smooth or shallower pools, each one virtually level and a bit below the previous one, thus allowing water to flow through pool after pool with falls or cascades where one empties into another. Even the miniature artificial spring from which originates the stream is only a concrete bowl, con­cealed by rocks and plants with the water supply piped into it. These narrow pools can wind and twist around among the rocks and plants in a very natural manner and three streams and three pools make a stream much greater in extent than actually exists.

THE WATER PROBLEM

A great problem has always been to provide a suitable water supply. With absolutely unlimited quantities, water may be simply piped to the spring and allowed to run indefinitely. Few of us, however, enjoy adequate natural sup­plies such as streams, springs or ponds and seldom are those we may have in the right place. Where city water or some similar stored water is available it will produce the desired effect except that such volumes of water are entirely too costly for most of us. A half-inch pipe discharging at average pressure, running but half time for five months, will use over four million gal­lons of water which at meter rates is rather an expensive pudding. The ideal system uses the same water over and over, re-circulating it from the pond to the spring, down over the falls and through the stream into the pool again. The greatest single difficulty has always been to ensure an efficient, trouble-proof pump. Many gardeners after spending large sums of money upon their water gardens have invited special guests to come out and see them only to see the pump clog up and re­fuse to work. Pumps of innumerable types have been tried and while a ma­jority are quite satisfactory in the be­ginning, many quickly have lost ef­ficacy because sand and grit scours them out. Many would be all right if given regular daily care, but most gar­deners are inclined to be negligent in this respect.

A survey of the problem finds our needs definitely with a pump that will run in­definitely with a minimum of care that will not clog up with debris which may get into the water such as leaves, plants and other things, that will make no mechanical noise in the garden and that will be economical to operate all day, every day without thought as to cost. Otherwise it will be used upon special occasions only and this defeats a large measure of its desirability. Properly installed, merely the pushing of a button will start or stop it with no valves to open or close, Except to make up for evaporation no additional water will be needed if construction is right.

A variety of pumps is available, each adapted to some particular use where it is most efficient. Given need of high pressure, piston pumps usually defeat competition though they quickly scour out if there is sand or silt in the water. Turbine pumps are usually best for deep wells. For medium lifts, medium pressure and with absolute certainty of proper care, the centrifugal pump is ideal. This is a high speed unit and demands reg­ular lubrication. Most pumps of this type require locating below the level of the water. The pump casing and priming and this means a pump, money, every job they need attention. Too, down in a pit dampness may short-circuit the motor and special care must be used that the pump does not freeze up.

HOME-MADE

Many amateur gardeners have rigged up their own pumping outfits, mostly using small centrifugal pumps, only to be disappointed with the result as the pump gets clogged up with refuse from old automobiles which if properly installed and given regular attention can be made to operate with a degree of sat­isfaction. The difficulty with prac­tically all kinds of pumps has generally been that they are sadly neglected. Too, they are seldom run all the right way, the pump should be located below the level of the water in the pool, this generally means construction of a pit or under­ground pumping house in the vicinity of the pool. For artistic rea­sons this should be completely concealed and the pump and motor must be easily accessible because if it runs then running every day, regular lubrication is absolutely necessary.

The problem of getting the water flowing to the pump free from refuse calls for screens, but these can not be fine enough to exclude a certain amount of sand, silt and other all with which plays havoc with any mechanical pump, eventually resulting in much lowered efficiency. This sediment may be re­moved from the screens at the settling tank of such proportions that the water will remain in it sufficiently long for the foreign matter to settle away. The size of the tank will depend upon capacity of the pump.

The care a pump receives has every­thing to do with its satisfaction if it gives, Properly constructed and regularly lubricated, it should run many years. Of course, the packings will have to be renewed from time to time cleaned and, unless made of rustproof metal, replaced occasionally. Care will not freeze up and smooth effect at any oc­casion quickly results in ruined bearings—thereafter subjecting its owner to the embarrassment of mechanical ground­lings, whirring and rattle attendant upon wear and tear in any machine.

Many gardeners are going to say, "I don't know how it can be done without some work, but the task is not over­whelming. In a general way the central problem is to be solved, making aaksen garden about two feet below the original level with a pool at the lowest point. The excavated soil is hanked away towards the rear of the lot into a slightly semi-circular hill or mound, four or five feet above the former level, making a tumbling rise above the water in the pool of six to seven feet. The level of the spring should be about five feet above the water in the pool."

This grading problem is very simple—not nearly as big a job as digging a cellar. The stream in two or more parts meanders through the hill and plunges into the pool. Stream levels should be kept a bit lower than the rocks and will upon either side of them just as, in Nature, streams ran their way through the soil. In fact, all planning and construction in the garden must be done in a natural manner. The more completely we follow the methods and rules of Nature the more successful your garden will be. The narrow pools for the streams will be made of concrete but all the edges should be extremely rounded by rocks, plants and soil. The bottom of the stream bed can be covered with different sized pebbles.

