

HOUSE & GARDEN

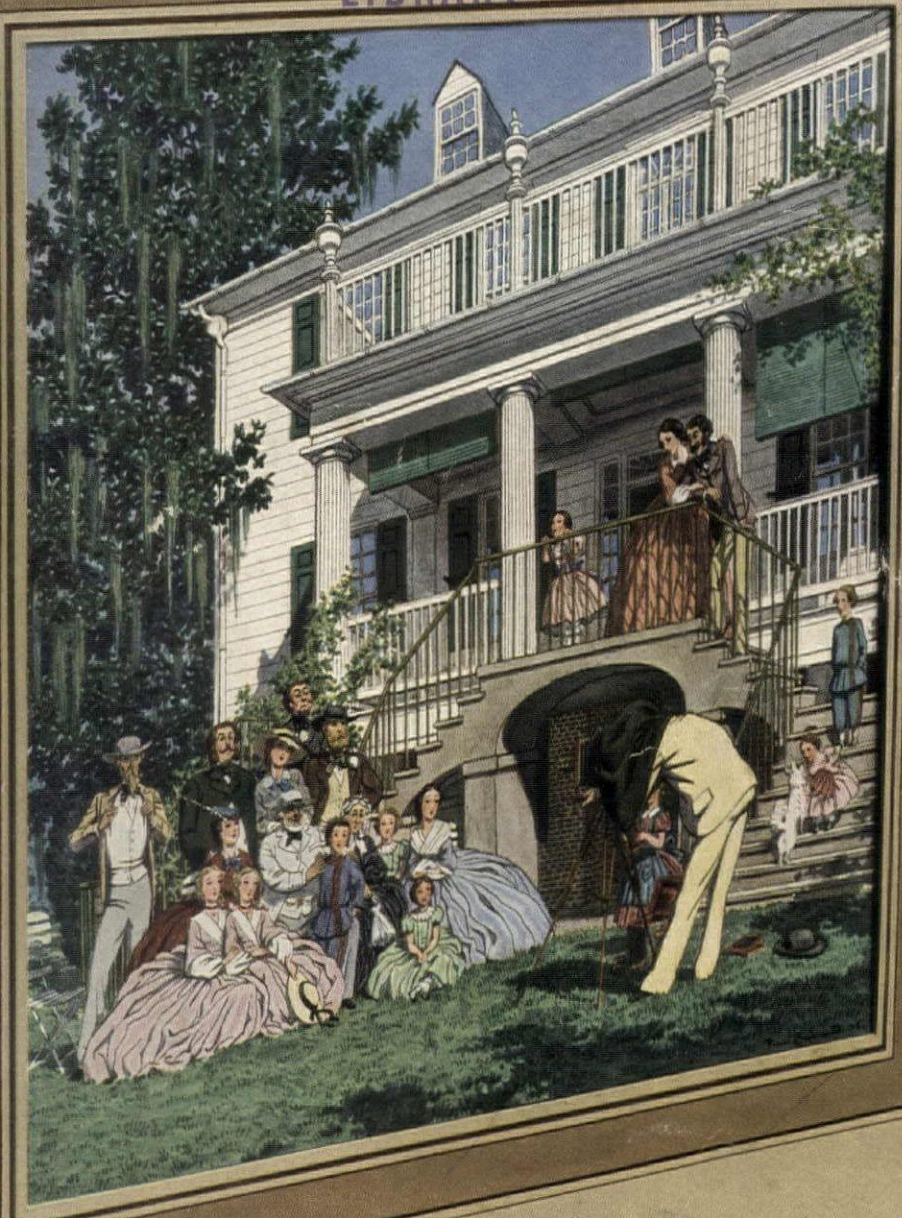
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UNIVERSITY OF MARYLAND

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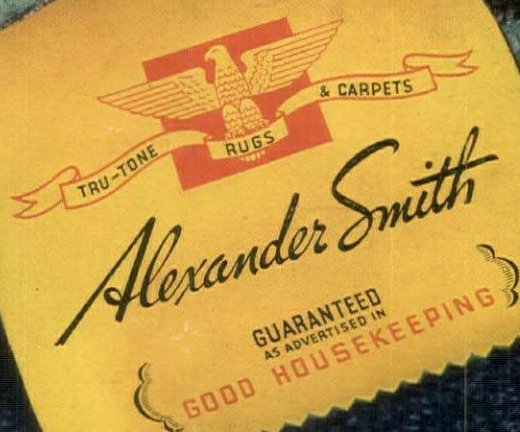


Game Rooms

Small Houses

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"NEARLY RIGHT" WON'T DO *In Carpet Colors*



ASK FOR
Alexander Smith Broadloom Carpets
BY NAME

For the correct background choose from the many new, subtly different shades of color in Alexander Smith Tru-Tone carpets. They're called Tru-Tone because each individual color retains its harmonious perfection in

all kinds of light. Deep-pile, luxurious carpets made seamless in widths up to 18 feet. Write for the Tru-Tone Carpet Book to the Alexander Smith Division, W. & J. Sloane Wholesale, 295 Fifth Avenue, New York City.



Beautiful antiques. Sloane's fine collection has been augmented by many choice antiques. Among them you will find perhaps the single rare piece you seek, or perfectly-keyed furnishings for an entire room. Shown above are antiques in the House of Years: Sheraton table, (circa 1790), \$400; side chair, \$130; Adam mantel, \$350; Adam mirror, one of pair, \$900; Chippendale wing-chair, \$350; Turkbaff rug, \$650.

Sloane does both

A LIVING-ROOM WITH COLLECTOR'S PIECES . . . AND ONE WITH INEXPENSIVE REPRODUCTIONS

Inexpensive reproductions. . . with lovely old-world finishes and beautifully executed details . . . modestly priced yet worthy of a place in the most pretentious home. For example, this Sheraton mahogany sofa table, \$80; Chippendale camel-back settee, in muslin including labor to cover, \$115; Sheraton mahogany coffee table, \$22.50; Stratfield wideloom carpet, \$3.95 square yard. *House of Years, Street Floor.*

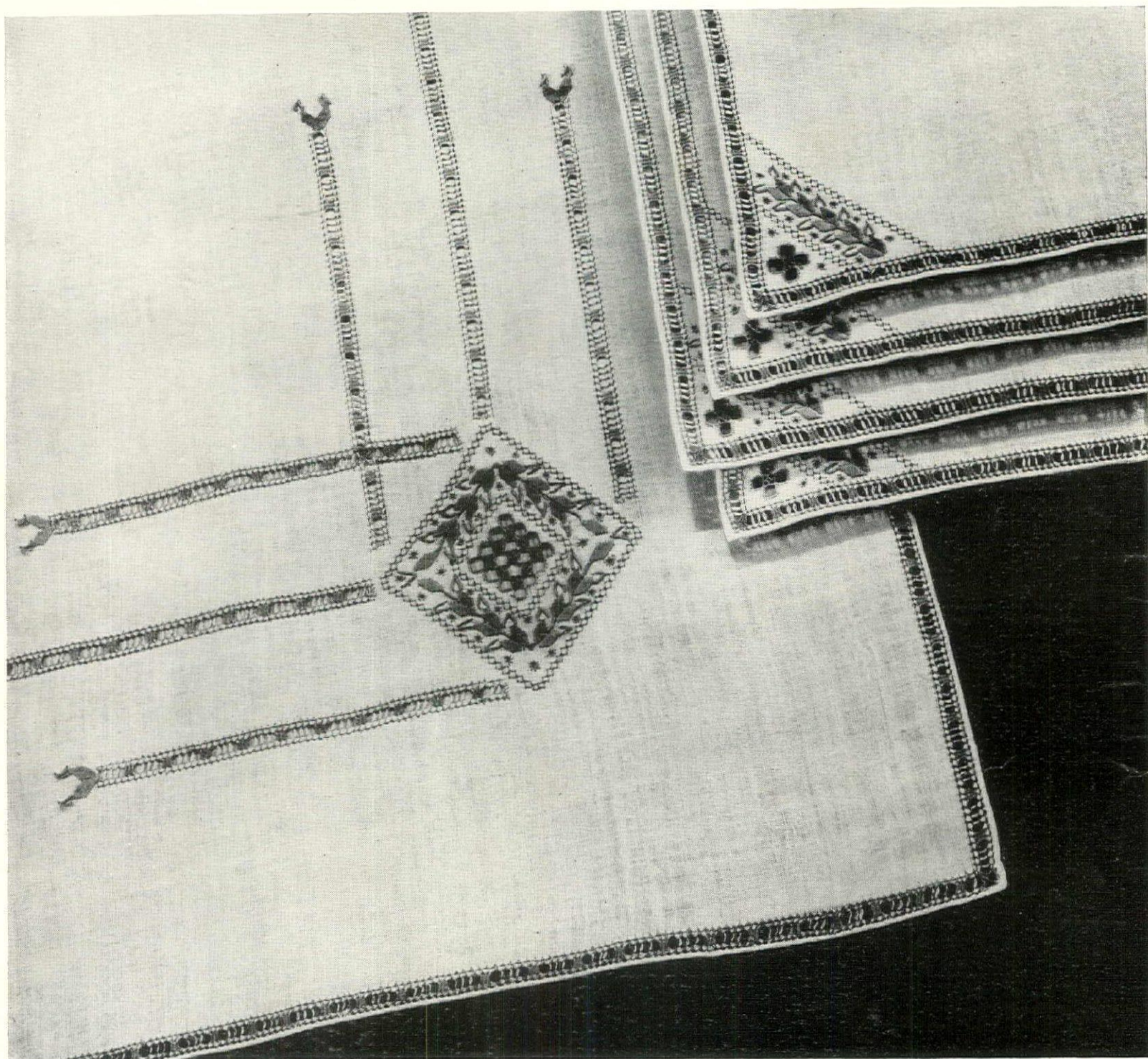


A FLORENTINE BARONESS DESIGNED THIS FOR YOU:

We visited her palazzo in the countryside of Florence. For years she had been famous for her beautifully-wrought linens. We asked her to design an ideal dinner set for contemporary china and glass: simple, exquisite embroidery against austere grounds. She took the color samples we brought. She had linen specially dyed and woven. Then her finest needlewomen executed by

hand her inspired original design, in drawnwork, embroidery, cutwork. And yet, despite all the care, thought and delicate needlework which went into the creation of this Macy original, it bears a *very humble* price. (That, if you haven't discovered it before, is Macy's mission in life.) To find, create, inspire *linens which set styles*; linens which bring individuality, dignity and sparkle to

your table. The set pictured is just one of the 25 original Macy modern sets, from all over the world. The cloth 72" x 90" with its 12 napkins, is to be had in three color-schemes: silver grey with grey embroidery, deep tan on beige, and the conventional ecru on ivory, 29.95. Other sizes are as modestly priced. They're on the Sixth Floor at Broadway and 34th Street, New York.



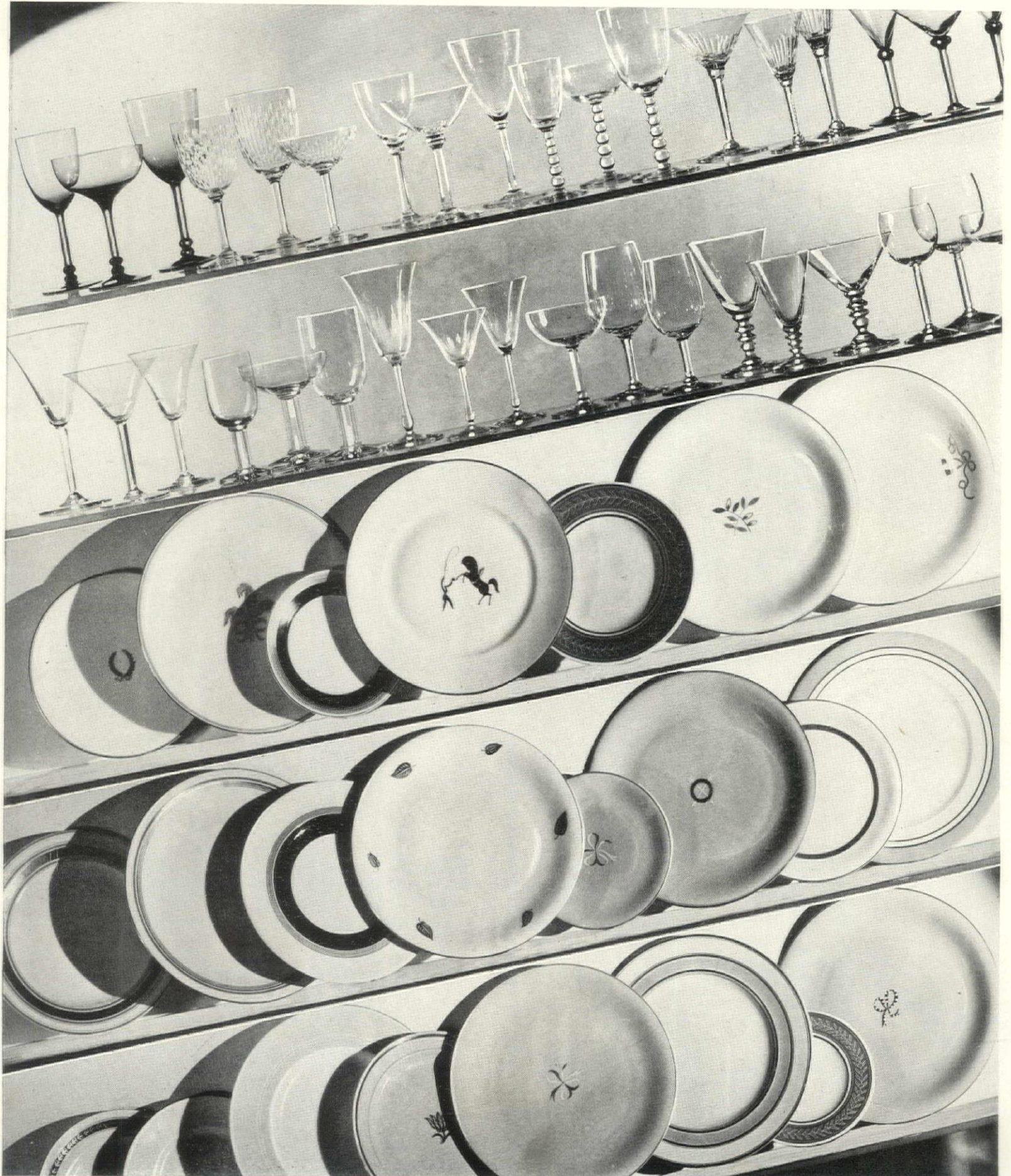
MACY'S FINE LINENS

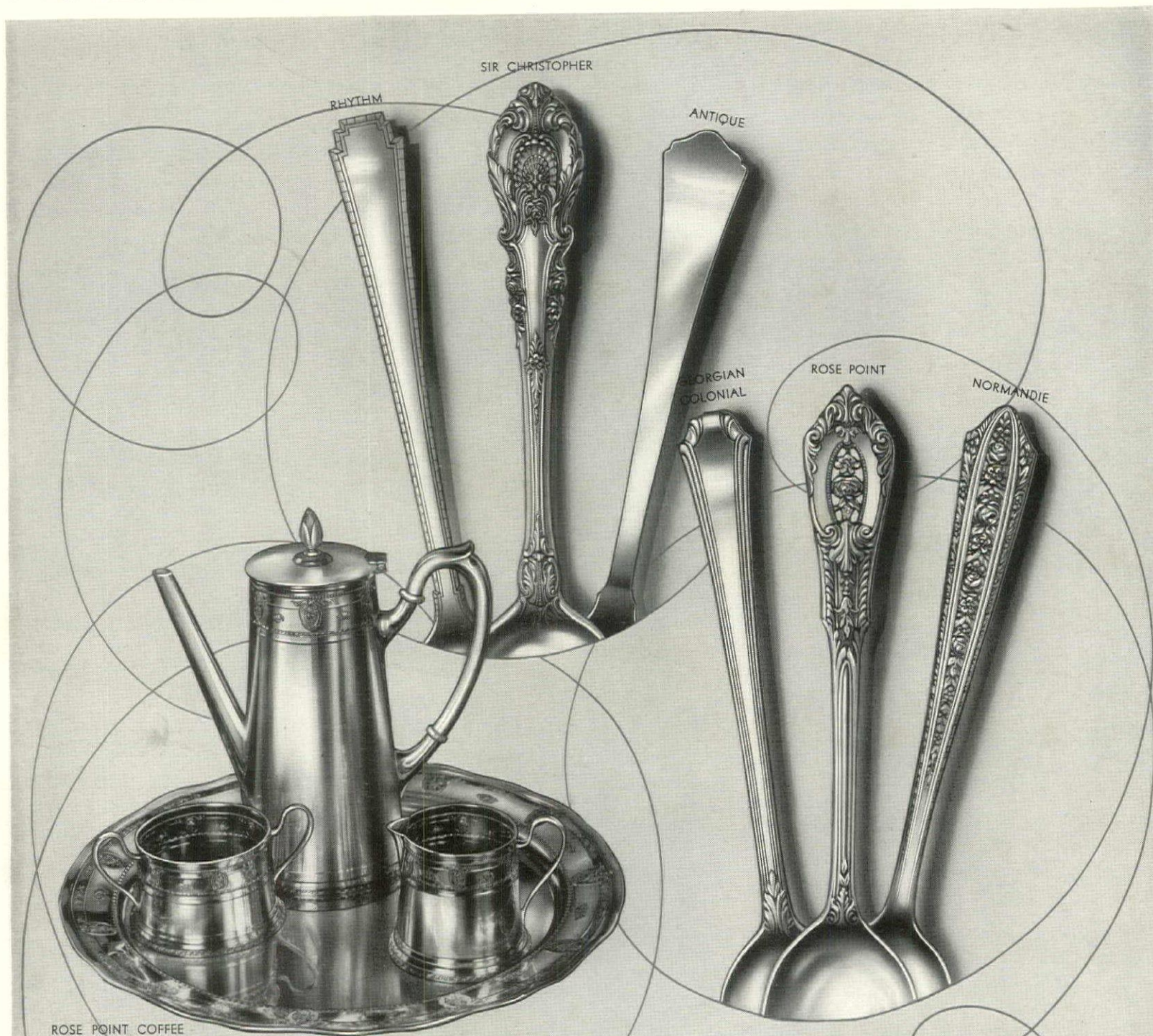
"CONTEMPORARY" . . . AND EXCLUSIVELY MACY'S

Not only is our collection of modern china and glassware original (for we created it), but widely-traveled experts tell us it's the largest and most inspiring to be found in any shop in any country. The few enchanting examples shown on this page are a small fraction of the total—some 89 patterns in all, ranging in low

cash price from as little as 29c for a goblet to as much as 3.99 for a dinner plate, which seems a great deal less than it is worth . . . The beauty of all this modern ware is that it literally transforms your table into effects you never saw before—that it makes this magic without *bizarrerie*—and that it harmonizes equally well

with either a modern or a traditional room-scheme . . . Please come immediately to see the specimen tables we've set up in the China and Glassware department on the Eighth Floor at 34th Street and Broadway . . . tables fairly groaning under a feast of new ideas . . . tables fairly dancing under a wealth of new designs.





ROSE POINT COFFEE SET . . . \$110.00

IN SMART CIRCLES . . .

It's Sterling Wallace Sterling. The smart world knows that one's silver service largely contributes to the success of entertaining. Coffee at any time of the day from this Wallace Sterling Silver service would just have to delight.

Wallace offers a brilliant array of sterling flatware designs, fashioned with traditional Wallace skill inevitably resulting in such triumphs as illustrated in our complete price list, 15 Leading Sterling Patterns. We'll gladly mail it. WALLACE *Silversmiths*, Wallingford, Conn.



Buy Sterling out of income...NOW! Divided payments if you desire.

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Designed to meet the needs of our homes of today, Quaker Lace Cloths are rich in texture, gracious in design and practical and economical in service.

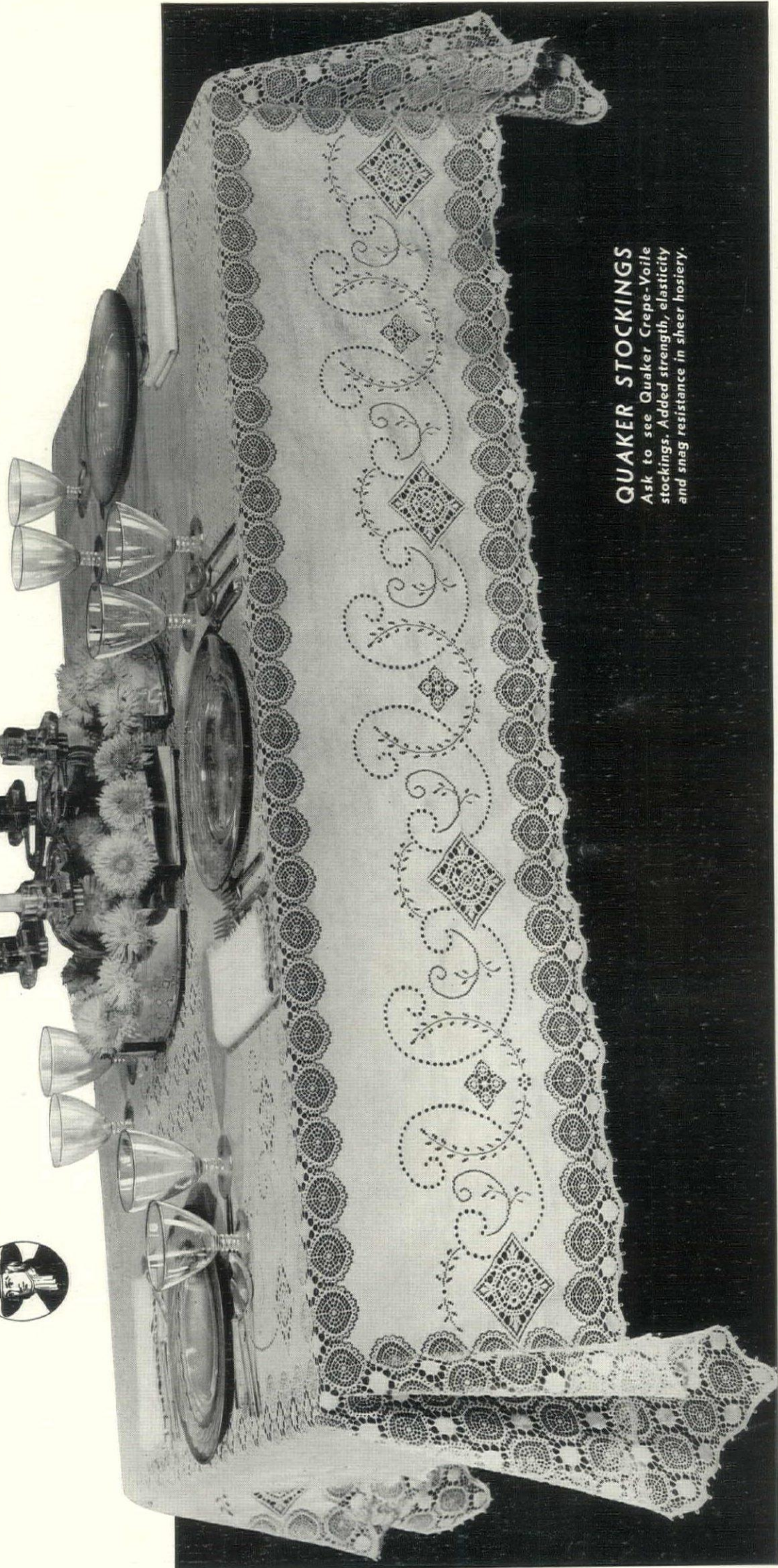
Perfect for your own use or as a holiday gift. If you cannot obtain this particular cloth at your favorite store, order by mail. Ask for No. 7670.

72 x 72—\$9.00 72 x 90—\$11.00 72 x 108—\$13.00

Napkins 65¢ each

Sent postpaid upon receipt of check or money order.

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REAL ESTATE



A NATIONAL DIRECTORY
OF REAL ESTATE BROKERS

"MY, HOW YOU'VE GROWN!"—Like the strapping youngster who blooms almost overnight into full maturity, the city of Miami Beach has grown from a shore village of 644 inhabitants in 1920 to a city of over 13,000. Today, Miami Beach claims the title of "America's fastest growing city", having ranked for the past 20 months with the first 12 cities of the nation in construction of new homes, hotels, and apartments. Since January 1935 building permits have been issued for 516 homes in Miami Beach, averaging \$13,000 each. Add these up and include permits for 53 hotels, 165 apartment buildings and many miscellaneous structures such as schools, warehouses, filling stations, remodeling, and repairs and you get a grand total of over \$19,000,000 spent during the 20-month period. Miami Beach is now ready to play host to more than 50,000 people at any given time.

This brisk real estate activity, however, does not indicate another boom—in the predepression sense of the word. It simply shows a rising demand for accommodations and a confidence in the future of that section. Veterans of the 1925 boom, when literally thousands of people came and left each day and tent colonies sprang up during the night, claim that 90 per cent of the property changing hands now is being sold for cash. Of all buildings erected this year or now in construction, three-fourths are unencumbered. Although Miami Beach property is higher than in recent years, the price for lots and improved land is considerably less than in the boom period of '25. We understand that an ocean front lot which brought \$400,000 then will cost you about one-tenth of that amount today. Keeping pace with the progress in private construction, the city itself has recently built a new storm sewer, improved many streets, erected two new bridges, added more bulkheading along the ocean, and continued its program of beautifying the public parks and playgrounds.

STATE-WIDE—Reports drifting into this office indicate that brisk real estate activity is the keynote throughout Florida. A recent Federal Reserve Survey shows an 86 per cent increase over last year in building contracts awarded to Florida realtors, and new homes, hotels, and apartments are sprouting up in all the important residential districts. Judging from travel prophecies, the supply will equal the demand. One transportation company which ushered over 85,000 visitors into Florida last year tells us that it is expecting an increase of 20 to 30 per cent for 1936. Important to Florida-bound readers is the fact that despite the expected increase in winter visitors, the many new property offerings in Florida this year should have a tendency to keep down excessive rentals.

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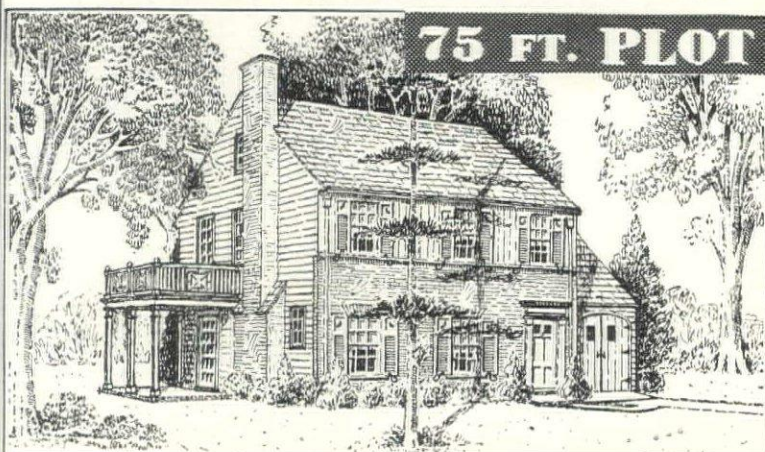
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Suggestions
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Modernizing

Send ten cents to: House & Garden, 420 Lexington Ave., N. Y. C.



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People who have the means to buy a fine home—and the inclination—read House & Garden to find out what sort of home to buy—and where. There is probably no surer way to reach the people who will be most interested in the home or property you have for sale—and no less expensive way, for that matter—than to list your house or acres on these pages.

HOUSE & GARDEN REAL ESTATE DEPARTMENT

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Nearly an acre, on elevation, nicely planted, with natural rock breakwater. Wonderful situation, large steel pier. Stucco house in good repair. Large rooms: living room, library, den, dining room, etc. Closed and open porches.

• Second Floor: 5 master bedrooms, 3 baths

• Third Floor: 2 master bedrooms, 1 bath, 4 maids' rooms, 1 bath

4-car garage, 3 rooms, bath

Assessed at \$59,560. Unusual buy at \$50,000

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See page 6 for the national directory of real estate brokers

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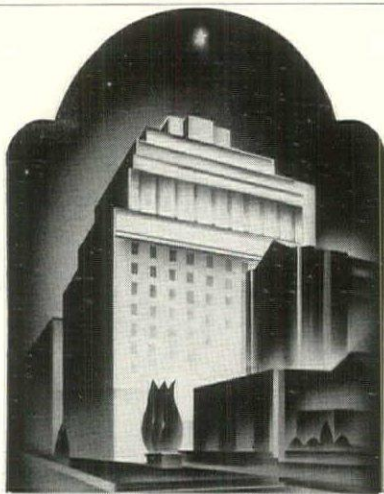


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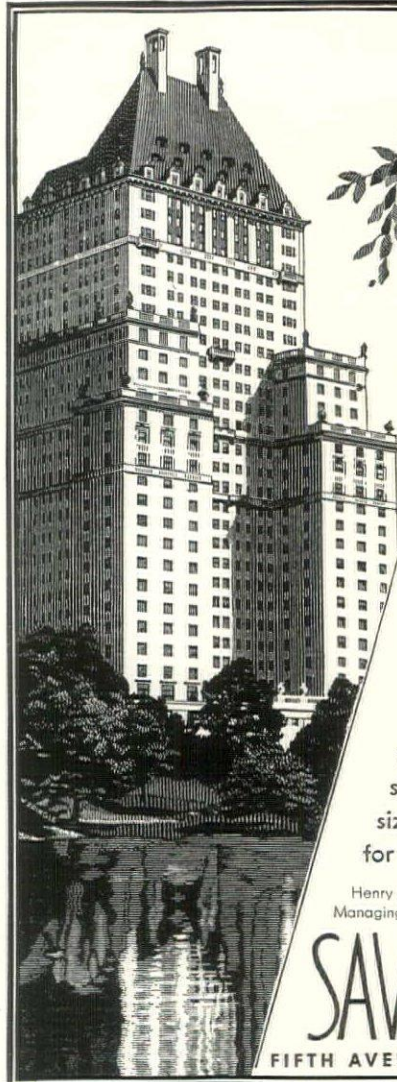
After having witnessed the tortures experienced by all good friends who undertook to move in October, you'll no doubt appreciate the possibilities of speedy encampment connected with hotel apartments. Since most of them are newly and attractively furnished, and as they generally include pantries and hotel service the solution is especially apt for itinerant New Yorkers who care to settle down for a comfortable Winter Season.

The St. Regis for instance—this famous hotel just off the Avenue at 55th Street—is really no news for the long list of worldly travellers who have used this for their city residence ever since they can remember. What is news of course, is the constant source of innovations and surprises that emanate from the inner sanctum of the hotel. Just last June they installed air conditioning up to the 10th floor. Then they opened up the Viennese Roof which drove all the ladies out to purchase gowns to match the unusual décor. Meanwhile Anne Tiffany has been concentrating on a complete redecorating scheme. Fine imported fabrics, good antique furniture, unusual color schemes and occasional fireplaces in Master bedrooms are just a hint of the interior blessings. Downstairs the popular King Cole room has just been refurbished, while nearby a new bar for the men-folk is opening, with its own super special entrance on Fifth Avenue.



Those with a yen to settle down high up in the clouds ought to enjoy the towers of the Sherry Netherland. This tall building bordering the Park at its southeast corner can look down not only on the rural landscape, but upon most of the nearby buildings as well. Entire floors obtainable in the tower, 17th to the 23rd story, insure all these views and have the added attraction of what might be termed quadruple exposure. Off these floors are private terraces where you can concoct private gardens or cocktail centers.

Of course you don't need all the elegance of a tower apartment to appreciate this hotel. Other arrangements run from 2 to 5 rooms. When you crave entertainment within the precincts try the cocktail room. This refreshingly decorated bar is one of the town's most sophisticated meeting places. For dinner and dancing you can enjoy the Russian Eagle which can boast both first class orchestra and entertainment. Still another restaurant takes care of the non-musical minded. When you've had your fill of entertainment at home, make ready for all manner of neighborhood nightlife adjacent—from the soothing strains of Carnegie Hall to the heated rhythms of 52nd Street. During the day you can either shop conveniently on 57th Street, or make use of your boots or saddles for a turn in the Park.



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AWAITS YOU

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SAVOY-PLAZA

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**HOME
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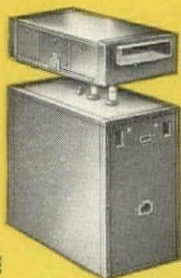
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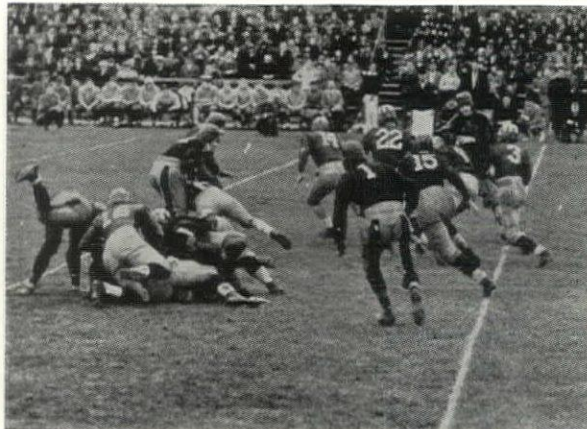
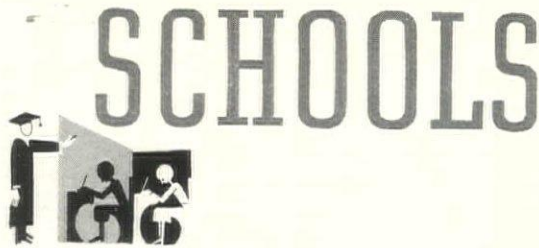
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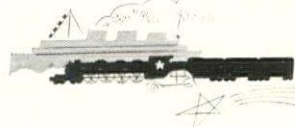
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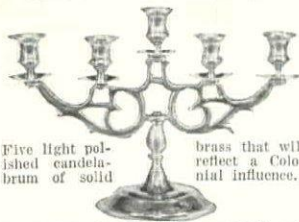
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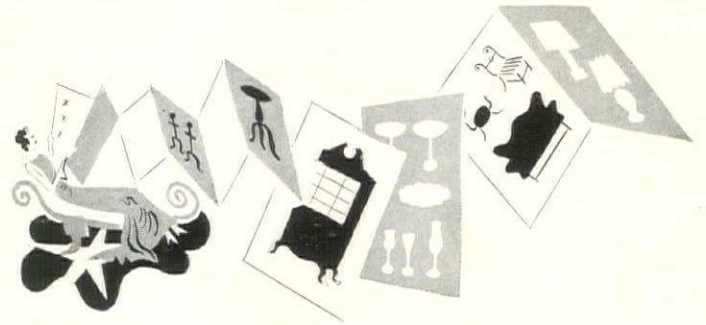
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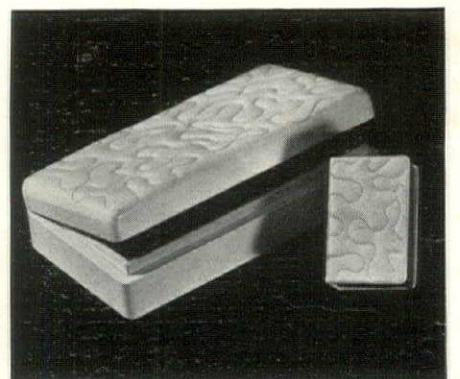
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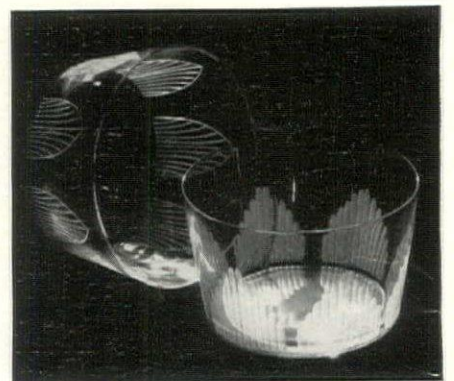
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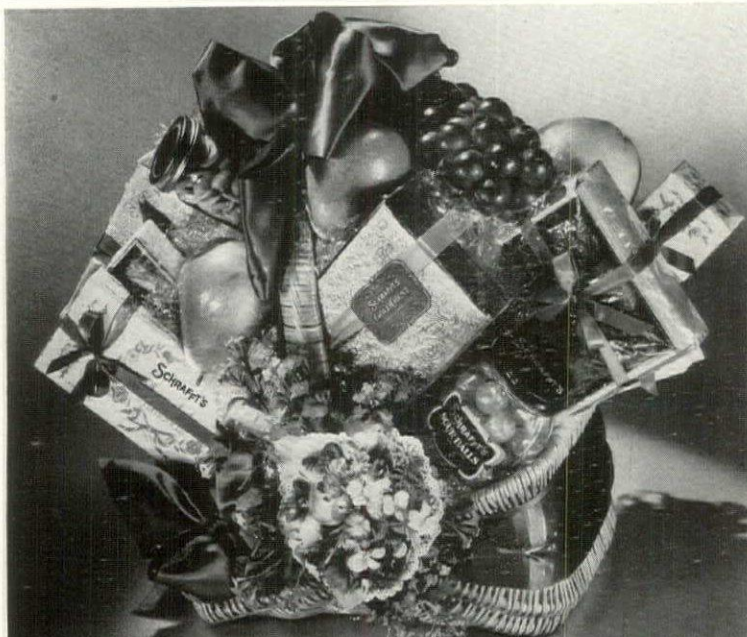
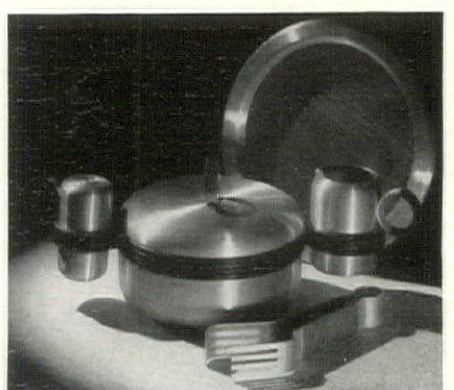
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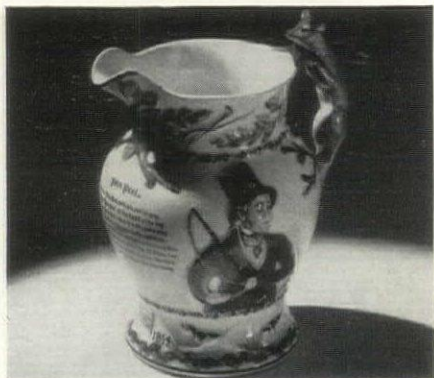
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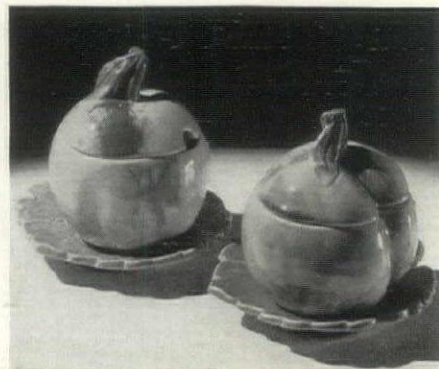
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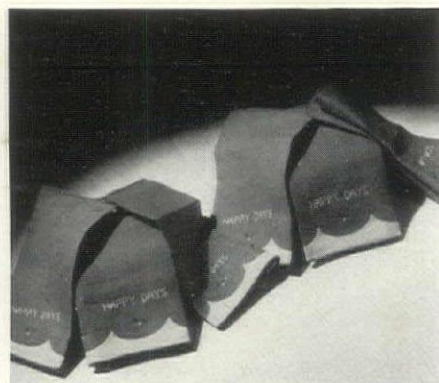
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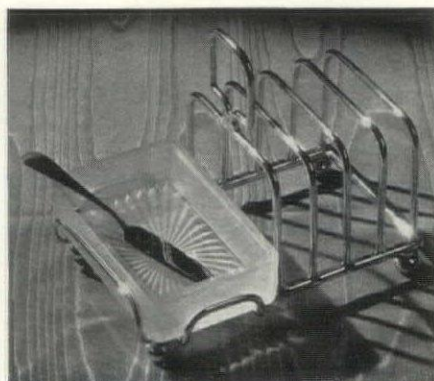
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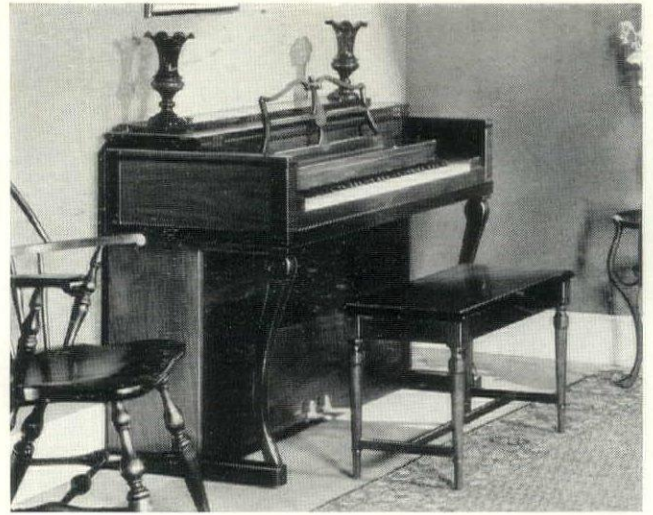
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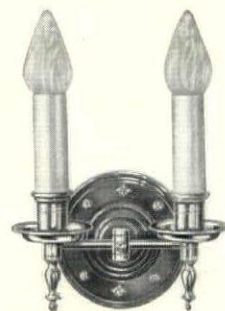
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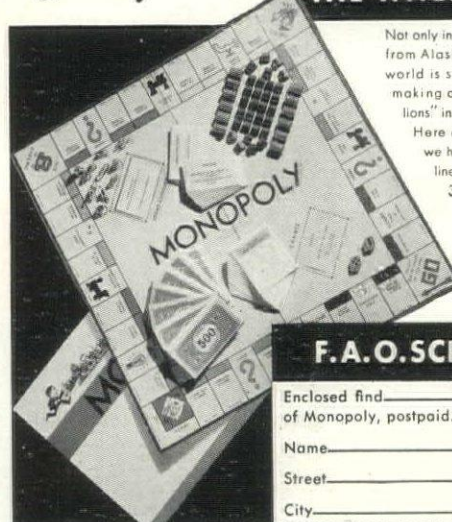
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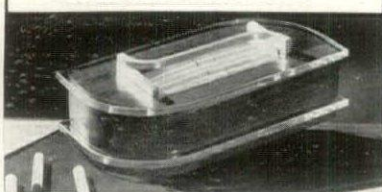
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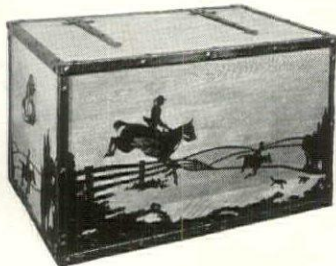


AT THE SMART STORES

ORDIRECT FROM USAT 322 E. 44TH ST., N.Y.

TOP. No. 21. A cigarette box in walnut, chromium and crystal—perfect for a man's office. \$13.50.

ABOVE. No. 99. A 12" salad bowl in chromium—but just as appropriate for fruit, in copper. \$15.



YOUR VERY OWN OAK WOOD BOX ... silhouetting your home, hobby, or favorite pet

Wrought iron appliqué silhouettes the picture you choose on the side of this sturdy oak box. All we need is a photograph or drawing to copy. A marvelously individual gift.

Sizes, from 30" long; prices from \$75.

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Established 1827

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"Everything for the Fireplace"

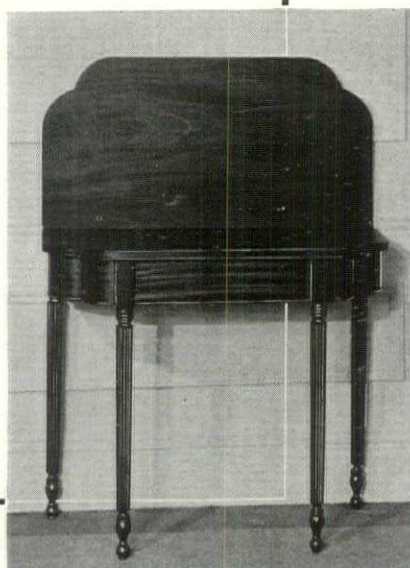
SHERATON CARD TABLE

ONE of the most charming tables in Biggs' collection of over 500 authentic Colonial reproductions.

The Table illustrated is from about 1790. Made of select solid Mahogany in clover leaf shape with reeded legs. Closed, 18" x 36"; open 36" square. Note-worthy value.

\$40.

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BIGGS ANTIQUE CO.

318 E. Franklin St., Richmond, Va. Washington Branch, 1217 Conn. Ave.

No salad is complete without the oil and vinegar, and it's nice to have a good-looking cruet set so handy that people can make their own potent mixtures. This little beaded glass combination will go with nearly any table service, and ought to revive an interest in health foods. Priced at \$8.50 from Olga Woolf, Ltd., 509 Madison Avenue, New York



You're bound to score with a bridge set like this one. There's a neat quilted chintz table cover in blue, a set of blue and red pads and tallies, matching pencils, plus a set of monogrammed playing cards. You can get these individually or by the set from R. H. Macy, Broadway and 34th Street, New York. Price complete, \$3.35



Nuts to you and your guests plentifully supplied in this very special chromium and wood bowl. The very useful cracker and picks ought to supply ambition and still make life simpler for the laziest of nut eaters. They come complete with the bowl for \$5.00. The whole outfit may be purchased at Lewis & Conger, 45th Street, New York



For a small inexpensive set, this jaunty coffee pot stands aloft with a good deal of importance. He does this rightly, too, being part of a well designed set of off-white pottery trimmed in stripes of gray and coral. The little cup handles are coral. Whole outfit amounts to exactly \$5.00 at Dennison's, 411 Fifth Avenue, New York



SALAD SERVICE FOR EIGHT



A shimmering crystal 9 inch bowl of fine quality, set on a 13 inch plate. Bowl can also be used for fruit and flowers, the plate for sandwiches and hors d'oeuvre. 8 salad plates, 8 1/2" wide. 2 matching oil and vinegar bottles. A cut crystal spoon and fork.

Complete Set \$9.75

Extra plates may be had for 50c each.

Express Collect

Write for Catalogue "G"

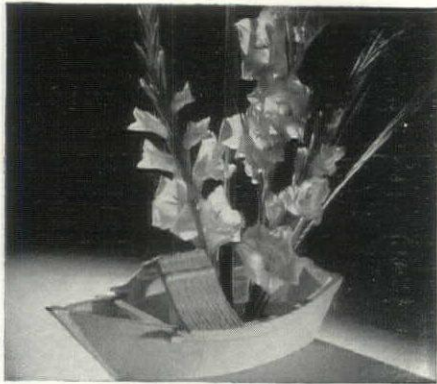
REITS.

613 LEXINGTON AVE.

at 53rd Street

NEW YORK CITY

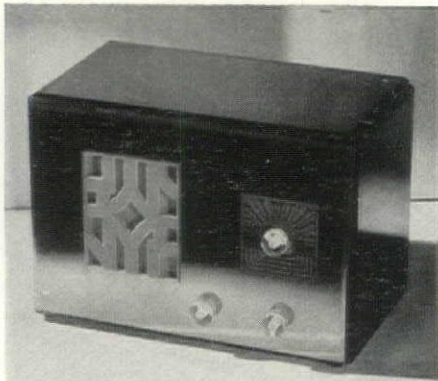
AROUND



It wouldn't be a bad idea to pilot this boat on to your most dressed-up table, to use as a centerpiece, although it's a vase equally suitable for a mantel or occasional table. Fashioned of white porcelain, 18-inch size costs \$12.00; 15-inch size \$10.00, express collect. May be purchased from Yamana & Co., 680 Fifth Avenue, New York



It ought to be a very simple matter for your guests to settle down to a little quiet intimate drinking with these new comfortably sized decanters. They are sold by the pair at \$15.00 with matching glasses for \$1.50 each. Attractive black lacquer tray has a natural raffia edging. \$1.50. Alfred Orlik Inc., 395 Madison Avenue, New York



A CASE in which music hath charms to soothe the savage guest. Even silent this will enhance any room, shining sedately in a lovely blue mirror finish with frosted glass inset. A 5-tube superheterodyne, it is custom built and costs \$65.00. Matching table stand \$65.00. Other colors. Haynes Griffin, 383 Madison Avenue, New York



A NEW cocktail should be invented to christen the arrival of this striking modern shaker. Holds 1½ quarts, strains impeccably with a removable strainer that leaves an open space for martini mixing, and it has a bayonet lock on the cap to prevent slipping when in use. \$7.50. Jigger spoon \$2.00. B. Altman, 35th Street, and Fifth Avenue, New York

Classic Furniture in the Modern Trend

(Well Within Moderate Cost)

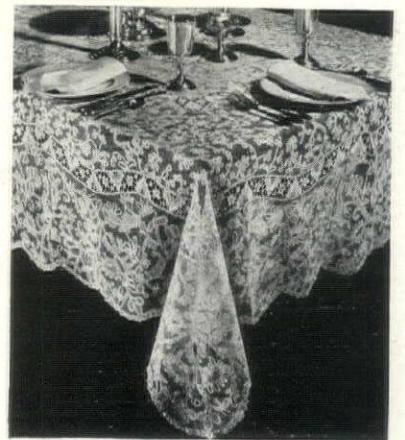
ANTIQUES OLD & NEW

New York Galleries

46 EAST 57th STREET

For Thanksgiving . . .

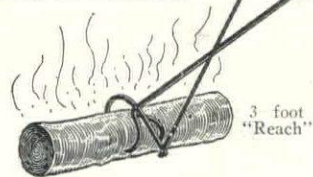
Being a perfect hostess you certainly will require a lace tablecloth, traditionally correct to lend warmth and completeness to your Thanksgiving dinner



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Cape Cod LOGGER



INVENTED BY A MAN
TIRED OF STRUGGLING
WITH FIRE PLACE LOGS

This new Cape Cod Logger grips logs like an eagle's claw and you can place them without burned fingers and scorched rugs. Made in wrought iron or polished brass finished handles. No more slipping, sliding or dropping logs—something long needed in every home with a fireplace.

\$3.95 • \$4.95
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You know what original, practical gift ideas Lewis & Conger always have for Christmas. . . Well, here they are—more than 150 of them pictured, described and priced in this wonderfully helpful 32-page book. Scads of ideas for *everyone*—and not a trite one in the lot. Just fill in the coupon *NOW* and let our Gift Book do your shopping for you . . . in the pleasantest, imaginable way.

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Order from our store nearest you.

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We Announced
A NEW WAY TO
GO UPSTAIRS**

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Maison Glass Green Turtle Soup

Clear with imported sherry. Aristocrat of soups—nourishing, easily digestible.

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Chinese Gods of Good Luck**

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Mail orders receive prompt attention.

YAMANAKA & CO., INC.

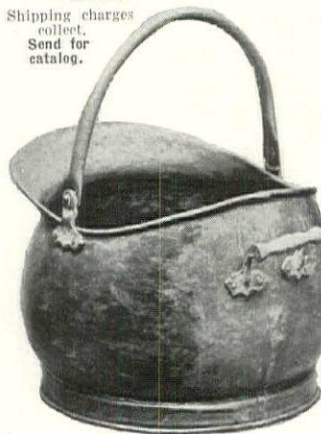
**680 FIFTH AVENUE, NEW YORK
BOSTON CHICAGO**

Xmas Gift Suggestions

Solid Brass Door Knocker, 6" high x 6" wide.
Price \$1.50

A hand-made brass coal scuttle. Good weight, 12" wide x 9" deep.
Price \$5.00

Shipping charges collect. Send for catalog.

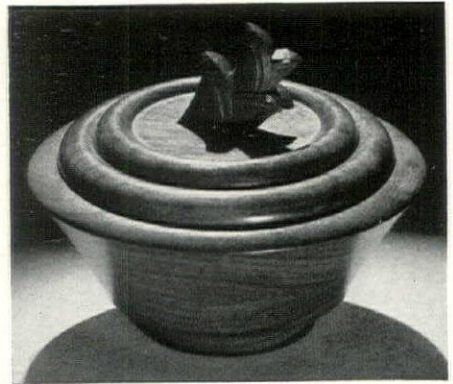


TUTTMAN'S

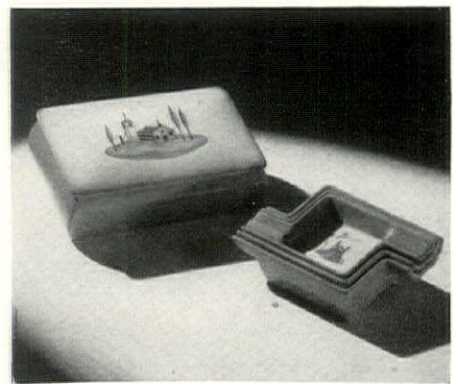
103 Allen St., N. Y. C.

**SHOPPING**

You can put any sort of surprise you like in this small covered bowl although it was designed primarily for nuts or candy. Its medium is solid walnut, neatly carved in a strictly modern design. It covers just about seven inches in diameter. You can purchase it for \$5.95 from the Hand Craft Studio at 782 Lexington Avenue, New York



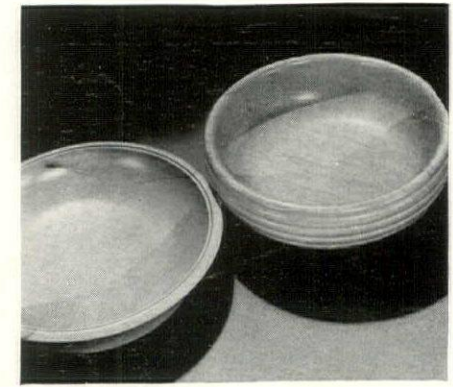
Not content to merely hold cigarettes, this box has every intention of adorning your living room. Hence it is gaily painted in a sort of fairy tale design in soft pastels on blue and white. Three ash trays of different pattern form a set. Designs are painted by hand on ceramic. \$10.00 complete. B. Altman, Fifth Avenue and 35th Street, New York



So THAT everybody you entertain will be happy—even those with the most outlandish ideas of a good cocktail—this set of individual shakers and glasses awaits your service and theirs. Chrome-lidded shaker and glasses fitting neatly into holders firmly attached to a wooden stand. \$21.75. Hamacher-Schlemmer & Co., 145 E. 57th St., N. Y.