One of the most important features
FLOWING WATER IN THE GARDEN

having the utmost bearing upon success of such a garden is the background. Without a tall dense background the entire scene would be a failure. Now matter how cleverly you plan and construct the stream, falls and pool or how carefully you plant margins and shrubs, if you don’t plant a tall, dense, naturalistic background of shrubs and evergreens, the entire layout becomes a blemish upon the landscape scheme. This is one of the reasons why building the hill quite high, enabling you to carry the dense planting all around the rear and to continue it well down the slopes.

Paths lined with low growing shrubs and perennials suitable for woodland walks, help to give the garden a natural air. The more completely you can imitate Nature, the more successful your garden will be. Your hillside brook demands that all artificiality be screened out. Perpetual arbors, rustic seats, earthenware figures, bird-baths, fountains, gnomes, cement toad-stools and all such obviously artificial features should be religiously excluded.

The sunken garden may have dry walls upon two sides and a gradual slope down from the terrace. The walls are planted with rock plants and trailing varieties cascade from the top. The paths through the hillside garden cross the stream at narrow places where one can easily step over. Bridges in such small gardens look out of place and are obviously quite unnecessary. Where steps are needed in these woodland paths they are merely rough logs embedded in the earth. Many trailing, creeping plants and dwarf evergreens are massed among the rocks where they add materially to the natural look of the garden.

Streams, cascades and falls, if well handled, are the ultimate in water effects. They are at once an opportunity and a challenge, an opportunity to produce unusual garden pictures, a challenge to make them worthy of Nature’s masterpieces you strive to reproduce. The chef-d’œuvre you create will be in exact accord with the attention you give the details, the little things, which all together make up the garden.

As your garden develops, it as more nearly equals the prototype. Nature offers you, the more proud of it you have a right to. Such a garden, perfect in detail, featuring running water, is naturalistic gardening which has been evolved to the highest degree.

ROEMANE B. WARE

GARDEN SCRAPBOOK

- It is about this time of year that the disease known as curl may appear on theFileStream foliage. The remedy for it is thorough spraying with a combination of Bordeaux mixture and arsenate of lead. Besides this, pick off and immediately burn any leaves which are affected.

- The great majority of garden soils are more or less deficient in humus, an essential factor in the growth of good plants. One of the most effective ways of remedying the defect is to plant cover crops now and dig them under later on. Use Clover, Vetch or Rye for this purpose.

- Promiscuous soaking of seed to hasten germination is wrong in principle and often does more harm than good. At this season, especially, the best plan is to soak the soil instead of the seed, before sowing. The moisture then penetrates and encourages deep subsequent rooting.

- Hot, dry weather is favorable to the propagation of all kinds of plant lice.

- Many different types of plants are subject to the attack of these pests, but the most susceptible are those with soft foliage. Daily inspection is advisable, supplemented by a frequent nicotine spray.

- Artificial watering is essential in dry times, but be very sure to do it correctly. Remember that the natural soil moisture is preferable, provided there is enough of it. If you must water artificially, soak the ground thoroughly and, after the surface has dried, cultivate.

- If the Sweet Peas are heavily mulched, their roots will be kept cooler and their season prolonged. Use rough litter or grass clipings. If aphis appear, spray with a nicotine preparation. A little white at midday will help to maintain the quality of the flowers and prolong the season.

- The lawn trees should be examined now for bark injuries. If any are found, cut the wound back to the live bark and paint thoroughly. Stubs where branches have been improperly cut or decay has set in should be removed. Watch carefully and consistently for signs of fire blight.

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CITIES AS WOMEN. Compare cities and women, and eventually you'll recall the particular type of woman to fit every city you enter. Edinburgh and Boston cloak their real selves in a hauteur not easy to penetrate. Florence and Philadelphia, both great ladies, are patrician cities. Venice can be as shy as a blushing girl. Seville is winsome and frank and sunburnt. Dusseldorf, Cologne, Copenhagen and Amsterdam are domesticated, full-bosomed women, complaisant and amiable to face. Other cities are like capable business women—managers of shops and mistresses of schools. So are many ports of the world—Antwerp, Trieste, Marseilles and even slant-eyed Miss Yokohama. You can find others too that are like friction, red-haired women, always on the point of boiling over—Warsaw, Harbin, Constantinople, Bucharest, Johannesburg, Irkutsk, are all capable of kicking up their heels. Some cities seem like women who exist for pleasure alone—Vienna and Buenos Aires. Then come the marchionesses—Rome, London and Paris. Three grandmothers who smoke cigarettes.

TOKU GATES. In Japan one of the most distinguished masks of hospitality is an invitation to visit a garden. To foreigners these gardens will seem wrapped in symbolism. Well, they are. But if you get an invitation to visit a Japanese garden—accept it. . . . With a canny sense of hospitality, Japanese hotel managers see that native graduates of American colleges are on their staffs. It gives you a jump when a room clerk, in immaculate clothes and equally immaculate English, tells you the latest standing of the ball teams. . . . While many Japanese cities are so modernized as to appear Occidental, it is at the nearby bathing beaches you find Japan al fresco. And they give their cottages names just as we do—"Purple Haze", "Villa Aurora", "Silver Mist", and such . . . .
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