Bowls for cocktail crackers, nuts, small salads, chopping, mixing or whatnot. These are 11 and 11 1/2 inches inside diameter respectively and are made of birch wood in a natural finish. A fluted edge distinguishes the one at the right which costs \$7.50. The other one is \$4.50. Get it from Marshall Field, Chicago, Illinois

**This Year Buy Fiske's Famous
FRUIT CAKE**

Steeped to extra lusciousness in rare old Brandy, Sherry and Rum. Basted with vintage Sherry wine and aged in wax-lined air-tight containers. Made with finest imported cherries, citron, glacé pineapple, raisins and nuts. Price per pound (postage prepaid): East of Mississippi \$1.10; west of Mississippi \$1.20; Canada \$1.30. In 2, 3, 4, and 5 lb. red and gold gift boxes—FISKE, Park Avenue at North, Baltimore, Maryland.

Order now. Last year our entire stock was sold before Christmas—And it takes many months to age FISKE FRUIT CAKE.

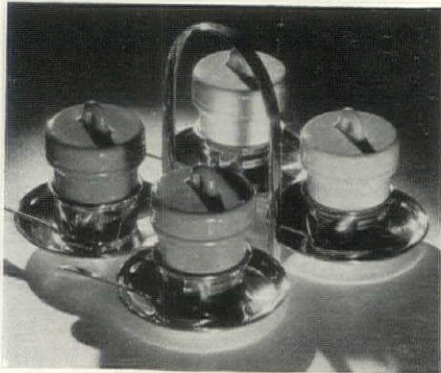


Modern in feeling, this square flower pot and saucer is appropriate for any setting. 10" wide x 12" high, in "old white" glaze \$8.00 f.o.b. Philadelphia. Send 10c in stamps for Brochure of Garden & Decorative Pottery.

GALLOWAY POTTERY

3218 Walnut Street, Philadelphia

AROUND



It's surprising how much attention a mere egg can get. This elegant contraption for instance, for coddled eggs. Individual pottery coddlers in white, pink, blue, green and yellow, mixed or in one color, fit into Sheffield plate stand which may be passed about. Entire set including spoons. \$24.50. Alice Marks, 19 East 52nd Street, New York



ABOUT the cream of the crop as far as pitchers are concerned, and as for the very sweet sugar bowl—that's for you to appreciate. Brand new modern designs in silver plate, lined with gold plate they are all ready for the most up-to-date entertaining. \$4.00 the pair. B. Altman and Co., Fifth Avenue and 34th Street, New York



NOTHING like a good round of poker to keep everyone busy and contented throughout the evening. This individual-looking box—wooden with a leatherette covering—includes 200 catalin chips with 2 packages of playing cards. The set complete is priced at \$8.50, and may be obtained from F. A. O. Schwarz at 745 Fifth Avenue, New York



FOR added flavor at your tea parties, try a Russian Samovar. This particular one already wired for use is of solid brass with a block-tin lining. Complete with brass tray or drip bowl it costs \$13.00. 14 inches high. Incidentally, Russian tea plus directions for making it are included. It comes from Adolph Silverstone, 21 Allen Street, New York

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Five to thirty rooms, New England, Georgian, Tudor, French styles.

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CONSIDER, PLEASE, these distinctive Silver Monogram Matchbooks. Monogram, inside cover and tips same color. Choice: red, blue, green and black. A perfect gift for the club and college man—as well as the hostess.

For entertaining purposes, the White Monogram Dinner Place Card Matchbook is the last word. Name frame and monogram in gold or silver. Either of these items—\$5.50 for 100 and \$3.75 for 50. Enclose check with order. Underscore initial of last name.

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Send no money now. Pay me after you taste them. If they are not the most delicious dried fruits you have ever eaten return them at my expense. Use Coupon Below

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Gentlemen, kindly send me your special family size box of SUN-RIPE fruits all charges prepaid.

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If you wish to send check with order I will include free a sample of my delicious FIG-NUTS.

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- These pieces are all hand-molded and decorated in attractive designs by Mexicans for their own use and yours. THEY ARE HEAT RETAINING AND OVEN PROOF.

Safe delivery guaranteed.
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EST. 1863



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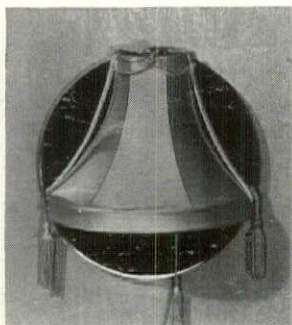
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Charming Decorative Note

\$15.00 a pair; \$8.00 for one
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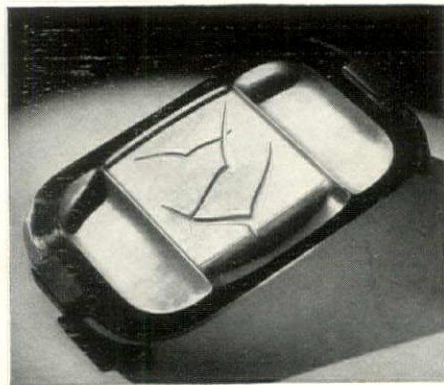
DANIEL'S DEN
Margaret E. Daniels

48 Gloucester St., Boston, Mass.

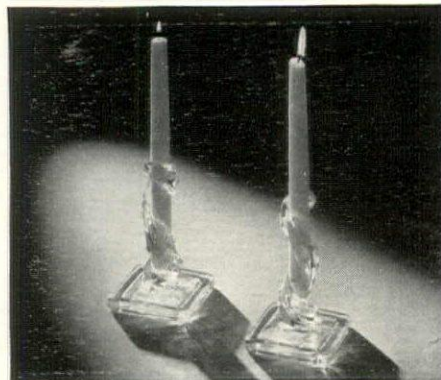


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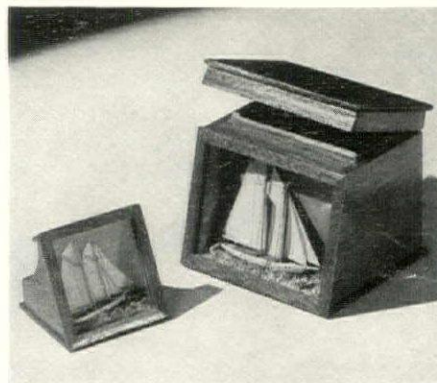
TO TAKE care of the eating problem in one fell swoop. The very definitely all-purpose tray here has compartments for meat, gravy and enough vegetables to keep you chuck full of vitamins for some time. Of case aluminum with removable handles to facilitate easy washing. 18 inches long. \$5.95. Hammacher Schlemmer, 145 East 57th St., N. Y.



IN order to let your culinary efforts shine to the best advantage you might accompany them with a neat pair of candlesticks like these. Made entirely of glass with winding stems, they'll strike a very modern note on your table setting. Reasonably priced at \$2.50 the pair. You may purchase these from Wm. H. Plummer & Co., at 7 East 35th St., N. Y.



JUST TO prove it isn't always that fire and water won't mix. The cigarette box on the right is large enough for three packs of cigarettes, while its small partner takes care of the safety matches. A wide assortment of colors. Cigarette box \$5.25; match box \$3.15. Exchange for Women's Work, 541 Madison Avenue, New York

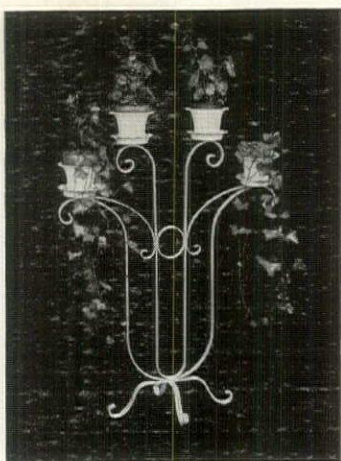


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A plant stand that will grace any room, particularly a dining room. Of wrought iron in white, ivory, Pompeian green or black, the stand is 30" wide and 38" to the top of flower pots. The stand complete with 4 metal pots to match or in contrasting color \$5.50 complete, express collect.

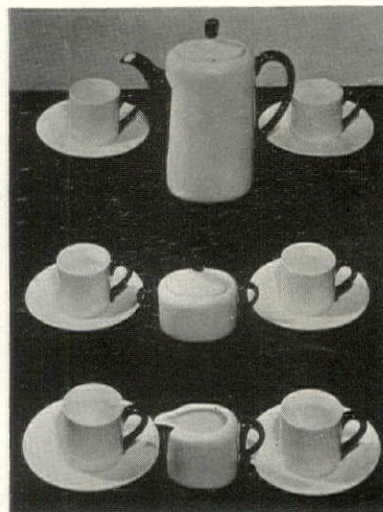
HAND CRAFT STUDIO, INC.
782 Lexington Avenue
New York City

PERSONAL ATTENTION

House & Garden's School Department (see page 9, this issue) gives you a carefully selected list of private schools to consider for your boy or girl. In addition, House & Garden's School Bureau offers you the personal assistance of its own college-trained staff—young men and women who will gladly consult with you on the special, all-important problem of your child's school. Come in and see them, or write to

HOUSE & GARDEN'S SCHOOL BUREAU

1930 Graybar Bldg., New York
Phone MOhawk 4-7500

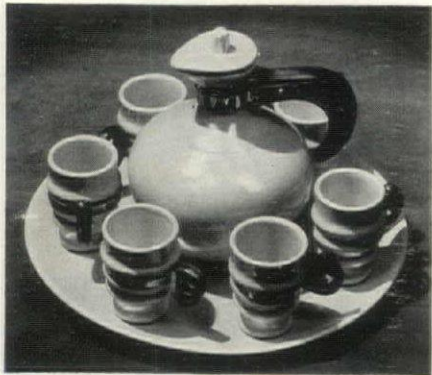


Beautiful after dinner or chocolate set consisting of six cups and saucers, pot, creamer and sugar. Made of fine imported pottery, with gleaming black trim.

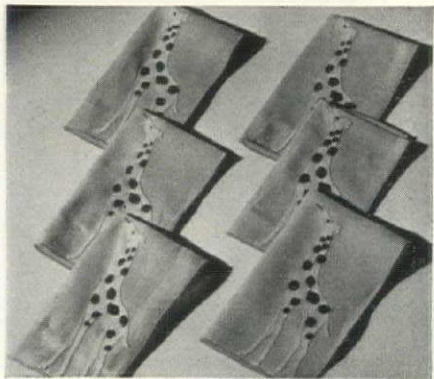
This does make for the ideal gift. Shipped anywhere prepaid for \$4.50

F. PAVEL & CO.
19 W. 24th St., N. Y. C.

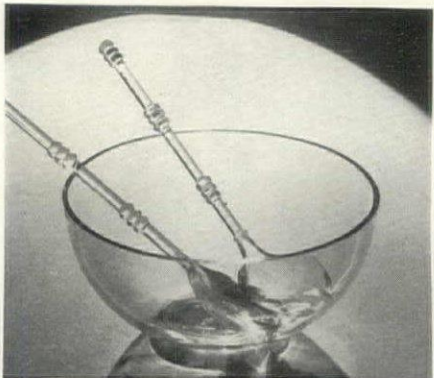
AROUND



THE old-time habit of chocolate drinking is about to be revived with the advent of a new chocolate set fashioned of California pottery. The wooden handles keep your fingers from burning. Turquoise blue, Delft blue, poppy and canary colors, or the mugs can be assorted. \$6.50 express collect. Reits, 613 Lexington Avenue, New York



JUST to get everyone in the mood for a tall drink or a cocktail. Dainty linen napkins are enlivened with giraffes boldly appliquéed and hand embroidered on backgrounds of light green, ivory and blue. A neat little box of eight comes handily packaged and ready for service. It is priced at \$5.00. Bournfield, 660 Fifth Avenue, New York



YOUR salad ought to be a sparkling success whatever the ingredients, provided of course that you take proper advantage of the accompanying subject matter. The very charming carved glass fork and spoon are a brand new design and sell for \$3.50. Plain glass bowl with them—costs \$5.00. From Pitt Petri, 501 Madison Ave., New York



CHROMIUM CLIPPER
Length 17"—Height 17" overall

Eleven gleaming sails to catch the modern spirit. The newest nautical accessory. Base of either ebony or mahogany color wood, sailing on chromium crest.

\$7.50 each. Prepaid guaranteed safe delivery anywhere in the U. S. A. Sloop models from \$2.00 up. Write for free booklets and giftwares catalogue.

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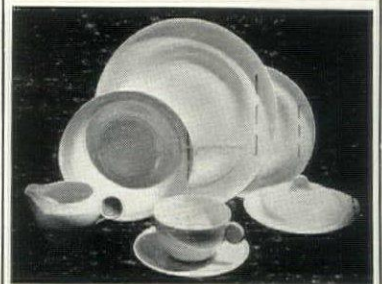
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IF THIS doesn't take care of all the coffee-imbibers you can assemble in one reasonably sized room, there's just no hope for you. Pot holds 20 demi-tasse cups while sugar and creamer are proportionately provident. Of non-tarnishable hand-wrought aluminum. \$100.00 complete. Wendell RCA Building, New York



ALTHOUGH this little Mexican tray may have been planned for Habanero or Tequila you'll find it equally satisfying for your own choice cocktails and liqueurs. Tin border and handles surround two tiles colorfully painted in native designs. Immune to the ravages of alcohol or heat. \$5.00 postpaid. Old Mexico Shop, Santa Fe, New Mexico



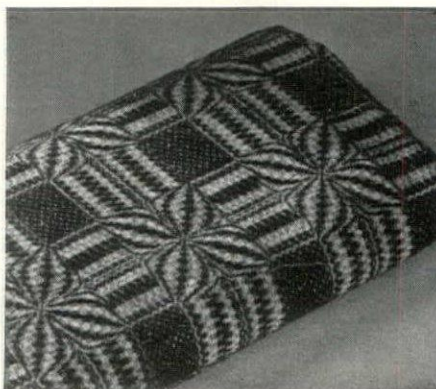
HERE'S a totally new design in the way of serving trays. It will hold fruits, hors d'œuvres or sandwiches, and is ready either for active service at a cocktail party, or for complete repose as a centerpiece. Of Kensington ware with brass handles. \$10.00 without the monogramming. Spotless and stainless. Ovington's, 437 Fifth Avenue, New York



IT TAKES a first hand view to really see and appreciate the colorful fox-hunting designs that are painted on the decanter and glasses. However, take our word that it's one of the most refreshing imbibing outfits we've seen recently. The tray, decanter and 8 cordial glasses for \$18.00 complete. Davis Collamore & Co., 7 East 52nd Street, New York



ONE way to keep warm friends and your friends warm. The "Hickory Leaf" design, famous since its use in 1775 by the seamstresses of the day, is now woven on a power loom which reproduces all the hand-weaving process. Coverlet of blue wool woven on a white cotton warp. Other combinations. \$10.00. Laura Copenhaver, Rosemont, Marion, Va.



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AROUND



POSSIBLY this is some distant relative to the old dinner gong, except that it tinkles primarily for service. But aside from its practical use, you'll find it a very decorative table object. It is made entirely of Baccarat glass in a conveniently classic design and costs \$8.50. May be seen at Saks Fifth Avenue, Fifth Avenue and 50th Street, New York

ONE case where you'll note the cart before the horse. It's full of packages of cigarettes, holders, and matches all extravagantly packed on a package of chocolate wafers. The little donkey and his cart are imported from Sicily to delight you and your children for some time to come. \$10.00. Alice Marks, 19 East 52nd Street, New York

WE TRUST drinks don't go to your head although these are Man HATTan cocktail canapes. High hats, derbys, fedoras, sombreros and Padre's flat brimmed hats are all included in an amusing group of fillable cocktail biscuits, to give your cocktail party a head start. 39c for 3 dozen. Park & Tifford, Fifth Avenue and 57th Street, New York

HERE'S a contraption that takes care of your cheese, whatever its flavor, in a quiet and thoroughly satisfactory manner. Dish and lid are both of clear glass, while the cheese rests on a round wooden tray effect. The latter is removable so that the dish has other uses. \$7.50. You can order it from Neiman-Marcus, Dallas, Texas

AND A very good morning it should be for any overnight visitor lucky enough to find this sprightly message on his or her breakfast tray. The set is hand made on French linen embroidered with shades of green, yellow, and white on a peach ground. Priced at \$6.75 from Maison de Linge Inc., 844 Madison Avenue, New York



GEORG JENSEN silver jewelry has an individuality you will not find in any other jewelry. The twisted bangle, for instance, at \$15. The sleek button earrings at \$10. The lily-of-the-valley brooch at \$6.50. The link bracelet at \$35 and the leaf bracelet at \$65. The large brooch with the winged deer at \$15. The choker with green onyx at \$50. The blossom pin at \$6.50 and the ring, a lovely conceit, at \$15. May we send you our book of gifts?

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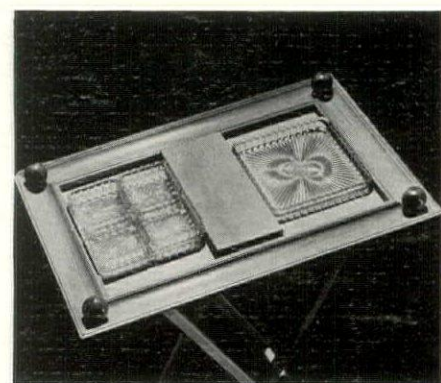
You can bet on any of these ponies to win the race for attractive new cocktail coasters. They come from England and are miraculously hand-painted between small sections of glass. You can also get matching 7" dinner mats and cocktail trays that are painted with sporting scenes. Painted in vivid colors. Brand Chatillon, 773 Fifth Avenue, New York



Nobody could refuse an invitation like this one, all festive with the cock parading along the top. This bright red rooster struts on a card and envelope of an unusual shade of rather deep blue. Design and printing engraved, and paper comes with a deckled edge. Costs \$10.00 per 100 from Dempsey and Carroll, 556 Madison Avenue, New York



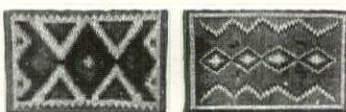
This wood and glass hors d'œuvres tray has a special separate stand so that you and the tray can rest peacefully in some convenient spot while your guests serve themselves. Glass compartments, a cheese board, and round pick holders in the corners. Of birch in natural, walnut or maple finish. \$10.00. B. Altman, Fifth Avenue at 35th Street, New York



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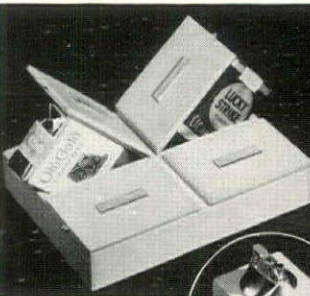
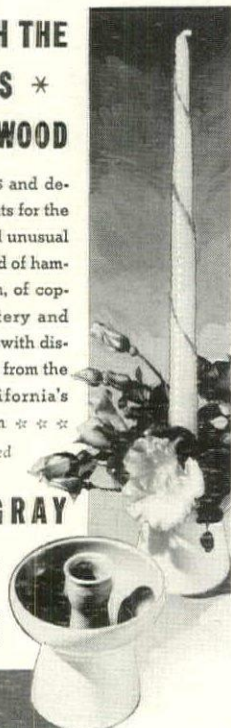
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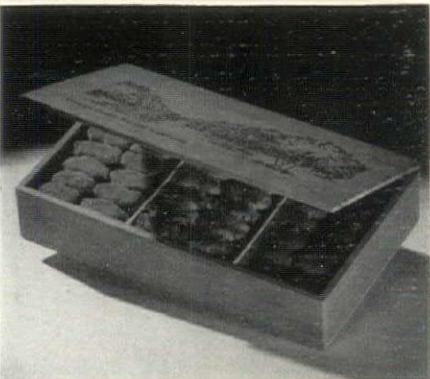
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AROUND



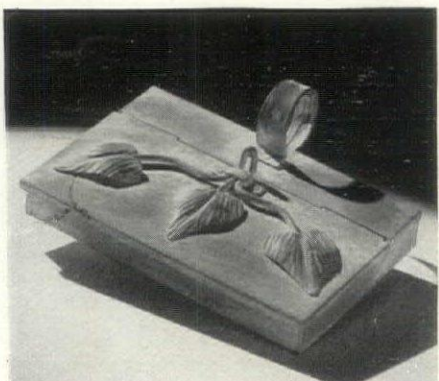
THIS flourishing piece of Rococo artistry is nothing less than a candy jar, or if you prefer, a powder container. Design is engraved on crystal. The same lovely shape comes unadorned in plain crystal, a soft amethyst, and ruby for slightly less than the oneshown which is \$4.00. You may get it from John's Inc., 535 Madison Avenue, New York



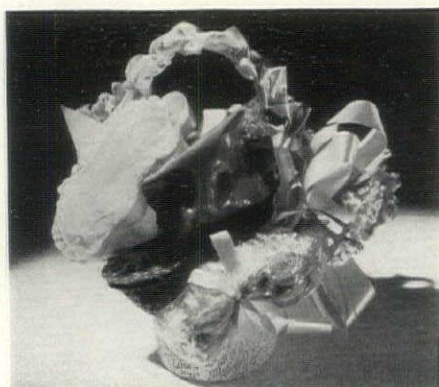
BEHOLD a definite answer to the age old problem of new edible matter to intrigue your friends and relatives. These are fruit nuts—tried, tested, and proved to be very delicious. This particular box contains 5 pounds of datenuts, fignuts, and nectarnuts evenly assorted. \$2.50. From the Canoga Farms, R.F.D. 2, Reseda, California



NEW scope for your coffee. The circlet of cups are Turkish of course, and have gold crescents painted on white porcelain. The stands holding them and the center coffee pot are of solid copper. A small lamp beneath the pot keeps the coffee warm. \$19.80 the set, china cups replaceable at 95c. Bazar Francais, 666 Sixth Avenue, New York



THIS ornamental looking dustpan has the privilege of being able to make a public appearance into the parlor or solarium. It picks up burnt matches and cigarettes to be sure, but does so in such a discreet fashion, you'll find it invaluable to any party. Of hand-wrought iron. \$2.00. Florentine Craftsmen Inc., 540 First Avenue, New York



THE many riches heaped upon this little blue basket are provided to insure the success of a little girl's party; for they include such delightful items as a sparkler, doll, balloon, lollipops, gum drops and cookies. Even the little bonnet-shaped basket itself should prove a lasting treasure. Cost complete \$2.50. Dean's, 73 East 57th Street, New York



Silver plated tray 24" long, \$62. Five piece tea set, \$115. Kettle, \$50. Fine English ware Service plates, \$18 doz., soup cups and saucers, \$28 doz., tea cups and saucers, \$18 doz. Light blue Swedish crystal goblets and champagne glasses, \$10 doz., claret glasses, \$9 doz.

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DOG

LABRADOR RETRIEVERS

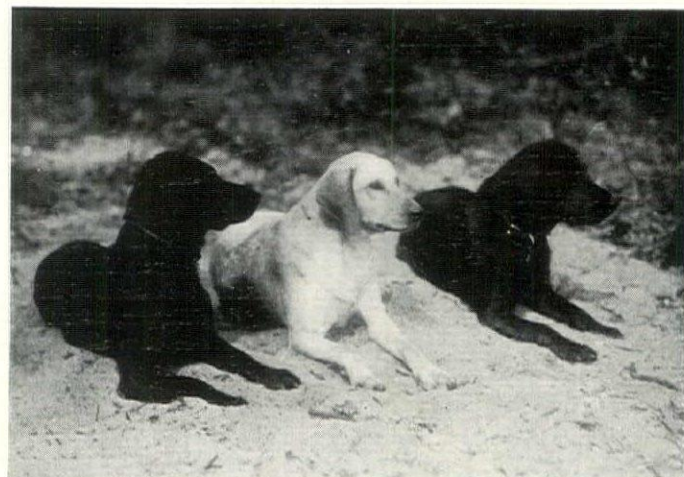
A breed that has come to the fore by the
force of its all-round ability and worth

The last stake of the day! Icy, choppy waters, piercing autumn winds with air close to freezing—all are forgotten in the enthusiasm over the winning dog as he streaks through the dusk to shore. No wonder that field trials have become so popular during the past few years. No wonder, too, that the Labrador with his limitless stamina, speed and courage has come up as the breed to be talked about and read about most by sportsmen in every corner of America. For in the Labrador there's a happy combination of intelligence and endurance that makes him outstanding in land and water tests; and it is this same faculty for instinctively knowing what to do that gives him an unquestioned place as a guard and companion in the home.

Back at the turn of the 19th Century, when the Newfoundland fishing boats carried on a brisk trade with the seaport towns of England, the Labrador was brought over from that bleak little island for the 2nd Earl of Malmesbury. But whether the Labrador is a descendant of the early English curly-coated Retrievers, or whether he's strictly a native of America, a breed evolved from the various dogs that abounded on the ancient trading ships, it is hard to say.

The British found in him all of the combination of qualities that go to make up the ideal land and water dog. First of all, he has an incredible "trigger sense"—is not gun shy and is blessed with a superior amount of speed and endurance on land and in the water. Moreover, the Labrador possesses an uncanny intelligence and has a grand disposition, full of character and dignity. He is gentle with children, and as a house dog and companion, few are his equal.

The general appearance of the Labrador is that of a graceful dog, active, intelligent-looking with a short, very dense, hard coat, compact feet with arched toes and closely carried small ears. The standard stresses two points—the eye and the tail. The former should be neither too dark nor too light,



Most Labradors are black, but cream is also an accepted color, as demonstrated by the central one of this trio, the property of the Coatuit Kennels. Obvious, here, are the breed's ruggedness and strength

MART



but should be "a light brown, the color of burnt sugar." The tail should suggest gayety, be thick toward the base, free from feather and should not curl over the back. While the Labrador is generally black in color, other whole colors are permissible.

The following is a résumé by David D. Elliot of the cardinal points to be considered in preparing the Labrador for field work:

"Being an intelligent breed, Labradors are not hard to train. Of course, as in everything else, one must start the right way. This, I am afraid, is not always done and the unfortunate result is that the puppy is thrown to one side and labeled brainless, whereas if a trainer would only take the trouble first to gain the confidence of a puppy before attempting any method of teaching, there would not be so many so unjustly labeled.

"Gaining the puppy's confidence is the first and most important step in the training. Those of the timid and nervous type require great care. One must understand a puppy of this nature much more thoroughly than that of the more hardy type, for a wrong move during the training of such a puppy may result in complete and permanent failure. After all, dogs are very human, more human than many people will admit, and I state without fear of contradiction that if the trainer would lose sight of the fact that he is training an animal and treat it more as a child, he would meet with very satisfactory results because the two methods of training are more or less identical.

"One must first gain the confidence of a child if one wishes to get the best results, and at the same time have obedience. Dog training is based on this same principle. Of course, many people lack the necessary qualifications to become trainers—such qualifications as proper understanding and sympathy. These are very important factors. (Continued on page 26)



DR. MILBANK receives
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TWO FAMOUS Labrador Retriever field trial dogs, Blind and Decoy, pose for their portraits—and incidentally illustrate the obvious intelligence and character of this breed. Both owned by Mr. W. A. Harriman



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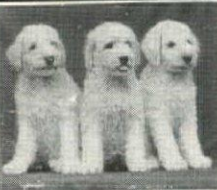
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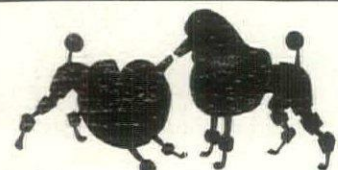
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DOG MART

(Continued from page 25)

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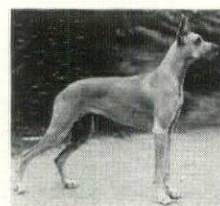
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"One cannot lay down a hard and fast rule for training a puppy because it all depends upon the individual, but one thing is certain: no matter of what nature the individual may be, sympathy and understanding will be required. Some may say that these characteristics do not help us in the training of our dogs, but they do. It will help the novice in marking out his course of procedure to ask himself if he possesses these qualifications. A truthful answer to the question may prevent his blundering into the training of his dog without method."



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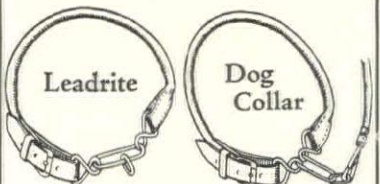
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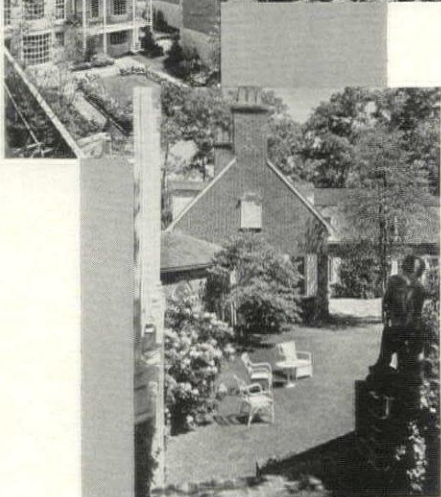
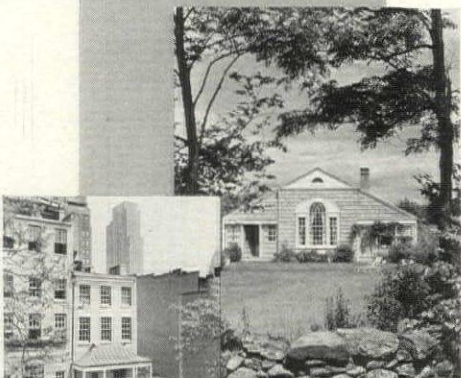
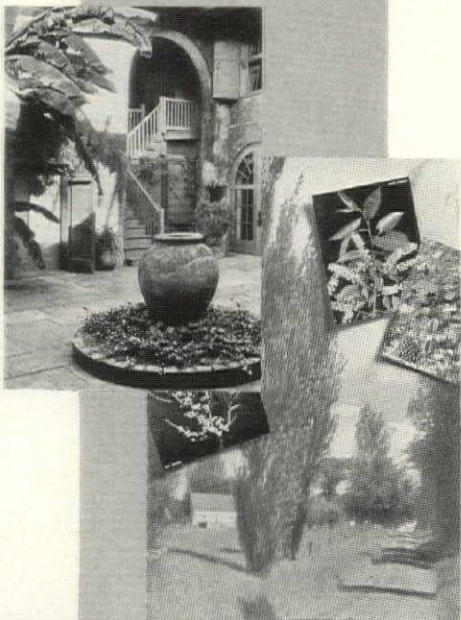
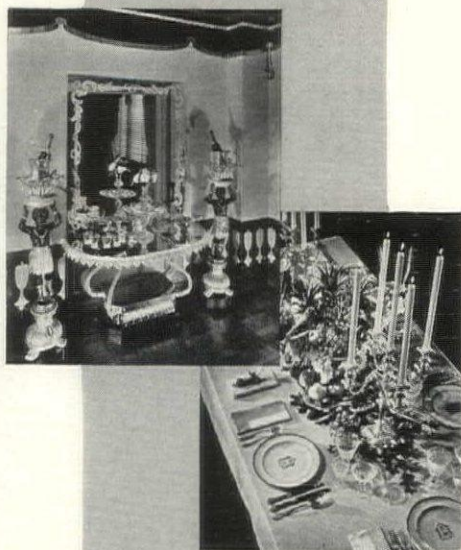
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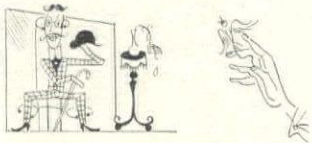
Heirloom Plate

SILVERWARE CREATED FOR THOSE WHO SEEK THE FINEST...

The Bulletin Board

G. W.'S CENTERPIECE. The esteemed Father of Our Country lived on a plane that today is known as "high fashion". He doubtless would have carefully read, did it exist then, the pages of *House & Garden*, and Martha would have subscribed to *Vogue*. When Theof Bradbury, member of Congress from Essex County, Massachusetts, went to dine with the Washington's at Philadelphia in 1795, he was so impressed with the centerpiece that he went right home that night and wrote to his daughter about it:

"In the middle of the table was placed a piece of table furniture about six feet long and two feet wide, rounded at the ends. It was either of wood gilded or polished metal, raised only about an inch, with a silver rim around it like that round a tea-board; in the center was a pedestal of plaster of Paris with images upon it and on each end figures, male and female, of the same. It was very elegant and used for ornament only."



FAMILY PORTRAIT. The cover this month, showing the old family portrait being taken, is by Pierre Brissaud. We hung it on the wall—and there you have a cover. This kind of photography belongs to the "listen-for-the-birdie" era. We do it less painfully nowadays.

OWNERS AND GARDENERS. Every now and then, in the English horticultural papers, you read the obituary of an old gardener. Usually it runs this way—"Mr. Cutstalk was gardener to Lord Biglands for thirty years and an esteemed friend of the family." Here in America many a gardener has grown to be the esteemed friend of his employer. For that reason *HOUSE & GARDEN* is starting a new series on its final page showing the owner and the gardener.

APOLOGY. We doff our hats and make a very low bow to the Misses Frances Levinia and Urania Marguerite Fellowes. One of their original drawings, made in the 18th Century and reproduced in the September *House & Garden* we dubbed an Anthurium. It should have been *Arum dracunculoides*, the Dragon Flower. A meaty Mediterranean plant, it has a disagreeable odor which attracts flies. Incidentally it will grow outdoors in gardens of the far South if given rich enough soil and plenty of water. In the North it is treated as a hothouse plant. However, one very rarely sees it today.

THE AUTUMN MOOD

The Autumn mood inhabits earth anew,
And golden acres of declining sun
Spread forth bright hostages so lately won
From deciduous Summer's interview;
Now cool with shadow, winds claim revenue
As with wild song they storm plumed garrison
Of freckled forest, and the ramparts spun
Of leafy warmth on vermeilled avenue.

The increase of the spent, pellucid day
Is largesse spilled upon productive soil;
Gourds swelled with light sprawl on the wealthy
field;

All fruits and garden bloom with brilliance sway,
While careful farmers urge their beasts to toil
And build against the cold a plenteous shield.

—SYLVIA SPENCER

TENNESSEE GARDENS. Whenever any one tries to tell us that Americans are just beginning to realize the joy of gardens and gardening, we direct them to the local state garden histories which have been appearing lately. An outstanding example is a "History of Homes and Gardens of Tennessee" compiled by the Garden Study Club of Nashville and ably edited by Roberta Seawell Brandan. More than three-quarters of this handsome volume, which totals over 500 pages, proves that the civilization of gardening is an old habit in Tennessee. Good gardens were combined with good architecture. County by county the state is covered, with the history and personalities of each old house. At the end comes a generous section of more recent establishments. The scholarship, discernment, illustrating and text of this volume set it apart as an accomplishment worthy and well-recommended.



WINDOW SCREEN ART. One of our watchful editors, fresh home from vacation in New England, brings the fragile and interesting news that on the North Shore near Gloucester and Pride's Crossing and up towards Salem, window and door screens are burgeoning forth with their own particular brand of art. They are painted, some with white classical urns, others with peonies. Some have ship scenes and figures. The painting is quite effective against the dark interiors. Instead of having Landon Sunflowers in your front window, you merely paint them on the front window screen.



SIDE ROADS FOR SURREYS. Now that the countryside is criss-crossed with express highways on which speedy motors and trucks can go lickety-split to their hearts' content, the side road has once more come into its own as a safe and lovely byway for those who prefer to travel at a more leisurely pace. It is the ideal place for bicycling, a Bermuda craze that has seized the countryside. The side road is also ideal for driving a horse.

And that leads us to wonder if, out of this segregation of slow roads from fast, there won't come in again the custom of buggy riding. Perhaps we shall still see the day, Mr. Roosevelt to the contrary, when it will once more be smart and comfortable and contentment-making to drive a surrey and pair.



TO WHAT DEPTHS! We hang our heads in shame. To what depths has gardening fallen! At a recent flower show in Rhode Island the outstanding and highly awarded exhibit was an arrangement of flowers designed to harmonize with the cover of a magazine lying on an occasional table. How that color scheme would have busted apart had some one carelessly taken up the magazine and read it! Or what is an editor to do—when these flower-crimping ladies think his covers so weak as to need the support of an environmental color scheme?

THE UNSOUGHT

*A rabbit streaks the grass.
No human foot could pass
So suddenly, so surely,
So briefly or securely.*

Sure in mind it's he the hounds are after,
The lips curl back in fear as those in laughter,
The frightened heart now bursting for the rest,
The quiet darkness of the warren-nest.
When the fox-bent hounds have gone beyond his
field
He'll feel his yet unwounded peace new healed.
Thus is the terror of the unpursued
Once more subdued!

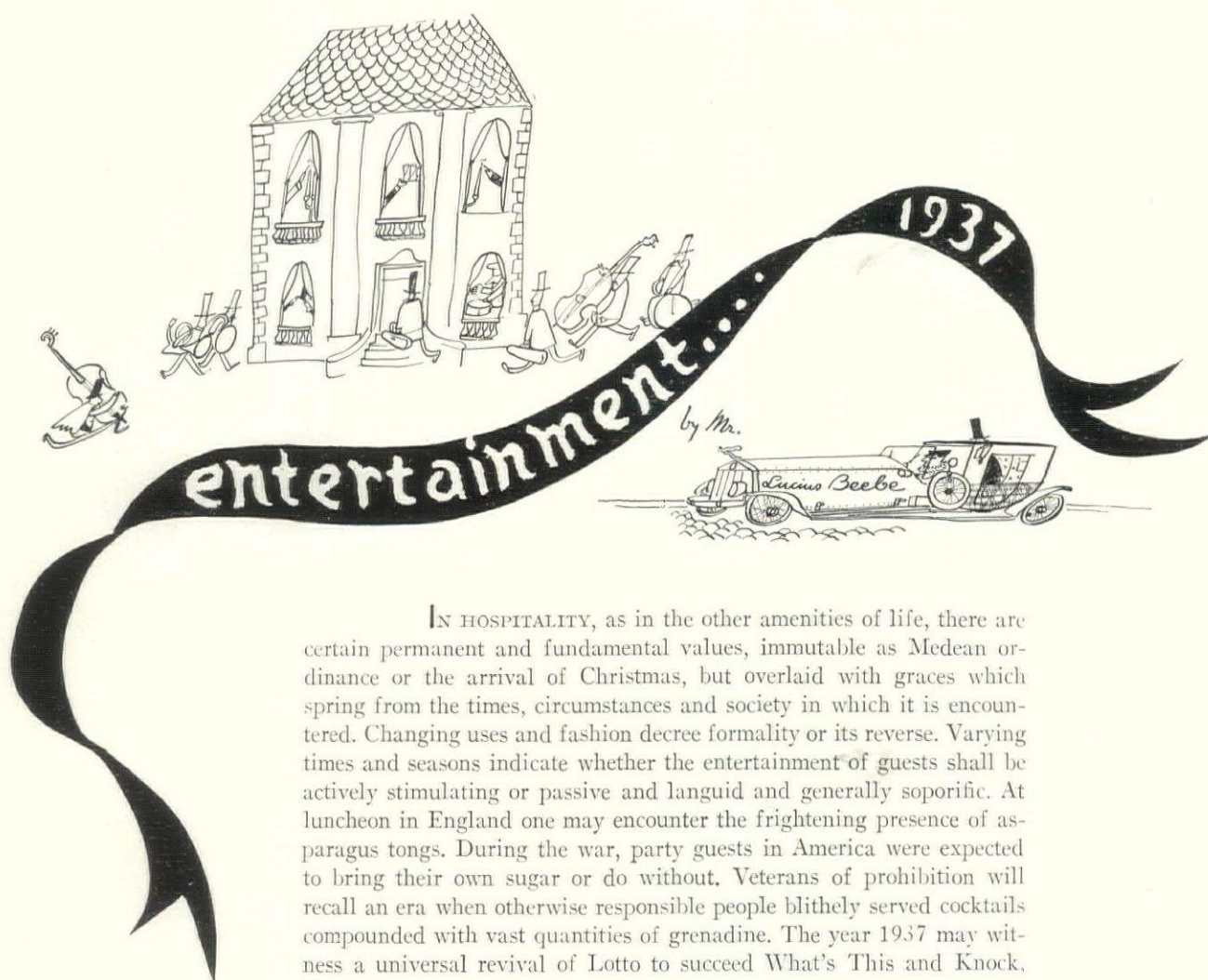
HELEN E. MURPHY

FRANKLIN'S CHINA. Old Ben Franklin, for all his coonskin hat and Quakerish ways with which he impressed the ladies of London and Paris, had an eye for good china. On his second visit to England he sent back to his wife "Melons and Leaves for Fruit and Cream, or the like; a Bowl remarkable for the Neatness of the Figures, made at Bow, near this city; some coffee cups of the same; a Worcester Bowl, ordinary. . . . Look at the Figures on the China Bowl and Coffee Cups, with your Spectacles on; they will bear Examining. . . . I am also about buying a compleat set of Table China, 2 Cases of silver handled Knives and Forks, and 2 pair Silver Candlesticks . . . as I am obliged sometimes to entertain polite Company."



HAROLD HALIDAY COSTAIN

Gay little Venetian hors d'œuvres room off the dining room in Richard E. Berlin's Park Avenue apartment



IN HOSPITALITY, as in the other amenities of life, there are certain permanent and fundamental values, immutable as Medean ordinance or the arrival of Christmas, but overlaid with graces which spring from the times, circumstances and society in which it is encountered. Changing uses and fashion decree formality or its reverse. Varying times and seasons indicate whether the entertainment of guests shall be actively stimulating or passive and languid and generally soporific. At luncheon in England one may encounter the frightening presence of asparagus tongs. During the war, party guests in America were expected to bring their own sugar or do without. Veterans of prohibition will recall an era when otherwise responsible people blithely served cocktails compounded with vast quantities of grenadine. The year 1937 may witness a universal revival of Lotto to succeed What's This and Knock. You never can tell.

Three essentials, however, have dominated hospitality through the legends of all times and lands: food, drink and congenial company. Hospitable entertainment cannot be said to exist without one of these, and it flowers best in the presence of all three. Brillat-Savarin went so far as to lay down rules for the perfect party:

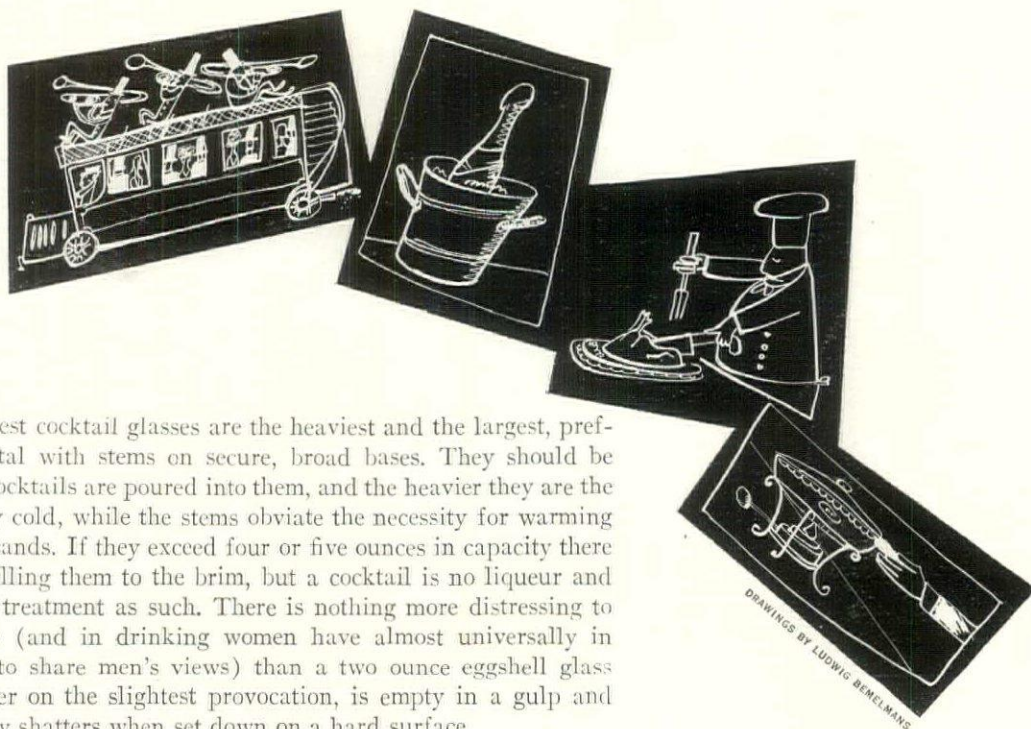
"Let the guests not exceed twelve," said he, "so that the conversation may be constantly general." (The precise opposite, you will observe, of Dr. Johnson who remarked that at his table anecdotes of dubious taste predominated "so that all might join in.")

"Let the room be brilliantly lighted, the cloth as white as snow and the temperature from 60 to 68 degrees Fahrenheit. Let the dishes be exquisitely choice, but small in number, and the wines of the first quality. Let the coffee be hot, the liqueurs specially chosen. Let the drawing room to which the guests retire be large enough to permit those who cannot do without it, to have a game of cards, while leaving, however, ample scope for post prandial conversation. Let the guests be detained by social attraction; expectant that before the evening is over there may be some further enjoyment."

The passage of a century and a quarter has done little to impeach the good taste of these simple rules all of which, allowing for a slight variance in the times, may be said to obtain in 1937 as well as when the father of transcendental gastronomy set about writing them.

So far as drinks are concerned, it is safe to say that entertainment, 1937 style, will cleave closely to established American tastes and that, generally speaking, few successful novelties remain to be devised in the realm of alcoholic beverages. So numerous in the past have been the investigators in this fascinating field of research that it seems all the best combinations have been brought to light and that, by the test of time and the gastric reactions of many generations, the simplest are the best. Despite the ever-growing circle of those who truly appreciate the charms of wine, Americans, especially on party bent, are essentially spirits drinkers, and, as such, a word on the much maligned cocktail may not be amiss. There are only a handful of really sound arrangements of mixed liquors in cocktail form: the Martini, the Manhattan, the Old Fashioned, Daiquiri and Star. These are persuasive and honored drinks and merit the appreciative service of fine crystal and proper pro-

THE glittering setting opposite is not a bar but an alcove off a dining room ingeniously arranged as an inviting little room for serving cocktails. It is decorated in the Venetian manner. Against beige-gray walls are painted a gleaming black balustrade and black canopy edged with gold fringe. Bejewelled blackamoors bearing aloft champagne buckets guard a crystal and mirror console holding cocktail things. Thedlow were decorators



portions. The best cocktail glasses are the heaviest and the largest, preferably cut crystal with stems on secure, broad bases. They should be chilled before cocktails are poured into them, and the heavier they are the longer they stay cold, while the stems obviate the necessity for warming them with the hands. If they exceed four or five ounces in capacity there is no need of filling them to the brim, but a cocktail is no liqueur and doesn't deserve treatment as such. There is nothing more distressing to masculine taste (and in drinking women have almost universally in America come to share men's views) than a two ounce eggshell glass which slops over on the slightest provocation, is empty in a gulp and which inevitably shatters when set down on a hard surface.

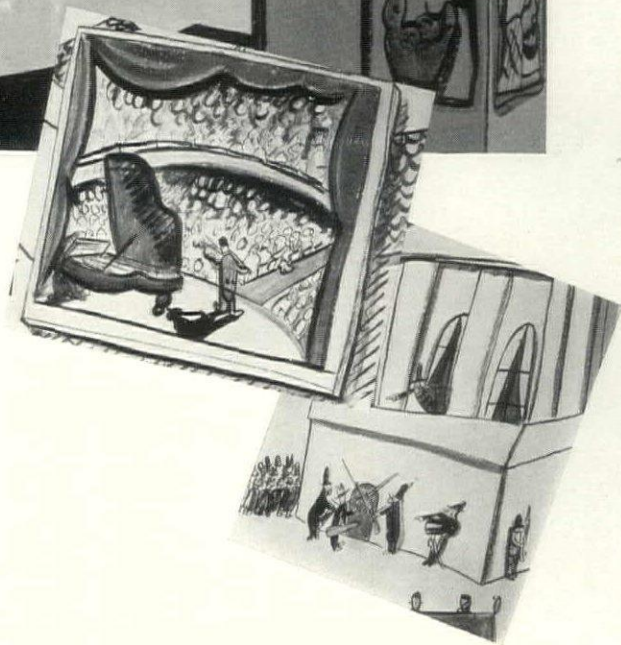
An honorable and forthright departure from cocktails may be found in the form of punch if one vigorously eschews the use of grenadine, maraschino, pineapple and all the flotsam and jetsam of floating and emetic fruit rinds characteristic of the bastard punchbowl. The simplest, and to the writer's mind, best punch available is a strong rum lemonade, built with a Jamaica, Barbados or Charleston rum and sparingly sugared. Instead of water, seltzer or tea may be used as a fill-up, and plates of wafer-thin slices of white-hot buttered toast, rushed from the kitchen and frequently replenished, have been proven by use the best of all complements to rum punch.

No innovation, but the revival of a familiar custom of a gracious era, is the after-theatre supper which, especially in New York, is coming to supplement the often hasty meal which is frequently a substitute for dinner. Late cocktails, with their inevitable hors d'œuvres and the necessity for dressing for an eight thirty or quarter to nine overture, often curtail the Manhattan dinner hour so that little more than a highball and a single entrée are served. To compensate for this several restaurants, led by the admirable establishment maintained by Theodore (of the Ritz) Titze, have arranged special menus to be served between the final curtain and the inevitable pilgrimage to the town's night clubs. "A cold bottle and a hot bird," significant of Champagne and game, was the old time watchword on such occasions, but today the trend is toward chafing dish preparations, chicken à la king, (Continued on page 93)

MODERN decoration, with its practical new materials and dramatic effects, is ideally suited to game rooms and bars. Right and at bottom of opposite page is a modern play room packed with fresh ideas. Walls are painted white and lemon yellow, with woodwork of olive burl and Macassar ebony. The window treatment is particularly interesting. Covering this wall is copper chain mail drapery full enough to draw across the windows. Flower boxes and radiator grilles are copper. Opposite is the bar with colorful murals separated by lighted glass panels fitted with copper shelves. Percival Goodman was the designer. Murals by J. Franklin Whitman, Jr. Cummings & Engbert executed the furniture



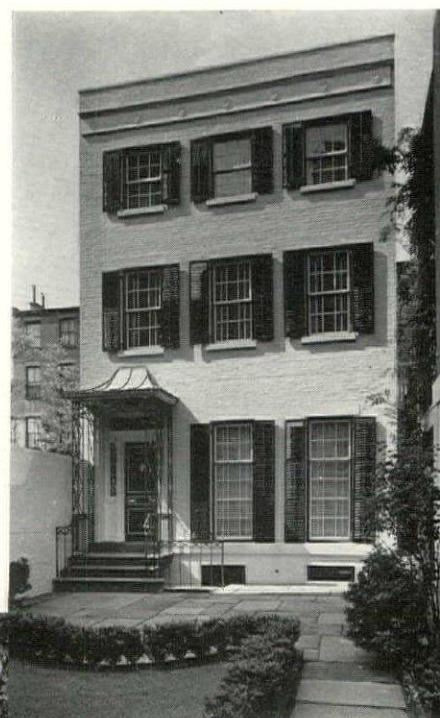
NYHOLM



IN THE penthouse apartment of Mr. & Mrs. Jascha Heifetz is a game room designed by Donald Deskey in a brilliant scheme of yellow, brown, white and Pompeian red. The liveliest note is the mural treatment by Ludwig Bemelmans—caricatures of amusing episodes in the life of the great violinist. In the detail above is a scene during a recital in Manchuria when a small terrier walked down the aisle, listened a few moments, then lifted his voice in a howl of protest. Next, the concert hall in Bucharest with irate students rioting to get into the sold out house. Heifetz, arriving at the stage door, was barred out of his own concert. The guards were adamant—"No ticket, no admission!"

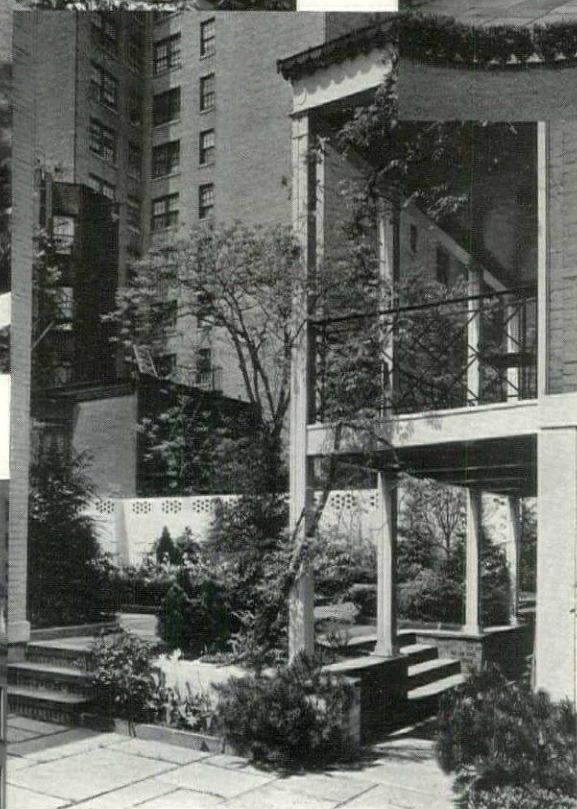
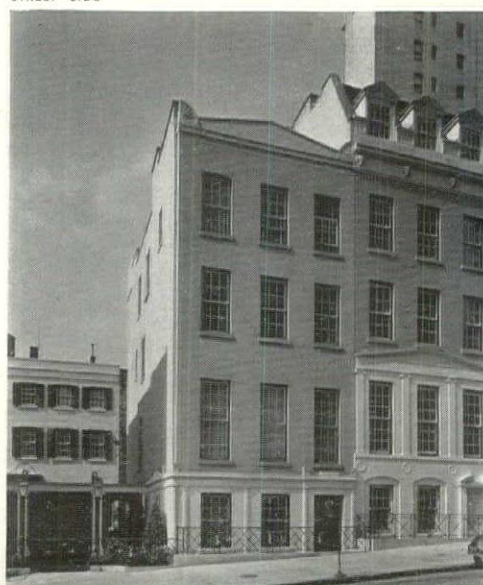


THE REAR GARDEN



OLD HOUSE RESTORED

STREET SIDE



WAY INTO REAR GARDEN

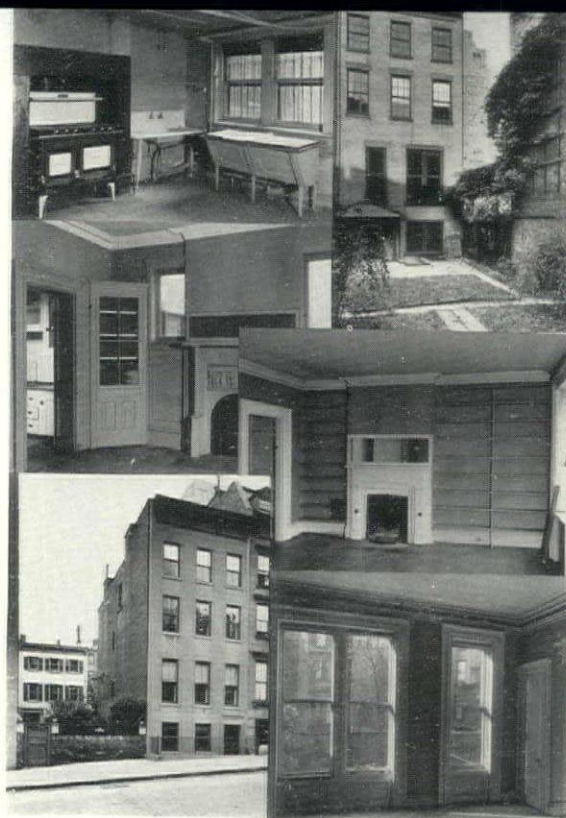
HOUSE & GARDEN

MURRAY HILL, that ancient and serene oasis of private homes and quiet apartment dwellings in the bustling middle of New York, can boast two front gardens—Mr. J. P. Morgan's and Mr. Russell A. Pettengill's.

When orderly Tulip ranks spring up in Mr. Morgan's front yard, poets write sonnets to them. They haven't yet directed their effusions toward Mr. Pettengill's flaming Azaleas and clumpy Mugho Pines, perhaps because these have been planted only a few months. It takes time, thought and skillful work to transform an ancient mid-New York farmhouse and its adjacent structure into an office-home.

Built almost a hundred years ago (they say President Monroe was entertained there), the farmhouse has seen its nearby lands gradually covered with private houses. Thus hemmed in, it sought security behind a high brick wall and lived a quiet existence, almost forgotten, until Mr. Pettengill came along to give it a new lease on life.

For some years he had been experimenting with a scheme whereby a business man, who had an office downtown, might also have one in his own home. He first tried it out in a famous and picturesque Murray Hill cul de sac called Sniffen Court—a blind courtyard of renovated mews. To this, being a collector, he brought rooms and fragments of old New England houses and fitted them as shells within the walls of a renovated stable. The idea of having a quiet office at home where he could dictate letters and hold conferences uninterrupted proved successful. This same idea he applied to the old farmhouse pictured here and its nearby building on the street. The gardens, of course, became a necessary part of the picture. (Continued on next page)



WHAT THEY STARTED WITH

MIRACLE on MURRAY HILL

MURRAY HILL'S OTHER FRONT GARDEN

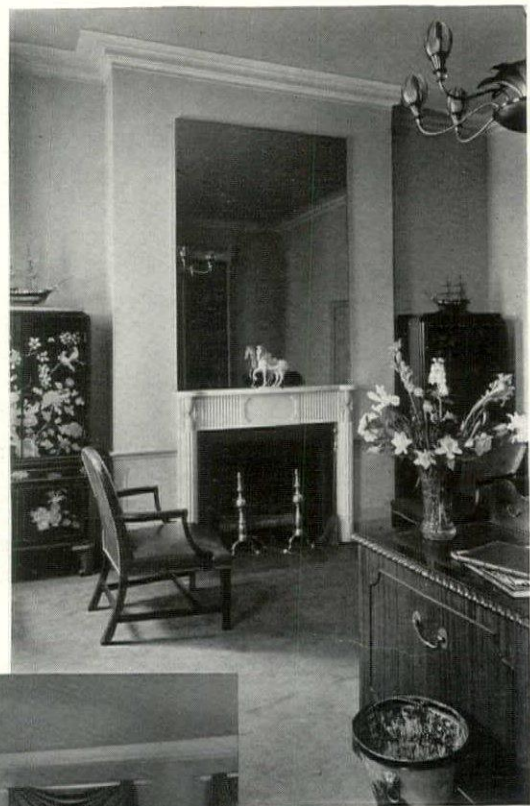


ENCLOSED GARDEN HOUSE





OFFICE LIBRARY



OFFICE FIREPLACE

...brownstones transformed

If an old house is worthy of a new lease on life, it is also worthy of a new face and modern equipment. To Robertson Ward, architect, was entrusted the work of remodeling these two structures into a Regency or Modern Classical group. He also rearranged the interior plans and designed the architectural details inside and the garden. To Alfred Offner was given the problem of weather conditioning both buildings by a complete system that would provide year-round air comfort in keeping with modern demands.

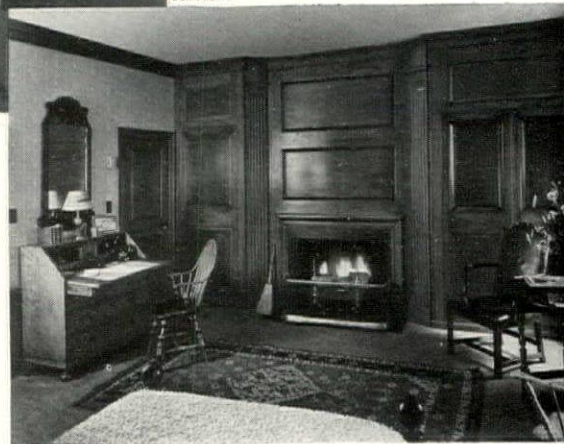
In the farmhouse itself several interior changes and additions were made. The cellar deepened and finished, it now provides ample storage space for the many accessories of city life. Servants' rooms and stairs to them were added in a small rear wing. The first floor then was given over to a front living room, a dining room, with pantry and kitchen behind. Off the dining room was built, so that it projected into a corner of the garden, a glassed-in summer house that serves as an additional living room. Upstairs four baths were installed, the third floor, once servants' rooms, being arranged as family bed chambers.

In both the farmhouse and the house on the street Mr. Ward has enlivened the interiors with architectural detail of a meritorious order. Into several of these rooms were fitted the old panelling from pre-Revolutionary homes in Plymouth and Salem. The backgrounds, too, had to be appropriate for Mr. Pettengill's collection of fine old furniture.

A central side door in the street building, easily reached through the front garden, opens on a (Continued on page 78)



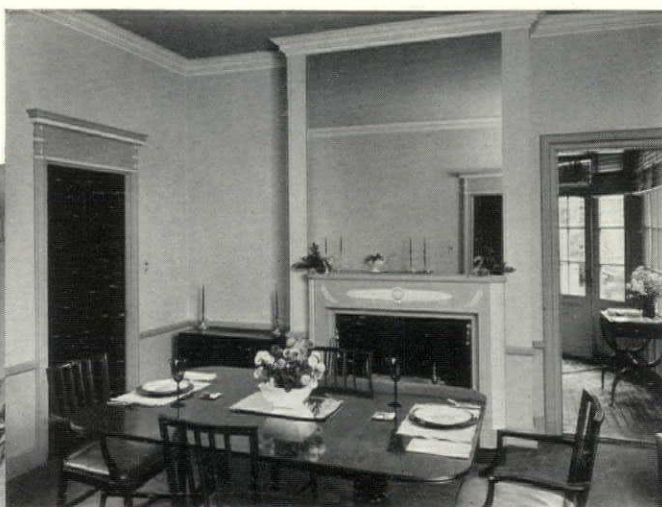
HOUSE LIVING ROOM



PANELED OFFICE



DINING ROOM IN OFFICE



DINING ROOM IN HOME

BOW WINDOW IN REMODELED HOUSE



DOOR DETAIL IN OFFICE

Conversation Piece.... or what to do after dinner

AT THE foot of a stairs in the Lake Placid Club a sign warns, "The card rooms for ladies and gentlemen are above. Please pass quietly." A sort of silence zone, such as is established around hospitals, for those who take their pleasures mute.

Doubtless the new games people now play after dinner are threatening the Trappist silence of those who grimly pass from coffee to cards. "Knock! Knock!" can scarcely be played in silence, nor can one long keep dumb around "Monopoly" or "Bingo". The barricades of card-playing quietude seem about to fall before the after-dinner shouters.

And yet there are guests who, when any kind of game is suggested after dinner, begin to shrivel up behind their shirts.

What's the poor hostess to do?

THERE are hostesses who seem obsessed with a yearning for organized fun. They are the paper-cap and noise-maker girls, and everybody *must* play something. This is the most devastating kind of hostess.

There are hostesses who, at the other extreme, consider that period immediately after dinner as an hour to be devoted to digestion and a sprinkling of polite—very polite and decorous—conversation.

And there are hostesses who, knowing the ways of their guests, either provide for all kinds of after-dinner amusement or bring together friends in groups according to their post-prandial predilections. For some guests cards and games can be set out, the way one sets out a table of whiskey and soda, and they can take it or leave it alone. Those who want to talk can talk and those who want to play can play and nobody's feelings are hurt. This, however, generally applies to a large party, for there is nothing more dismal than the sight of six out of eight guests having fun and the two mully-grubbers sitting in silence. After all, guests make the party as well as the hostess.

Then again the game-playing set can be invited at one time and the conversation set at another. Each set usually produces its leaders. The gamblers invariably develop a romp who leads the shouting, and there is usually some guest who, without becoming a bore, lets herself go and leads the talking. While the hostess can start the conversational ball rolling, she ought to let the guests take it over. To a certain degree a hostess should be seen and not heard.

But one has to be careful about brilliant conversation-alists. Once a New York hostess invited three of them—all men—to a dinner party. Scarcely had coffee been served than the battle of tongues began. Gradually one, who was about to be silenced, remembered that his doctor had ordered him to bed early, and he retired. Then it was a two-some. By ten-thirty one of the remaining contenders, having taken many a conversational right hook, went into the silence and disappeared, leaving the third cock of the walk. A memorable evening, to be sure, but what a battle of brilliance and how utterly wearied we all were!

IT'S an art, this selection of the right guests. Sometimes they are selected because they have the same general interests. Conversation with them comes easily. Again a hostess may invite people who apparently haven't the slightest contact of interest and find they get along beautifully. Most of us travel in little crowds and it is good occasionally to jumble them.

The Russians of the old days followed a custom that solved all these problems. When a hostess wanted to give a party she invited a guest of honor and he invited the guests. In that way a congenial group was assembled and conversation assured.

Down in Bermuda once dwelt and labored a fine old parson—the last of a long line of Port-drinking parsons—who had a neat trick to aid conversation. To his famous Thursday luncheons he invited sometimes twenty, sometimes thirty people. His long table was stretched across the room and down the middle he banked flowers so high that you had to talk to the guest each side of you. There was very little shouting across the Lilies.

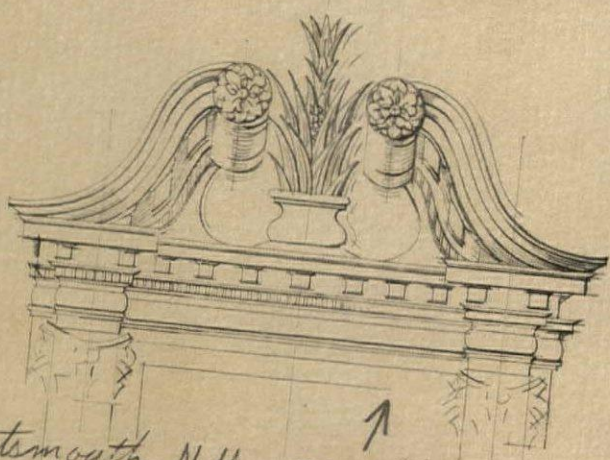
CONVERSATION at table is one thing, but conversation afterward a more difficult problem. If it goes high-brow (which God forbid!) some are bored. If the topic is business (which God spare us!) there's no rest from what we do all day long. A dash of gossip now and then, if it isn't malicious, can spice an evening—but then there's a difference between gossip and scandal. Scandal ought to be ruled out. Get a man or a woman on their hobby and, if they don't ride it hard, they are usually interesting—even stamp collectors and gardeners. When a hobbyist becomes informative, he ought to be turned off.

Banter can fill an evening, but for this you want wit, and wit is one of the Heaven-sent blessings bestowed on the Irish. You can usually count on it that a man or woman with Irish blood will carry on brilliant conversation—even if they are talking about themselves. Often that's when they are most brilliant!

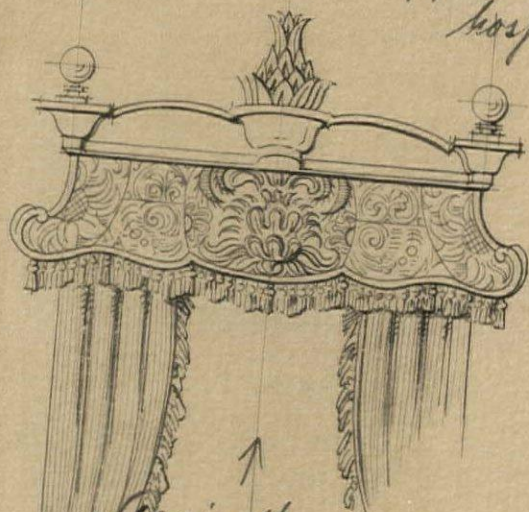
THERE was a time, a few years back, when grim card playing threatened extinction to the art of good talk. Perhaps it was one of the collateral evils of Prohibition, when people drank spirits to excess, and an excess of spirits never sharpened conversation. Today we are learning to relish and enjoy wines, and good wines with good food are the most able abettors of good talk. One was pretty sure to go glum after bathtub gin, but nothing can loose the tongue for pleasure more than, say, a glass of Pouilly-Fuisse with the fish and a good red Burgundy such as Richebourg with the roast, topped off, when the fruit is served, with a Chateau Climens or a crusted Port or a brown Brual Madeira.

These noble tipples warm the cockles of the heart. They make you love your fellow-man. And that, after all, is the basis from which all good conversation should spring.

—RICHARDSON WRIGHT.

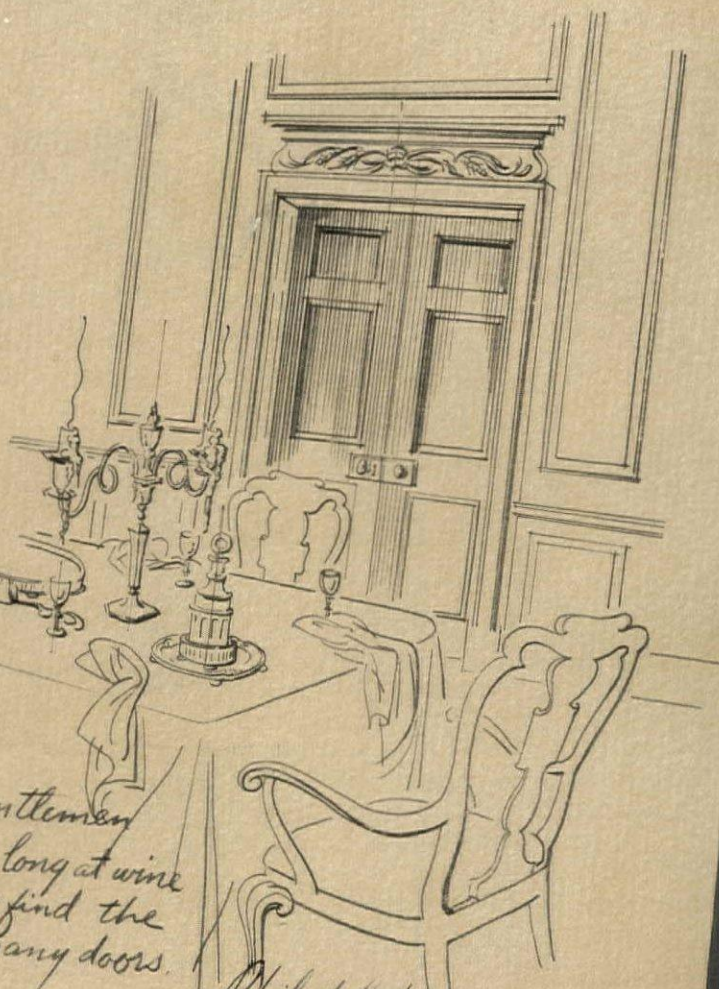


Portsmouth, N.H., 1760. Main doorway of the Gardiner mansion with its beautifully carved pineapple denoting hospitality.

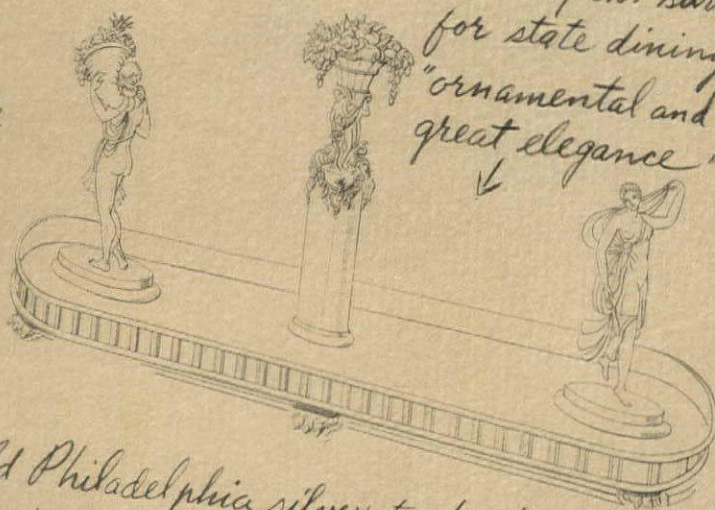


Again the pineapple on the window cornice and the pattern in the damask

In 1723, gentlemen who sat too long at wine could easily find the dark mahogany doors.



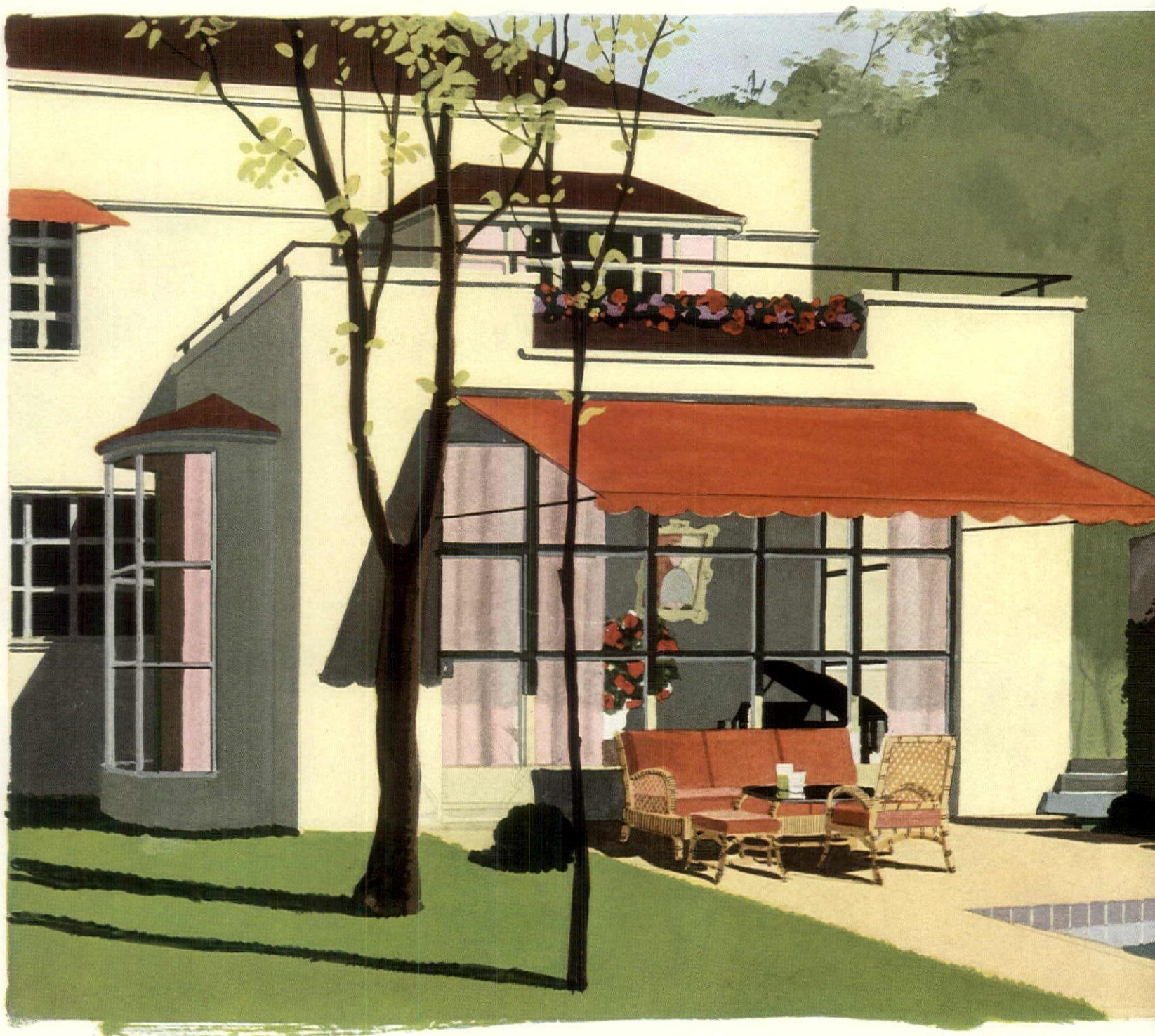
Philadelphia, 1795 - George Washington's surtout de table for state dining was "ornamental and of great elegance"



Old Philadelphia silver tankard - circa 1750, used as a table center at luncheon

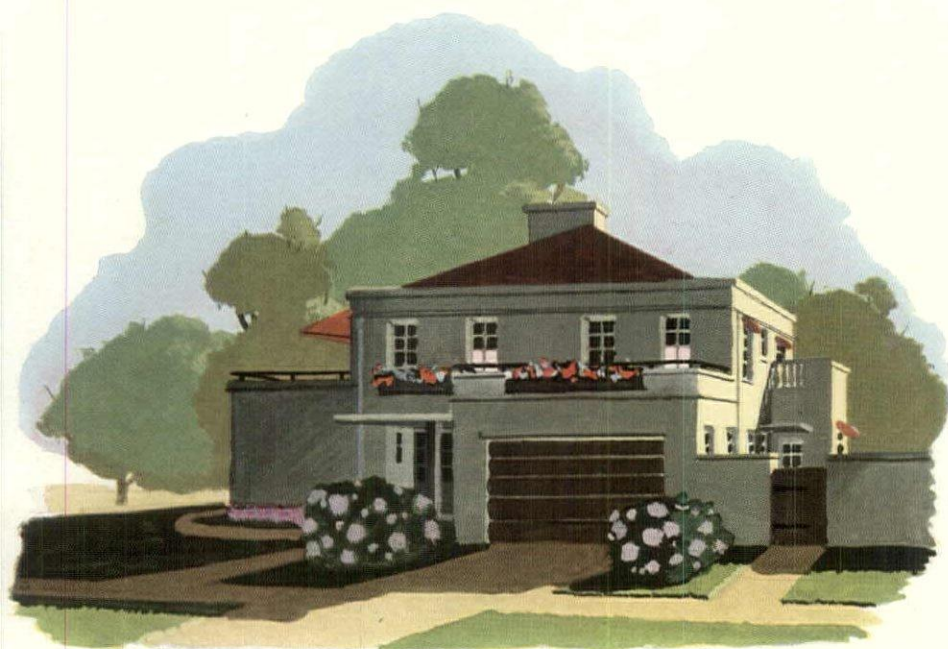


Some symbols of hospitality
by research ... of the past, but pertinent



LIVING ROOM TERRACE

DONALD DOUGLASS, ARCHITECT



GARDEN AND SERVICE GATE





MODERN HOUSE

THIS house, designed by Donald Douglass, architect, is primarily an attempt to solve the two requirements of the modern home; spaciousness and privacy.

The hypothetical family consists of father, mother, son and daughter. The lot is 75' by 150' and faces the street to the north.

The little entrance porch is planned not only to give shelter as one waits for the door to open and as one goes to and from the garage but also to get adequate light into the entrance hall. The recess enables Mr. Douglass to fill that side of the hall with windows without sacrificing the dignity and privacy of a simple entrance motif.

The particular feature of the first floor is the recreation room. This room, because it opens directly out of the living room, may be used in connection with the living room for parties. The furniture is light and the room may be easily cleared for ping-pong, dancing, movies or bridge. But because it can be closed off from the living room and is in a separate wing of the house and can be reached through the hall or even from the outside, it may be used generally as the children's headquarters. Here they may entertain their friends, here is a folding study table at either end of the room, and the downstairs lavatory is within easy reach. They may have their own radio and their own particular radio programs without disturbing the parents and their guests.

This idea is further carried out in the arrangement of the lot. The children have their own terrace and their own lawn for games and it is all screened from the more rest- (Continued on page 80b)



LAWN AND LIVING ROOM FAÇADE



ROUNDED ARCHES IN A PAVED NEW ORLEANS PATIO SHADOWY WITH TROPICAL FOLIAGE

JOHN KABEL

"I'LL BE SUING YOU"



cries your cook in a crescendo of crashing crockery.

HAS your cook ever tumbled from the kitchen ladder or perhaps cut her hands picking up the pieces of your prized Wedgwood platter? Has your shower ever shot forth live steam and scalding water upon your guest who happened at the moment to be under it? Has your dog ever evinced a sudden dislike for the postman and sunk his teeth into the ankle of the man who never rings twice?

Accidents will happen. But even after the injuries have healed and the temporary embarrassment of the moment has been forgotten, their repercussions are apt to echo through the law courts.

If the injured party supplements the ministrations of his physician with advice from his lawyer, the accident ceases to be a social problem and becomes part of that complicated and fascinating game known as "the law". Now the accident is considered in accordance with a set of rigid rules and is spoken of in such strange terms as "licensee", "invitee" and "attractive nuisance", all of which have a meaning that may reflect upon the pocketbook of the home owner, who has now, most unfortunately for him, become the "defendant".

Like most complicated fields of law, the rules which determine when an injured party may recover damages start from a simple and understandable principle. The home owner may be held liable only if the accident was in some way caused by his negligence. If it was purely an unavoidable accident, then the injured party must bear it with a stiff upper lip and without the solace of money damages. Legal recovery is based upon fault. The difficulties begin when we admit that there are innumerable kinds and degrees of negligence, and that the duty of the home owner to exercise care is different for different people.

Your milkman, for instance, presents quite a problem. He comes in the night when darkness increases all hazards. He deposits your daily allotment of milk, cream and butter, disturbs your slumber by his rattling of bottles, and departs. You have never seen him, and very likely may never see him. But the law places you under a peculiar duty to him. While he is on your premises you have a greater responsibility for his life and limb, than you have for the safety of your wife's bridge partners, your old college chum, or your mother-in-law.

For, in legal terminology, the milkman is dignified with the impressive title of *business visitor* and you are required to exercise more solicitude in safeguarding a business visitor than a mere *gratuitous licensee* which is the law's depreciative description of social guests. Your friends you need only protect from hazards which are known to you; your business visitors must be guarded against both known dangers and dangers which, in the exercise of due diligence, you might have been able to discover.

Your door step may be broken, yet because you usually use the garage entrance, you may not have discovered the break. If your milkman discovers it for you and breaks his leg, or perhaps only barks his shins in doing so, the law will require you to dig into your jeans to console your milkman for his injuries. But if the discovery is made by your wife's sister's cousin who has come to sip tea and while away an afternoon you have no responsibility in the matter. If she had been injured after you had learned of the break and had failed to repair it promptly, she may have recovered from you. But before you learned of the dangerous condition, you were not under a duty to any mere social guest to repair it. You owe, say the courts, a higher degree of duty to your milkman than to your wife's sister's cousin.

Your cook, as may be expected, falls into the same category as your milkman. She is a business visitor; but she is also a *servant* (strangely enough the technical legal description is in ordinary English). As a servant she assumes all the normal risks of her occupation. When the fat jumps from the pan and she is burned, she may not run to court, because that is a hazard of her employment. If a ladder breaks and she is injured, the question is more complicated. Her employer is bound to use reasonable care to provide a sturdy ladder, but the cook is bound not to ascend unless she believes the ladder safe.

To trespassers, you of course owe practically no duty whatsoever. If anyone chooses to invade your property and trample over your grounds without so much as a "by your leave" they do so at their own risk. If they are injured that is their hard luck, unless the trespassers happen to be children. For them the law may apply a different set of rules.

The principle which applies to children who trespass is known by the (Continued on page 80)



Scalded guests and upended milkmen



may sue, says Albert W. Fribourg

SUNROOMS and CONSERVATORIES

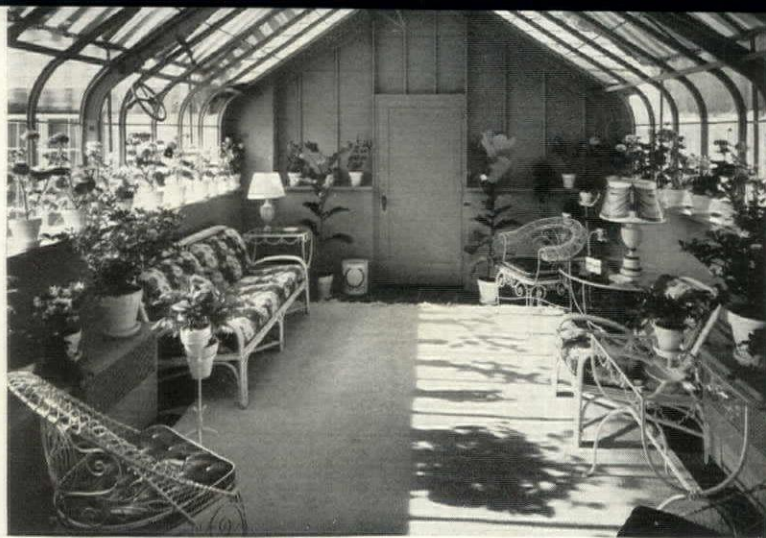


BETWEEN two of the main units of Samuel Wagner, Jr.'s remodeled farmhouse in West Chester, Pa., lies the inviting little conservatory shown at the left. The farthest picture is of the view outward across the terrace. Next, the effect as one looks toward the end from which the preceding photograph was taken. Mellor & Meigs, architects

BELOW: Elsie de Wolfe's sunroom at Versailles sparkles with glass and mirrors. Three sides are glass. The house wall and doors are covered with mirrors which catch reflections of the green garden. Orange-red Venetian sail-cloth makes the curtains and the tent ceiling. Furniture is in leopard chintz and sail-cloth



THIS greenhouse, converted into a delightful sunroom, acts as a passageway between the main house and a guest house on the estate of William R. Goodheart, Jr., Great Neck, L. I. Walls are gray-blue, the rug white, furniture white wire and bamboo with blue cushions. A blue and white awning covers the glass roof. Elizabeth Peacock, decorator



DRIX DURYEA



EMELIE DANIELSON

ORDINARY architecture was overcome in this New York sunroom by wooden pilasters and carved swag valances at the windows. Walls and woodwork, clear white. Floor, black and white linoleum. Starred yellow damask covers the sofa; the chair is in blue satin. Decorated for Mr. and Mrs. Frank Relkins by the Empire Exchange

RIGHT: the exterior and interior of Caspar W. Morris' conservatory at Haverford, Pa. This pleasant spot forms the connecting link between the dining room of the original house and a new room, the door of which appears in the farther picture. The whole arrangement insures a desirable degree of quiet privacy. Mellor & Meigs, architects

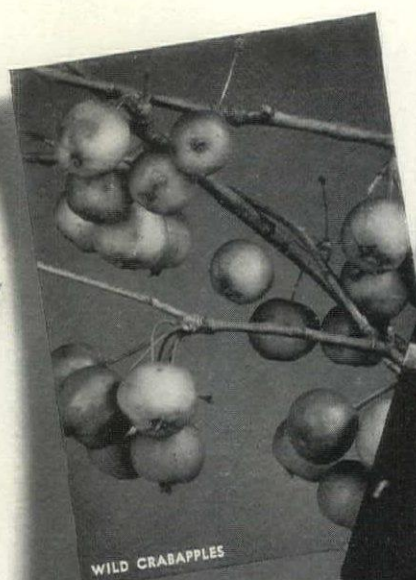




WILD CHERRY

WINTERGREEN AND WILD BLACKBERRIES

DAY BERRIES



Wayside bounty by Louise B. Wilder

AMERICANS are notoriously a wasteful people. This is true even in what an old book calls "these pinching times". One instance of this national lack of thrift is manifest in the heedlessness shown where Nature's providence is concerned—the bounty of the wild. The chain stores supply our wants and needs, at a price; what God offers free of cost is not even seen, much less made use of. And this despite the fact that by means of the automobile we are brought into closer contact with much wider areas of the countryside.

We catch the exquisite fragrance of wild Grape blossoms, as we speed on winged wheels through the June dusk, without identifying it, and who goes later to gather the dark pendent burden of fruit to make it into richly tanged jams and jellies? Who notes the roadsides clouded with white Elder bloom with an eye to future delicate wine-making? Small boys and girls still go berrying and nutting, perhaps, but it is doubtful if even these young gluttons, embattled as so many of them are in carefully supervised and directed camps, are taught to "smell out" wild blackberry patches, or to follow a homing bee to its treasure of wild honey in some hollow tree.

With the passing of this wholesome frugality, this enjoyment of Nature's largess by old and young, something intrinsic, vital, has been lost to human experience.

Even simon pure country folk have become members of the vast fraternity of can-openers, or they raise highly sophisticated fruits in their gardens and the wild products are left to the birds and the beasts. The fat little golden or purple plums dangle unnoted in the thickets, the hard little yellow crabs swing from dark branches, grapes dangle and even the blueberry is less sought for now that the more sumptuous cultivated varieties are on the market. What country housewife of today orders out the old spring wagon (if such a thing still exists) and filling it with baskets and children, and a hearty lunch, goes jouncing off to woods turned amber or russet a-plummin' or a-crabbin'? Once, and not so long ago this bounty of the countryside was made full use of, beginning with the wild Strawberries and ending with the many nuts and nicely frosted Persimmons. And as a matter of fact the confections and beverages made from the wild fruits always have an especially racy tang, a sort of gamy flavor that distinguishes them from the sac- (Continued on page 99)



A view of the winter cottage and its garden from the upper level of the lawn at the rear of the main house. Reddish-pink brick is laid in Flemish bond. Natural shingles make the roof. The trim and shutters are white detailed with great restraint. The cottage is a complete living unit, used for week-ends, when the big house is closed. Here, as elsewhere on the estate, the distinguished quality of the work of the architect, Mr. David Adler, is most evident. To the left is a glimpse of the arcaded walk joining the two buildings

More of Easton, Syosset

Mrs. E. Marshall Field and her daughter Barbara, recently introduced to society, photographed at Mrs. Field's charming country house. The cool and shadowed Doric portico, floored with gray and white marble, centers the garden front, overlooks a wide sweep of lawn bordered with trees and paths of tanbark, reminiscent of English landscaping. Umberto Innocenti-Richard K. Webel were the landscape architects



CECIL BEATON



The living room of the winter cottage (left) has cream-white walls, stripped pine trim, dado and mantel. The curtains and some of the furniture covering are of 18th Century English chintz—buff colored with subdued color notes. Wide oak boards make the floor which is covered with a hooked carpet in a lattice design. The ship picture hung over the mantel shows a sailing vessel owned by Mrs. Field's ancestors

One of the guest rooms in the winter cottage (below). The walls are hung with canvas, stenciled in shades of green on white. A variety of textures appears in the white upholstery. Crystal appliques and a mirror framed in mirror above the black marble fire facing are valuable notes. Communicating with this chamber, the bathroom is hung in green and white chintz paper. The decorations are by Mrs. Frances Elkins





Mrs. E. Marshall Field's bath dressing room at Easton has walls of glazed chintz patterned with lilies of the valley; marble floor in shades of beige and green covered with white carpet. The wash basin and its companion piece—the dressing table, are finished in white lacquer with mirrors framed in glass



NYHOLM

Miss Barbara Field's bedroom uses a delightfully fresh scheme of china blue and white. Walls, curtains and quilted upholstery are of chintz patterned after an 18th century document. The furniture of the period has been painted cream white and the four-post bed features a canopy of pure white netted cotton



TO CELEBRATE the festival of Thanksgiving, the dinner table is set in a manner to extol the blessings of the year. Oak leaves, wheat, bittersweet, colorful fruit heaped in a bowl and tray with graceful cornucopias—symbolizing peace and prosperity—form the centerpiece (lower right). Silvery damask spreads the board, while gleaming silver of 18th Century influence, cut crystal and fine china, reflect the styles of our early republic. Gorham's plated silver tray, bowl and candelabra are used; crystal horns of plenty with gilt mountings and marble plinths from Ovington

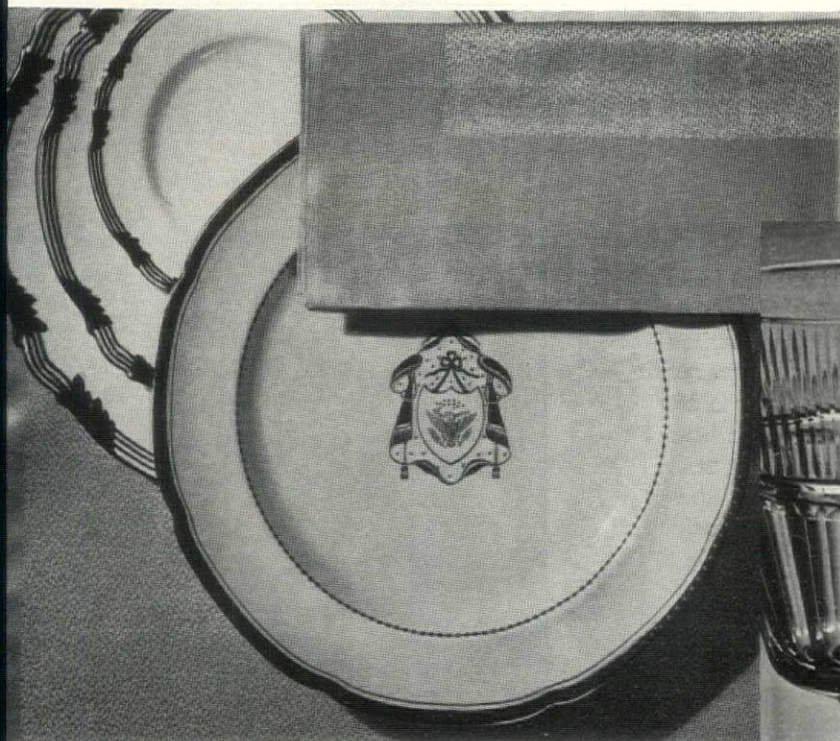
CHINA and linen, shown at the center of the opposite page, exemplify a happy union of period and modern designs. Reproductions of old Lowestoft are used as place plates. The brilliant dark blue of the borders and emblems, accented with red and burnished gold, distinguish them as the type made in China and brought back in clipper ships for "American Trade." For the service of the subsequent courses, imported Coalport is chosen. Gold and Royal blue embellish the edges; both patterns from Wm. H. Plummer & Co. Silver gray damask napkins and cloth: Mosse, Inc.

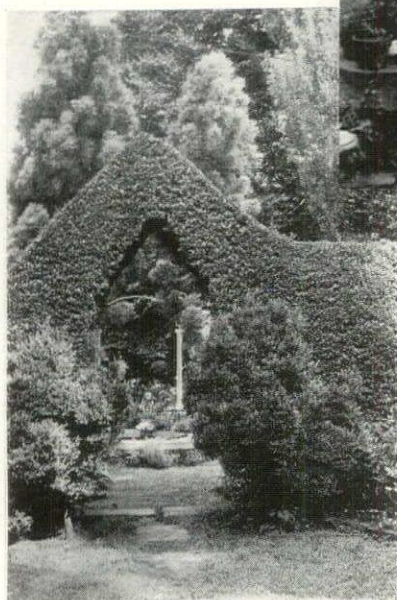


SET FOR THANKSGIVING

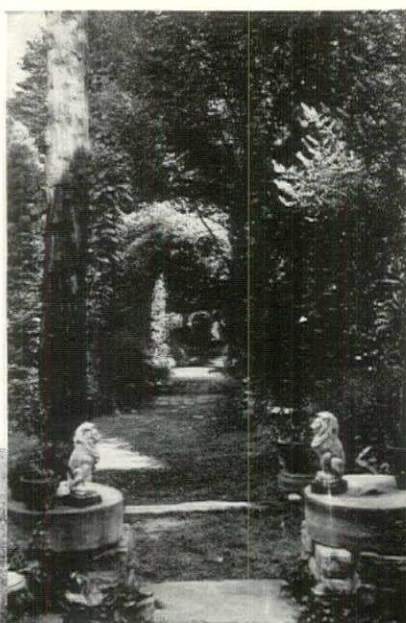
STERLING SILVER flatware (shown in detail at the right) is Gorham's newest pattern, called "King Edward." In balance and grace it speaks both of festivity and of tradition. It is ornamental, yet a certain definite clarity of the major forms allows it to be suitable for many uses. The rich foliated borders and flower motifs are executed with truly fine craftsmanship. Worth noting is the back of each piece, which carries a simplified version of the face pattern, leaving a panel for marking

CRYSTAL cut glasses shown in a detailed view at lower right of page are imported to us from France. Called "St. Louis," their smart cutting and shapes are taken from old Waterford originals of the late 18th Century, which places them as contemporary with the Lowestoft plates. The design comes in a complete assortment of stemware and well proportioned models for highballs and other beverages—just right for an important occasion. The glass is of extraordinary clarity and body; the pattern creates brilliancy and sparkle: Wm. H. Plummer & Co.

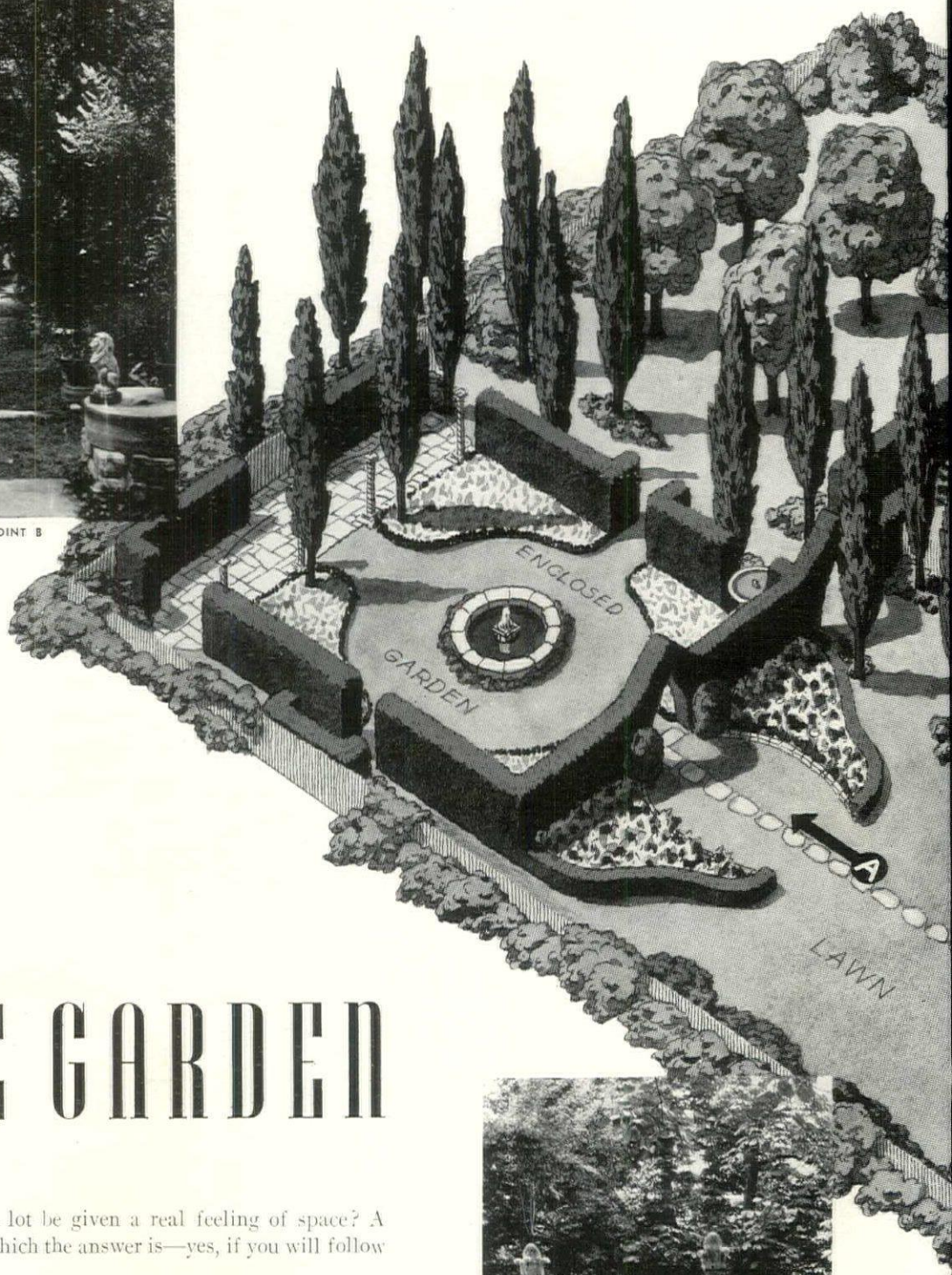




VIEW FROM POINT A



VIEW FROM POINT B



HALF ACRE GARDEN

CAN THE half-acre suburban lot be given a real feeling of space? A frequent question, this, to which the answer is—yes, if you will follow a few simple rules.

If it is a case of new building, place the house in one of two locations: 1. Directly on the street, as is often done in Europe, with service quarters front, and living quarters back to adjoin the garden area. 2. Forty to fifty feet back from the street so as to allow space for a garden between house and street. This arrangement helps to make the house quiet if the street is one of heavy traffic.

If, however, the house is already built, begin by studying the situation from every angle. Consider the views from living-room doors and windows, from dining-room doors and windows, from the library, too, if there is one. Next study views from the outside, from places where you will spend your time—the covered terrace, the uncovered terrace, the area under some old shade tree where you may retreat in hot weather. Pick the best of these views. Make them a part of your plan.

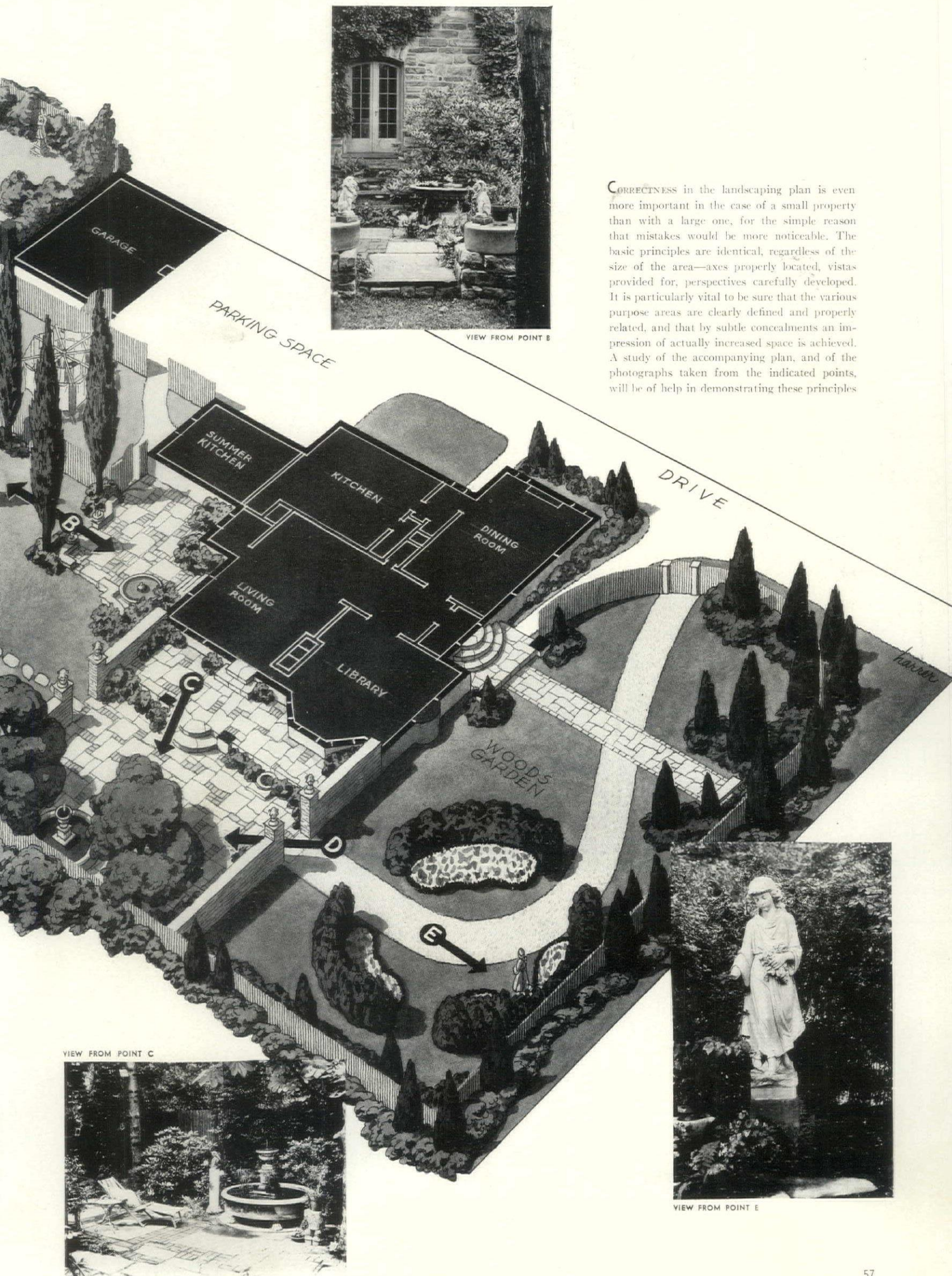
Next define the boundary of utility areas (those that are absolutely necessary)—the entrance drive with parking space for three cars, the garage area, drying-yard adjoining kitchen, compost-pile, etc.

Then outline the space that is left to be developed for pleasure and beauty, and decide what elements of garden development you wish. Certainly you will want a terrace (by which is meant an outdoor living area with chairs and tables), perhaps a lawn, perhaps a flower garden, perhaps a seed-bed and picking garden combined, possibly a swimming pool, or a bowling green, perhaps a woods area or a miniature orchard. When you have selected a few of these (there are many more than those mentioned) you must then find a suitable location for them on (Continued on page 102)

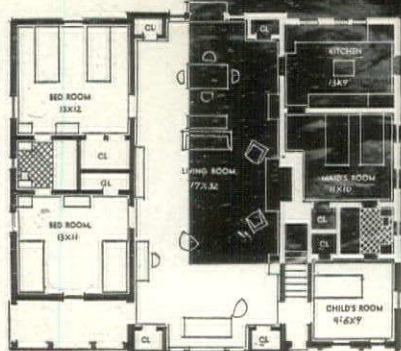


VIEW FROM POINT D

by Howard Kneedler Jr.



CORRECTNESS in the landscaping plan is even more important in the case of a small property than with a large one, for the simple reason that mistakes would be more noticeable. The basic principles are identical, regardless of the size of the area—axes properly located, vistas provided for, perspectives carefully developed. It is particularly vital to be sure that the various purpose areas are clearly defined and properly related, and that by subtle concealments an impression of actually increased space is achieved. A study of the accompanying plan, and of the photographs taken from the indicated points, will be of help in demonstrating these principles



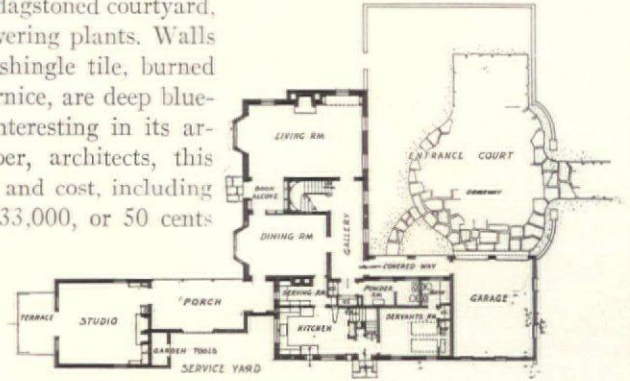
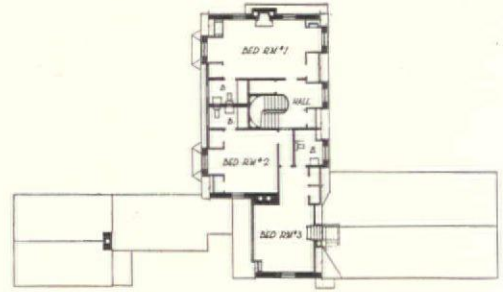
FOUR YEARS ago House & Garden engaged architects Howard and Frenaye to design an attractive small house which would fit comfortably on a 75 x 150 foot lot and which would cost about \$5,000 to build. Thousands saw that house, built and completely furnished, on the ground floor of the W. & J. Sloane store, in New York, where it was exhibited. Subsequently, in many sections of the country, the house has been built by individuals who have found in it the answer to their home-building problem. Among these enthusiasts, appropriately enough, was architect Edwin L. Howard, whose home at Westport, Conn., we show on this page, and whose houses have often appeared on the pages of House & Garden.



SMALL SIZE OR MEDIUM



COLOR plays an important rôle in the house of Kenneth H. Kraft, Esq., in Highland Park, Illinois. In happy contrast to the green lawns around the house is the flagstoned courtyard, grass-jointed and richly massed with flowering plants. Walls are white-painted brick and the roof is shingle tile, burned reddish black. Blinds, and striping on cornice, are deep blue-gray. The rambling plan is unusually interesting in its arrangement. Designed by White & Weber, architects, this house was completed in November, 1935, and cost, including insulation and winter air-conditioning, \$33,000, or 50 cents a cubic foot for 66,000 cubic feet.



Old Rose Favorites

by J. H. Nicolas

WHILE it is true that there is much thrill in growing the new and untried varieties, yet many Rose lovers prefer investing their garden budget in varieties to which time has added the patina of quality and adaptability to his conditions. The process is slow, as seldom two seasons in succession are alike, and it takes several years of varied conditions to average the score and qualify a new variety satisfactory for general and permanent use.

One of the most important features of the French Rose Society is an annual review of the Roses disseminated five years previously, and in that short lapse of time casualties are already formidable. In America none of those foreign novelties are introduced in commerce without a preliminary test by our nurserymen, but that test is by no means final; it is only a first process of elimination. This explains why a relatively small number of the annual crop of novelties of the world actually sees American distribution, and of these quite a few are only of ephemeral appearance, "extras" in the Rose movies.

It is generally agreed that most new Roses are good at their point of origin, but how far they will travel from there is the important question. They have to face public favor, predilections or prejudices of colors, varied climate and soil conditions. Ease or difficulty of culture are also great factors, and some of the most beautiful Roses have fallen by the wayside because they required elaborate culture which only a few fans were willing or able to give them.

In order to bring to date a list of Roses which time has consecrated as "old standbys" and worthy of our modern gardens, we go back to the "Standardized Rose Names" published by the American Rose Society in 1921, fifteen years ago, and then we will dissect the introductions of each year up to 1930. That list of 1921 comprises over 2000 Hybrid Teas, and we only find 30 which have survived to our days as live commercial varieties; in other words only 30 varieties the public demand for which is sufficient to warrant nurserymen growing them and offering them in their catalogs. Let us bear in mind that, after all, the public at large is the supreme court of last resort which decrees the varieties to be dropped and the ones to be grown. The nurseryman has to be conservative and grow only varieties that he knows he will sell. A novelty may be forced upon the public by extensive publicity, but its permanence depends upon its reception by the home grower, generally based on long run performance. These 30 varieties which can be considered as standard fixtures in our Rose gardens are—

Antoine Rivoire, Betty Uprichard, Chas. K. Douglas, Duchess of Wellington, Etoile de France, Etoile de Hollande, General Mac-Arthur, Gruss An Aachen, Gruss An Teplitz, Kaiserin Auguste Viktoria, Killarney Queen, Lady Alice Stan- (Continued on page 84)

HOUSE & GARDEN'S

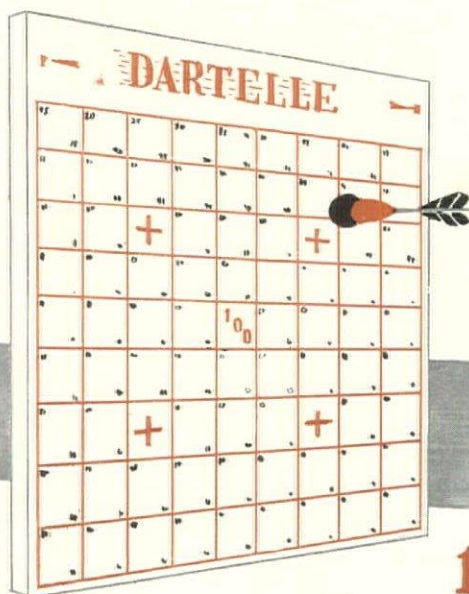
SIXTH FLOWER PRINT

House & Garden's sixth flower print is a Damascene Rose by Pierre Joseph Redouté. This superb French artist, who specialized in drawing flowers, pursued the succession of his years from 1759 to 1840, during which time he produced upwards of 7,000 flower prints and proved his influence on at least three pupils whose prints, also, won distinction in their time. Little wonder they called him the "Raphael of Roses". While his great work was on Lilies, the book about Roses proved more popular. He had for patrons both Marie Antoinette and the Empress Josephine. As Redouté's long life and prodigious output cannot be adequately described in such a short space as this, a longer account of his life will be found further along in the magazine.

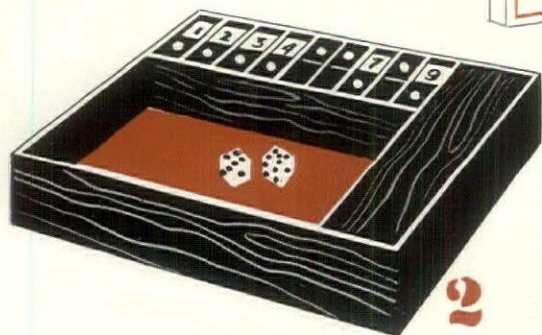


Rosa Damascena

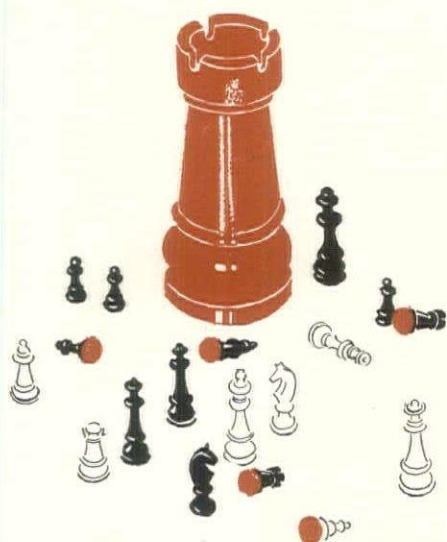
Rosier de Cels.



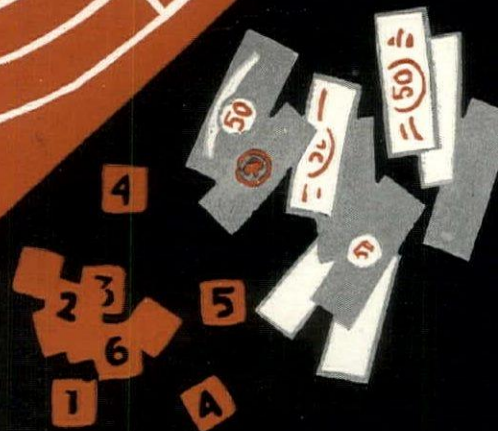
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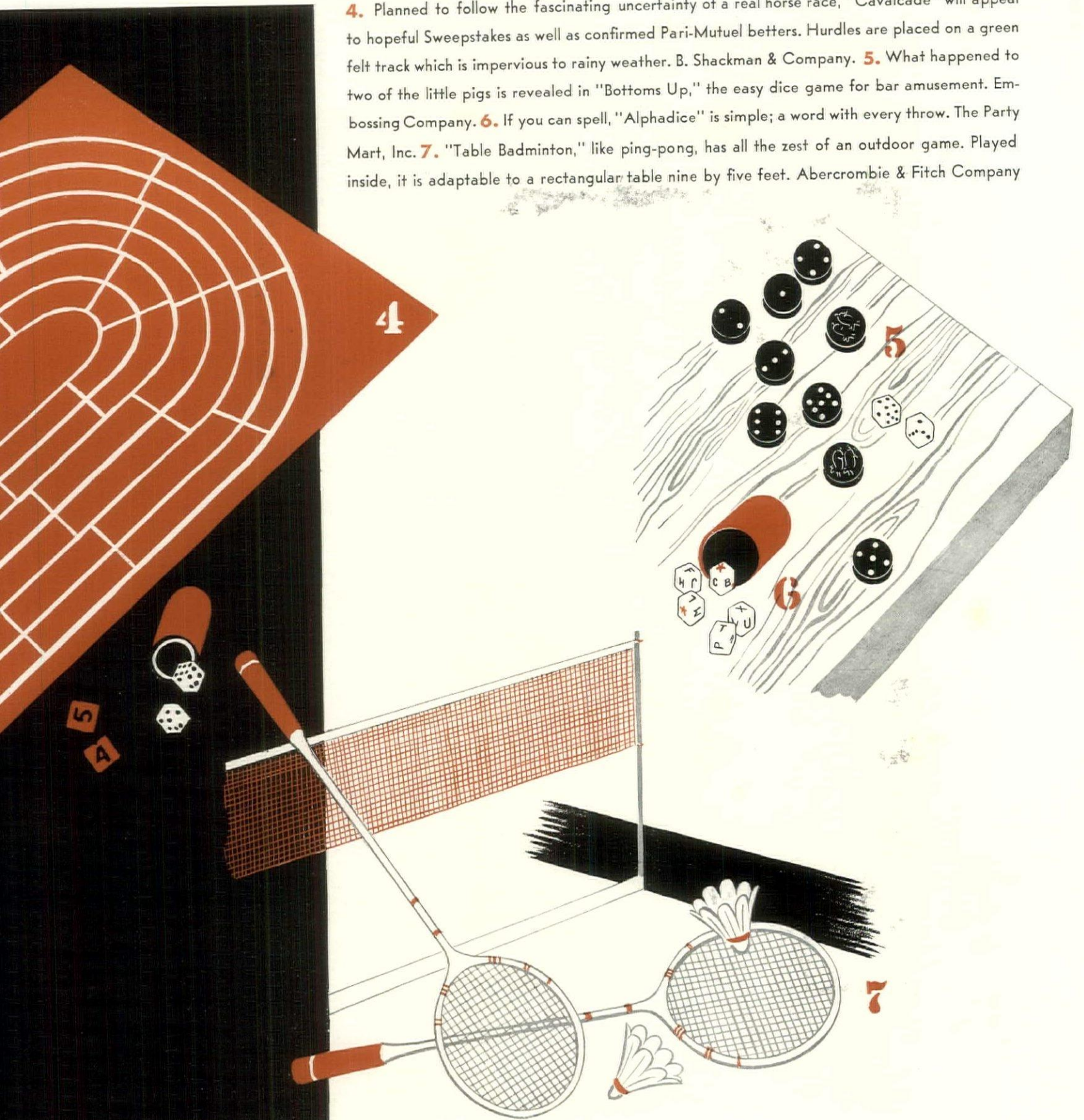
If you are sporting-minded, House & Garden suggests a variety of entertainment in tune with the current game season. **1.** Hang the board "Dartelle" behind your bar. Equipped with rubber suction darts, it is guaranteed safe after the most jovial evening. R. H. Macy & Company, Inc. **2.** "Tric-Trac," the convenient and portable dice box, is an old French gambling game refurbished and brought up to date. Open the gates, roll your dice, and try to eliminate all numbers. Lowest score for single round wins. Abercrombie & Fitch Company. **3.** Like the wooden horse of Troy, this giant Chessman, painted red, harbors an army of miniature men. Abercrombie & Fitch



CONDÉ NAST ENGRAVINGS

In this charming study of Mrs. Edgar Leonard's New York library, Pierre Brissaud adds another distinguished interior to his gallery of room portraits executed for House & Garden. Here everything is low in key from the Provincial Louis XV walnut boiserie to the soft and faded colors of the rug and furniture fabrics

4. Planned to follow the fascinating uncertainty of a real horse race, "Cavalcade" will appeal to hopeful Sweepstakes as well as confirmed Pari-Mutuel betters. Hurdles are placed on a green felt track which is impervious to rainy weather. B. Shackman & Company. 5. What happened to two of the little pigs is revealed in "Bottoms Up," the easy dice game for bar amusement. Embossing Company. 6. If you can spell, "Alphadice" is simple; a word with every throw. The Party Mart, Inc. 7. "Table Badminton," like ping-pong, has all the zest of an outdoor game. Played inside, it is adaptable to a rectangular table nine by five feet. Abercrombie & Fitch Company



PLAY THE GAME!

Men who make our flowers

WE WERE strolling through Bobbing Court, the Kent garden of the late W. R. Dykes. It was Iris-time. We had come to inspect seedlings Dykes had not lived to see. George Dillistone, treasurer of the Iris Society, was in the group and the Murrells, who also have many splendid Irises to their credit and, towering above us all, the patriarch, George Yeld, his long white beard tossed carelessly by the breeze.

Finally we stopped before a yellow Iris. Its falls showed purple blotches. I said I didn't like them. "But it can't help them," Mr. Yeld whispered. "Its ancestors were like that." Just as if you said condolingly of a youthful dysomaniac, "Well, his grandfather drank too."

It gave an insight into the vast knowledge some of these plant hybridizers carry with them, especially a man of such wide experience as Mr. Yeld, who has been hybridizing Iris over fifty years.

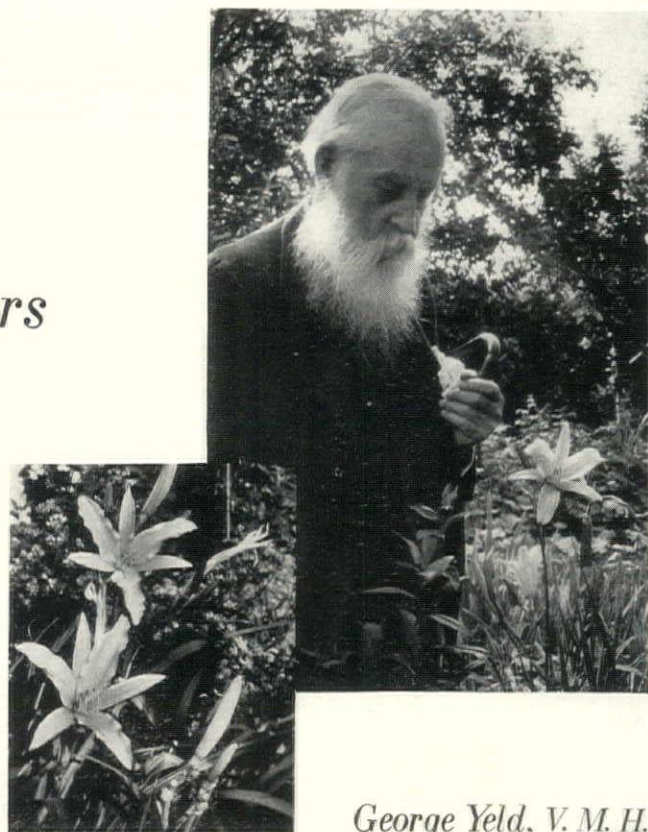
In this, the first of a series of short profiles of *Men who make our flowers*, House & Garden chooses to honor George Yeld because he is the ideal hybridizer. While many men in the nursery and seed trade have created some of the noblest and most interesting flowers and shrubs with which our gardens are enriched, it is the amateur, the scientifically-minded amateur, who appeals first to us.

The true hybridizer doesn't just make his crosses willy-nilly. A knowledge of parentage, of the laws of heredity and a wide acquaintance with plant habits go into the equipment of the ideal hybridizer. Besides, he must have infinite patience and a hard heart. Goethe said that the real artist kills his own children. The real hybridizer possesses not alone the eye to see the one worth while seedling in a thousand but also the ruthlessness to destroy all the rest. This ruthlessness is the mark of successful hybridizers, whether they be Edward Steichen in his Delphinium fields, or Grace Sturtevant in her Irises or J. H. Nicolas among his Rose seedlings or Prof. Saunders with his Peonies. The successful hybridizer is known by what he destroys.

He may also be known by his good sportsmanship. He is aware that his prize beauty of this year may be superseded by someone else's creation a year from now. He is constantly elevating his standards or seeking a new ideal type. Only once in a blue moon does popularity follow a hybrid for a long time. Mr. Yeld is unique in this experience. His "Asia," distributed twenty years ago, still wins prizes at flower shows.

What vastly stretching fields of ruthlessly destroyed seedlings lie behind Mr. Yeld's achievements, no one but he can know. For not alone has he been successful in hybridizing Iris but he is equally famous for his achievements in Daylilies, the *Hemerocallis*.

A schoolmaster in Yorkshire—and a brilliant one they say—he found leisure to begin his work with Irises in



George Yeld, V. M. H.

1883. Out of the hundreds of thousands of seedlings, he has chosen, up to the present, over forty worthy of recognition. "Memory" was among the earliest, followed by "Arac" and "Neptune" and "Forester." Those still ranked as headliners are "Lord of June", 1911; "Asia", 1916; "Emir", 1918 and "Sir Michael", 1925. The last was named for Sir Michael Foster, one of the earliest of English Iris hybridizers. To him Mr. Yeld owes the inspiration that plunged him into making Iris crosses in the neighborhood of fifty years ago.

The Iris work started, Mr. Yeld turned his attention to Daylilies. He began hybridizing *Hemerocallis* about 1890, using three native strains—*H. flava*, *Dumortierii* and *Middendorffii*. By 1892 he had produced "Apricot", the first hybrid Daylily of record and still one of the best. Then have followed "Gold Dust", "Orangeman", "Tangerine", "Halo", all in 1906, with "Miranda", "Winsome", "Radiant", "Aurelia" and "Pyrrha" in later years. In 1930 he produced two smaller types—"Miniken" and "Moidore", from crossing the tiny *H. nana* and the wild type *H. flava*.

While others have worked in this same field—Bertrand Farr, Amos Perry, Willy Muller, A. B. Stout, Carl Betscher, Franklin B. Mead and Mrs. Thomas Nesmith, George Yeld still leads the Daylily procession.

Beside all this, Mr. Yeld has maintained a lively interest in Rock Gardening. For many years he edited the *Alpine Society Journal*. He was the first president of the English Iris Society. Little wonder that in 1925, the Royal Horticultural Society gave him its high award—the Victorian Medal of Honor.

Though his years are mounting up toward the century, Mr. Yeld still writes prolifically about his favorite flowers, writes with the same wide knowledge, subtle wit and keen standards of judgment that make him such an agreeable companion.

RICHARDSON WRIGHT

A SIMPLE installation made by cutting a hole in the first floor ceiling and building an enclosure on the second floor for the car, hoisting mechanism and motor. Tracks on the wall guide the car. Shepard

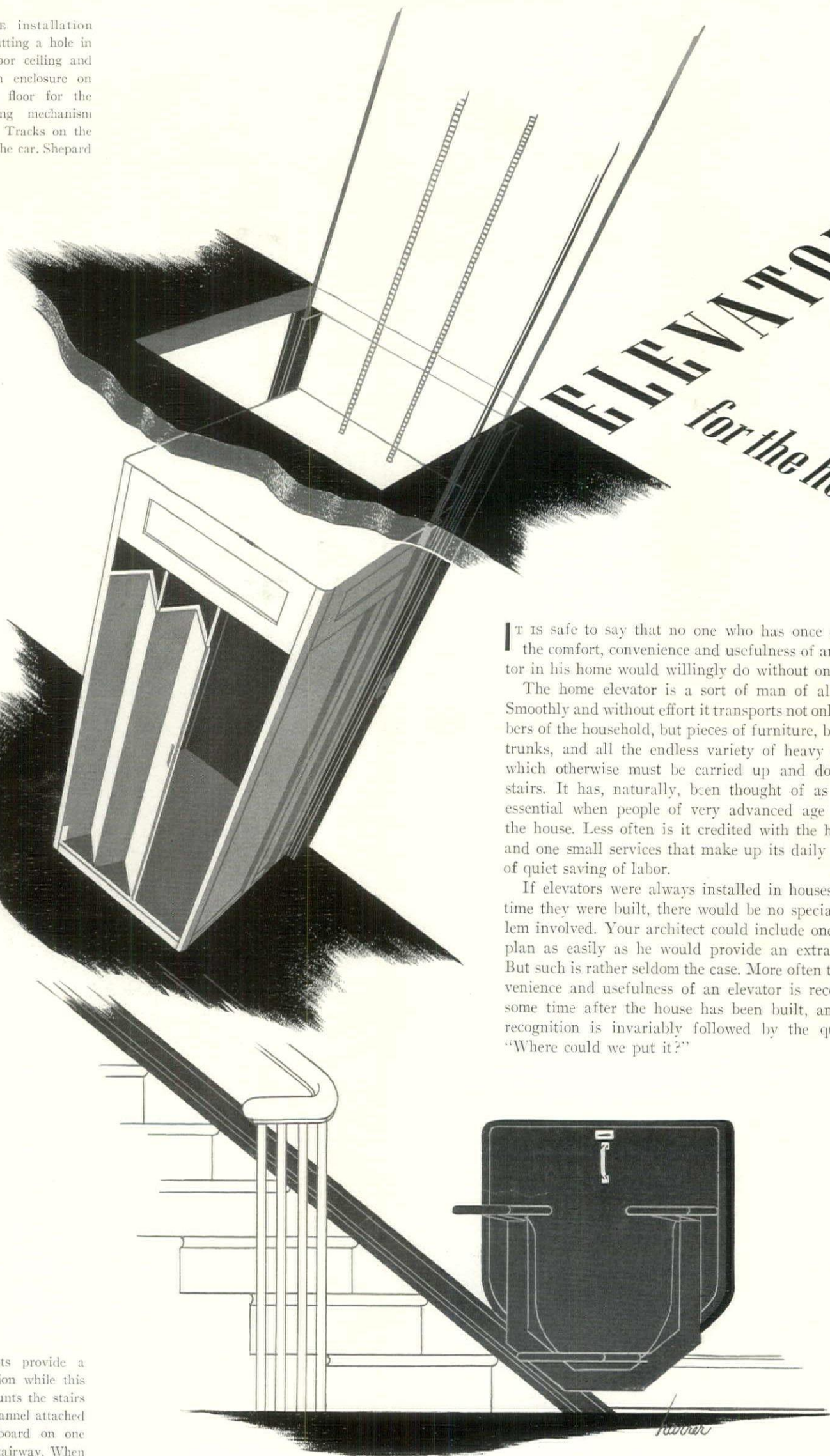
ELEVATORS for the home

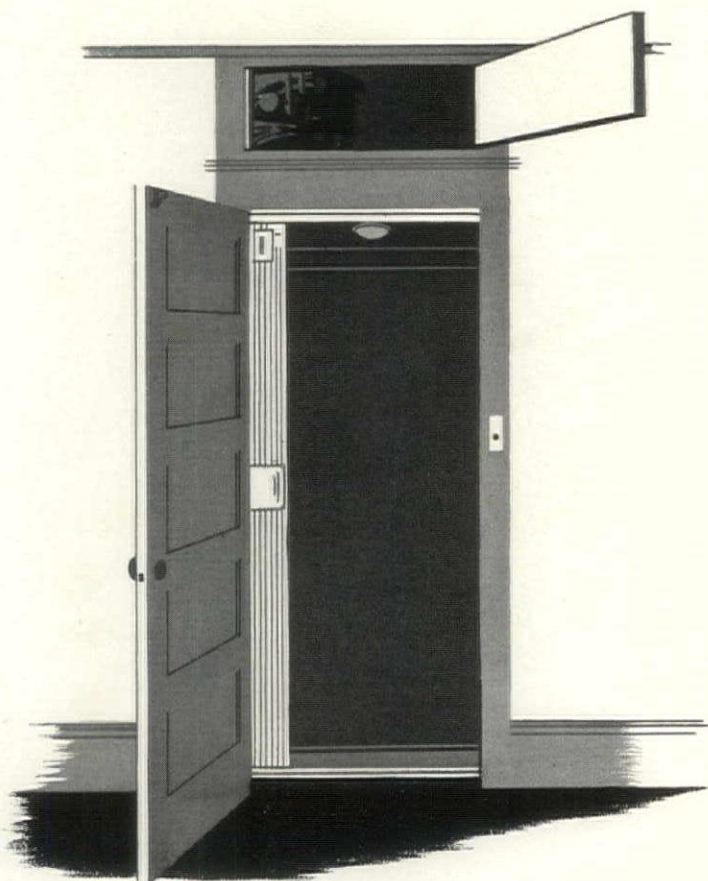
IT IS safe to say that no one who has once enjoyed the comfort, convenience and usefulness of an elevator in his home would willingly do without one.

The home elevator is a sort of man of all work. Smoothly and without effort it transports not only members of the household, but pieces of furniture, baggage, trunks, and all the endless variety of heavy articles which otherwise must be carried up and down the stairs. It has, naturally, been thought of as almost essential when people of very advanced age live in the house. Less often is it credited with the hundred and one small services that make up its daily routine of quiet saving of labor.

If elevators were always installed in houses at the time they were built, there would be no special problem involved. Your architect could include one in the plan as easily as he would provide an extra closet. But such is rather seldom the case. More often the convenience and usefulness of an elevator is recognized some time after the house has been built, and such recognition is invariably followed by the question, "Where could we put it?"

FOLDING seats provide a restful position while this machine mounts the stairs in a steel channel attached to the baseboard on one side of the stairway. When it is folded, it extends less than six inches. Inclinator





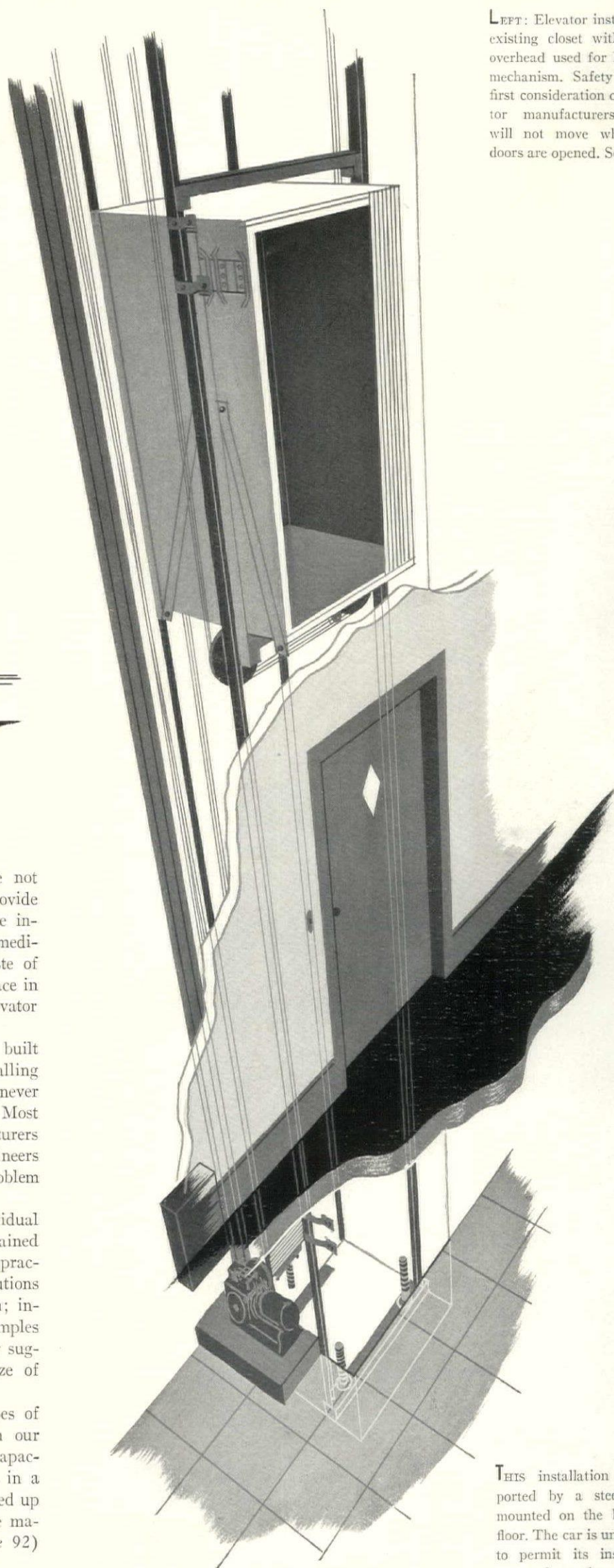
LEFT: Elevator installed in existing closet with space overhead used for hoisting mechanism. Safety is the first consideration of elevator manufacturers. Cars will not move when the doors are opened. Sedgwick

A very sensible procedure, in case you have not yet built your house, is to ask your architect to provide a space where an elevator might subsequently be installed, even if you do not want one installed immediately. Such provision need not involve any waste of space, as storage or coat closets, or even extra space in the halls, make it usable until such time as the elevator is put in place.

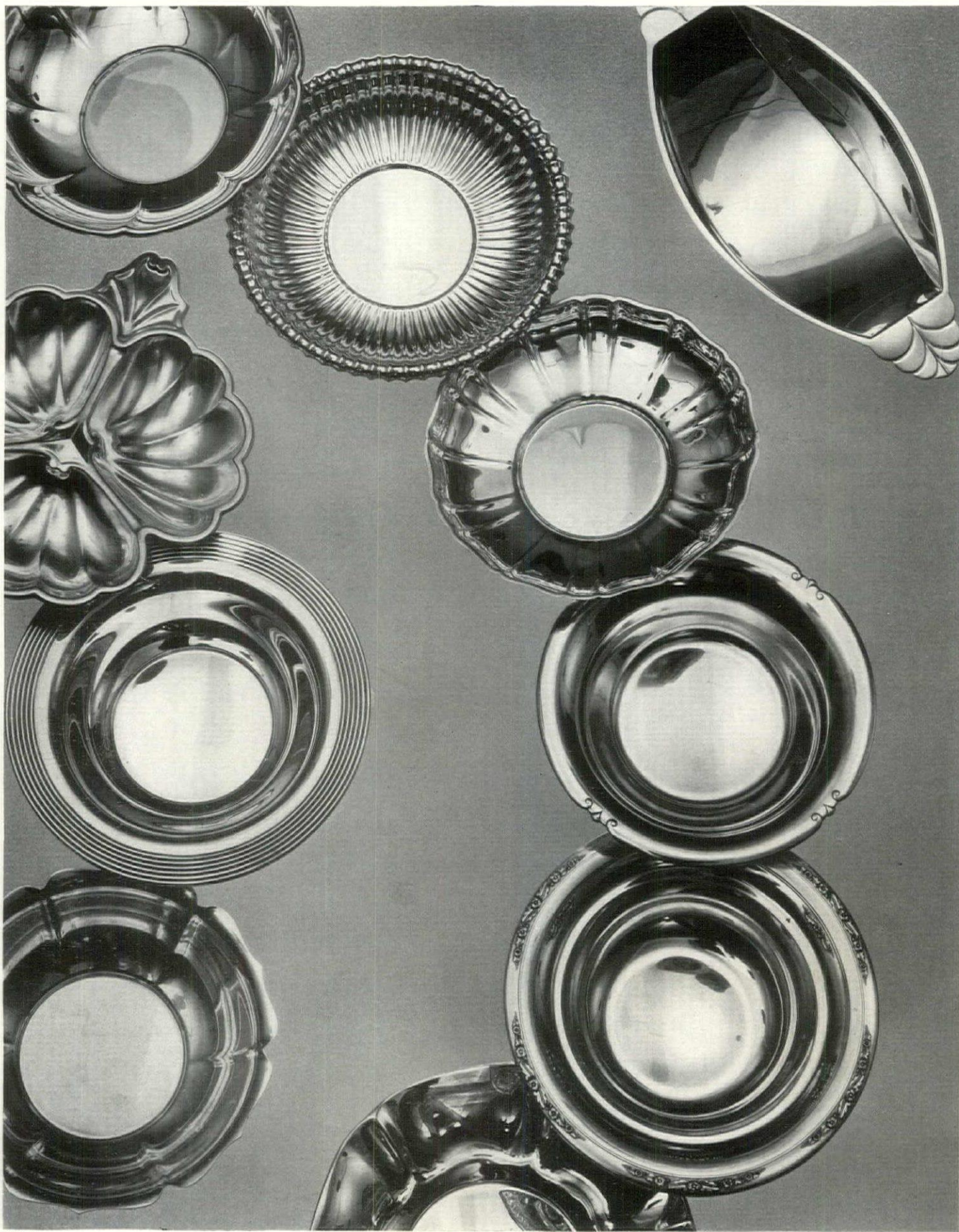
On the other hand, if your house is already built and if you are confronted with the problem of installing an elevator in a house which apparently was never designed for one, you need not be discouraged. Most home elevators installed by the various manufacturers have been placed in just such houses, and the engineers have become very ingenious at solving the problem of "where to put it".

Every house, of course, presents its own individual problem. Manufacturers will gladly send trained representatives to make a survey and recommend a practical solution. So many and varied are these solutions that we could not attempt to picture all of them; instead, we show on these pages a few typical examples of how it might be done. Other plans will readily suggest themselves, depending on the type and size of equipment used.

Much could be written about the various types of elevators, some of which we have included in our diagrams. There are elevators of large and small capacity; enclosed elevators, in which the car travels in a shaft, and open elevators in which the car is guided up and down by means of a vertical rail. There are machines which travel up the (Continued on page 92)



THIS installation is supported by a steel frame mounted on the basement floor. The car is underslung to permit its installation even where the overhead height is limited. Cars have bronze folding gates. Otis



NYHOLM

Silver service for sweets Sterling silver bonbon dishes meet the requirements in daily entertaining. Top row: The Gorham Co. sponsors "Standish"; also dish with reeded decoration: Black Starr & Frost-Gorham. Right, Reed & Barton's modern container. Pair on left; Flower-shaped dish by Frank W. Smith: Udall & Ballou. Lunt Silversmith's banded bowl: Ovington. Pair on right; Wallace's scalloped holder from Ovington. "Courtship" design from the International Silver Co. Bottom row includes Watson's Irish replica: Brand Chatillon Co.; Alvin model: John Wanamaker; Towle's "Symphony": Lambert Bros.

GEORGIAN OUTSIDE

ONE of the advantages of the Georgian style of architecture is that it can be interpreted in so many ways. This house, for example, is a free interpretation and includes many details familiar to those who know old Georgian houses here and in England.

The walls are brick veneer painted white, the roof slate, the window-sash steel frames set in wood. Green shutters give finish to the windows.

One reaches the house through an entrance court which is protected by a high brick wall with open work. This forecourt is paved with brick laid in the old Roman overlapping fish-scale design.

The garden side has a wrought-iron gallery and a slightly bowed window which, by the way, is a pronounced Georgian feature.

In mass (architects always speak of houses and buildings as "masses") the house consists of a main structure with two supporting wings. One is a service wing. Beyond this a trellised arbor leads to the owner's garage with space for one car. Other cars are housed in the garage at the stable group. The other supporting wing has a sun-porch with the master's bath and dressing room in the peak of the gable.

This house resulted from a successful and sympathetic cooperation between the owners—who knew what they wanted—and the professions. Mr. Embury was architect, Margery Sill Wickware, decorator, the Ruth Dean Associates, landscape architects, and Edward C. Embury did the game room murals. For interior views, turn the page. (*Continued on page 91*)

A HOUSE FOR LUTHER BLAKE AT
MORRISTOWN, N. J., AND DE-
SIGN BY AYMAR EMBURY II



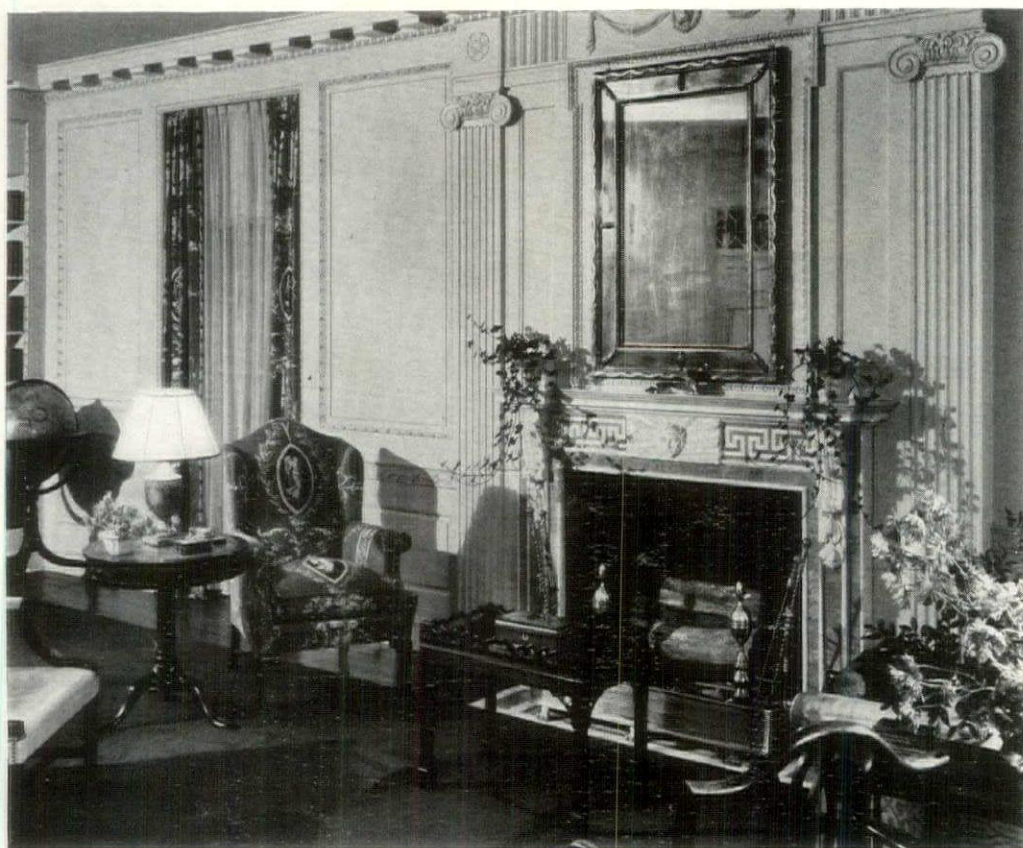
GARDEN SIDE



NYHOLM

ENTRANCE SIDE

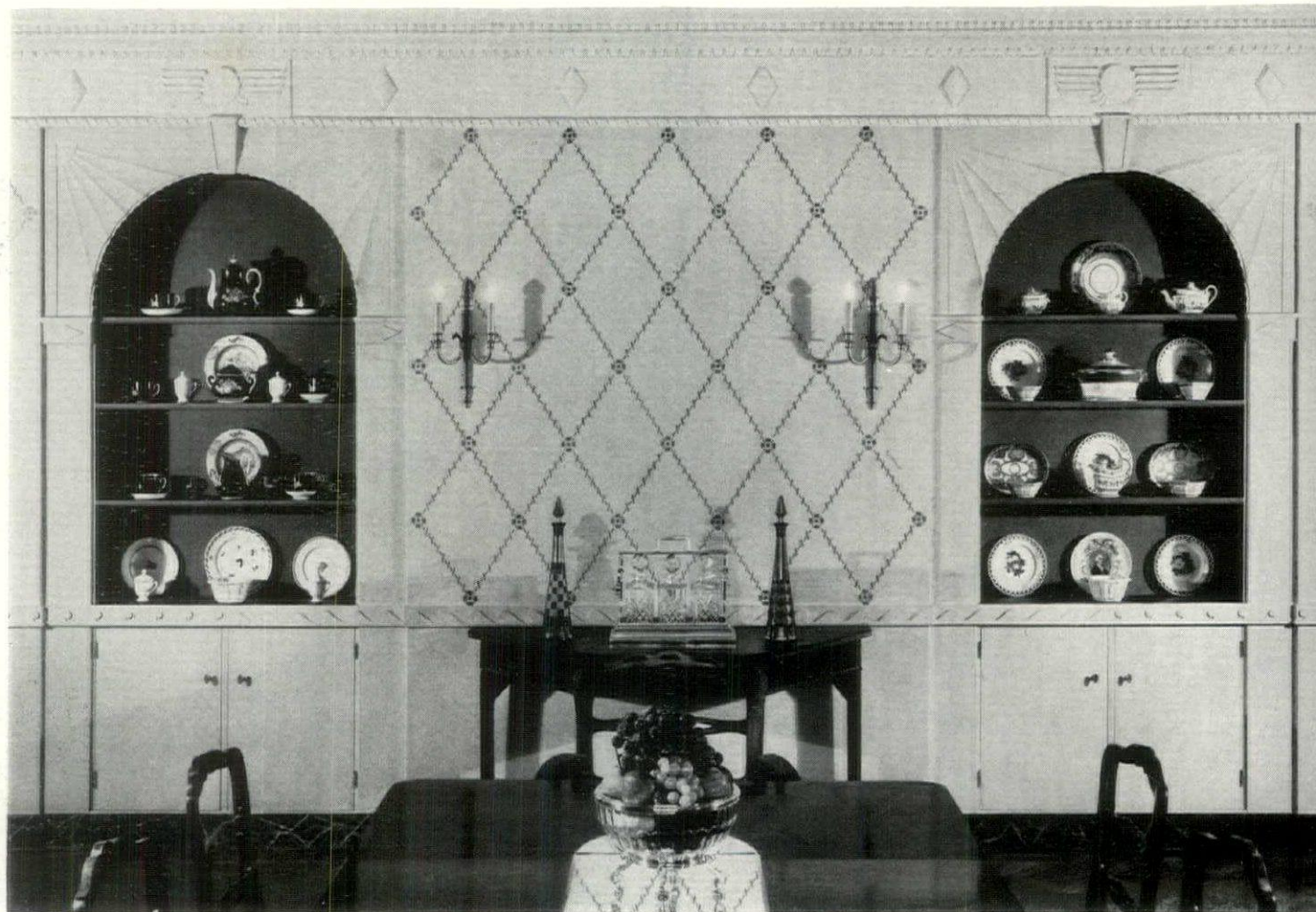
GEORGIAN INSIDE



LIVING ROOM

THE Georgian architecture of the exterior has penetrated the walls and appears effectively in the architectural details and furnishing of the various rooms. The living room, for instance. Here the walls are wood paneling painted cream, the fireplace being especially rich in detail. For curtains was chosen a green grounded linen patterned in cream and brown. This tone of green appears in the carpet. Naturally the furniture for such a room would be 18th Century mahogany. Chippendale chairs are in white leather, others in yellow velvet and in coral damask.

Several unusual features are found in the dining room. A classical frieze tops off the walls. The base is a deep dado. Between these two the walls are painted yellow and stenciled in gold. Woodwork is yellow also, except the inside of the cupboards, which are coral red. This same coral is in the velvet curtains and chair seats.



YELLOW STENCILED DINING ROOM



DINING ROOM FIREPLACE

IN VIVID contrast with the yellow stenciled walls and yellow dado and frieze in the dining room, the door trim and mantel are painted black, with gold decorations. Altogether a sunny room.

To the right is a glimpse of the powder room where the walls have a beige paper with swag drapery border in coral, green and cream. White Celanese curtains are edged with crystal ball fringe. The dressing table is draped with green taffeta that has a beige fringe. A rosy henna carpet completes the scheme. Margery Sill Wickware was the decorator.



POWDER ROOM

AIR CONDITIONING

AIR CONDITIONING has invaded the heating field so rapidly, thanks to proven results of better health, more comfort and greater cleanliness, that the prospective home-builder cannot think of heating without at the same time giving serious consideration to air conditioning. Heating is now thought of as part of air conditioning (it is still the major part) and even when the owner decides to install only the heating system, at first, he is wisely inclined to make provision for later addition of the other elements of air conditioning.

We offer the following notes on types of modern heating and air-conditioning equipment in order that our readers may visualize the possibilities in installing these systems to care for their heating needs without involving any difficulties or waste when the system is later expanded.

We may divide the principal air conditioning systems into three types. First, there is the "direct-fired" type in which the air is filtered, warmed and humidified in the conditioner and forced by fans through the supply ducts to the various rooms. This is a development of the warm air furnace. It is possible to add filters, a humidifier and the necessary ducts to a warm air furnace but it is probably more usual now to buy the complete equipment at the time of installation in order to provide winter air conditioning. Sum-

mer cooling and dehumidification equipment may be bought later for year 'round air conditioning, if desired.

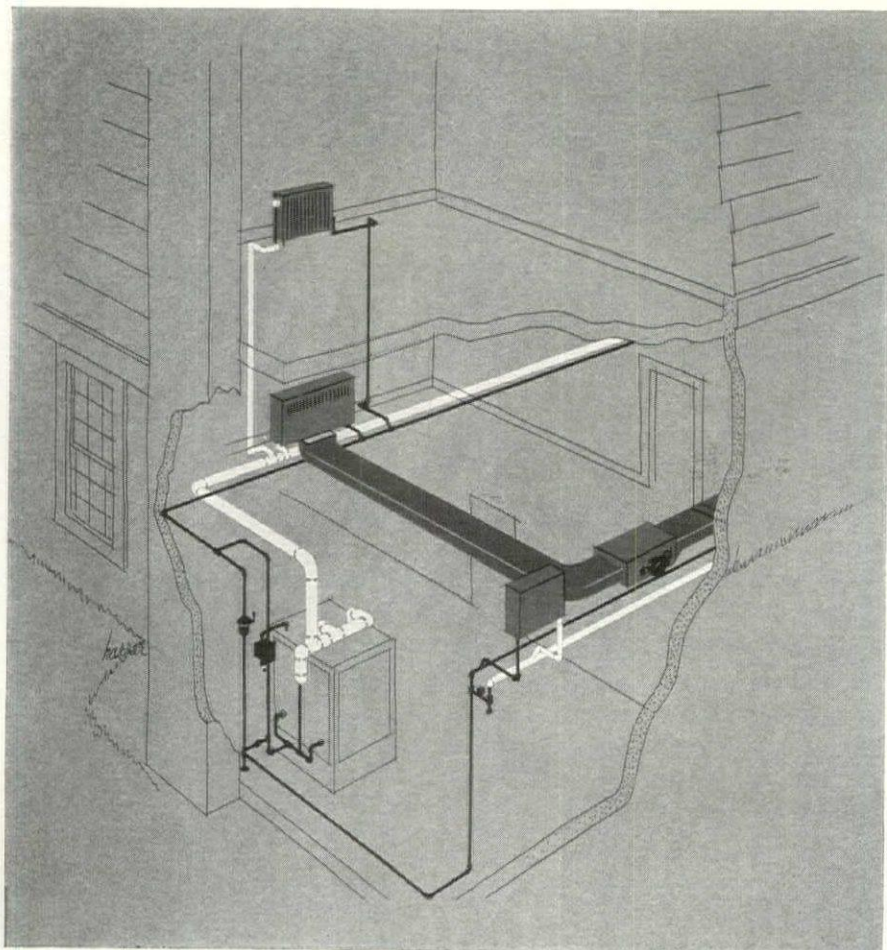
The second type of air conditioning may be termed the auxiliary system. In this type the heating system is practically independent of the air conditioning system. Heat is provided by a radiator, or convector, system and conditioned air is circulated through ducts. The air, besides being filtered and humidified in the conditioner, is tempered by a heating coil from the boiler. In mild weather and, of course, in summer, the conditioner may be operated independently of the heating system.

The auxiliary type offers a considerable range of temperatures throughout the various rooms of the house. The heating elements in the individual rooms may be made adjustable, by means of orifice valves, to supply relatively much or little heat, as desired. The kitchen might be set for 65°, the dining room for 70° and the living room for 75°, for example, in proportion to the relative degrees of activity in those rooms. The air-conditioning, being relieved of the task of heating, would be uniform in all rooms where supplied.

If the owner selects this type of system, therefore, he may install first the heating units and subsequently the air-conditioning. He would be well advised, however, if he is building a new house to provide ducts to any second-floor rooms which he plans later to condition. These ducts add very little to the expense if installed at the time the walls are being erected and save considerable trouble later on. The first floor ducts do not constitute much of a problem and need not be provided until the air conditioner is put in.

The third type, called the split system, combines two methods of heating, both of which derive their heat from a single boiler. Certain rooms—bathrooms, kitchen, garage, and sometimes the whole second floor—are heated by radiation. Other rooms are air-conditioned by a system of ducts, the air being heated by a coil located in the conditioner.

In describing these systems we believe we have made it clear that if you are buying a new heating



The "auxiliary type" air conditioning system utilizes both radiator, or convector, heat and the circulation through ducts (shown in gray) of filtered, humidified, tempered air. In mild weather, and in summer, the air may be circulated independently of the radiator heating system. During the heating season, orifice valves on the radiator will permit regulation of the heat supply in individual rooms to meet varying needs. A cooling coil and dehumidifier may be included in the conditioning system

"Direct-fired" air conditioning is a refinement of the old-fashioned gravity hot air system which bears little relation to its bulky, undependable forbear. Warm air, filtered and humidified, is circulated quietly, under constant pressure, to all the rooms in the house (kitchen, bathrooms and garage may have individual vents to exhaust the air). Return ducts are shown in this drawing in gray, supply ducts in white. Summer cooling and dehumidification equipment may be added

plant you need not take any steps which will be wasted when you subsequently incorporate air-conditioning. However, it is important that you tell your architect or heating contractor what you plan eventually to provide in the way of air-conditioning so that they may design the system accordingly and install such equipment and connections as should properly be built in at the time of construction. The remaining elements of the system can then easily be added to form a complete, balanced air conditioning system.

Regardless of the system used there must be some type of automatic fuel burning equipment—automatic, because uniformity of temperature and quick response to control are necessary. In every air conditioning system the controls, such as thermostat, aquastat, etc., are of prime importance.

There are many types of automatic fuel burning equipment on the market which are readily adapted to meet conditioning requirements and which also incorporate all year 'round domestic water heating.

1. There is the highly efficient gas furnace which is completely automatic and readily used with conditioning equipment. This type includes the specially designed gas furnace as well as the coal furnace using gas conversion burners. The gas heating system, besides being one of the cleanest, has many advantages which favor its use with air conditioning equipment, chief among these being its excellent methods of control. Relative cost of the fuel must, naturally be considered.

2. There is the oil-burning furnace which is completely automatic and very successfully used with conditioning equipment. The oil burner is a mechanical device for producing heat automatically and safely from liquid fuels. There are two common types of oil burners; gun and rotary burners, and there are specially designed oil-burning furnaces in which a different burning principle is employed, the emulsified oil-air mixture being introduced at low pressure into the large combustion chamber of the boiler. This is said to insure quietness and complete combustion.

The gun type burner is characterized by an air tube, usually horizontal, with the oil supply pipe centrally located in the tube and so arranged that a spray of atomized oil is introduced and mixed in the fur-

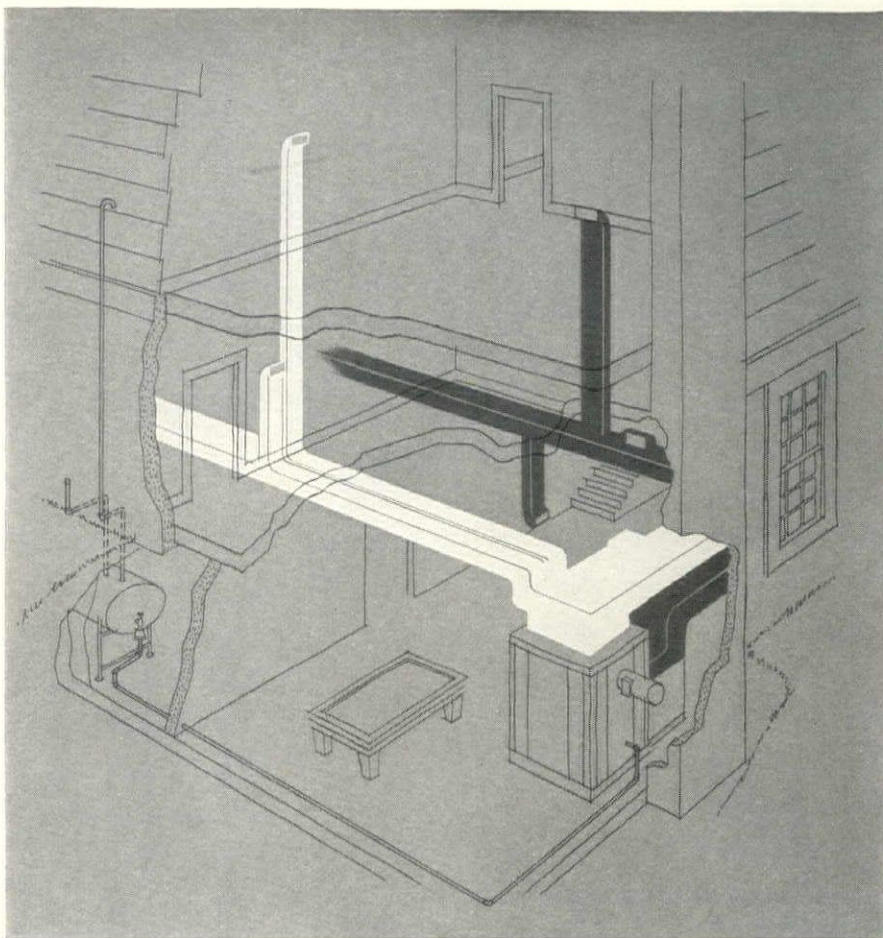
nace with the air stream emerging from the air tube.

In the rotary type the oil is discharged to the furnace by a rotating element of special design. Oil burners in general are operated by a small electric motor which pumps the oil and some or all of the air required.

3. There is the coal fired boiler with a stoker feed. In this case the coal is fed from a storage hopper by means of a worm into a retort and beneath the fire. This type of equipment also includes a blower which is driven by the same motor that drives the stoker.

Often an automatic grate-shaking device with conveyors for removing the ash from the pit to a point outside the boiler is used. Also, by means of conveyors the coal may be carried from the bin and deposited in the hopper. The stoker feed, offering an inexpensive, even heat that is never "all on or all off", is often used with conditioning equipment.

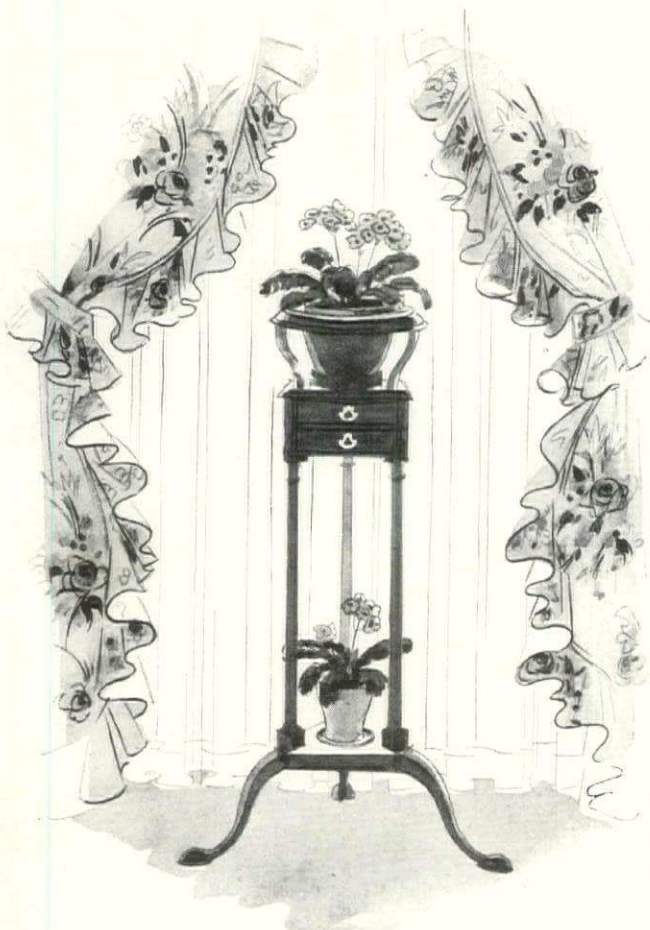
When selecting a boiler with any of the above heating elements and conveniences to be used for air conditioning, whether present or future, careful consideration should be given to the dimensions of the boiler, record of its make for durability under service, convenience for cleaning and servicing, adaptability to needs, noise level, height of water line, insulation and appearance. It must deliver heat steadily, evenly, conveniently, economically and dependably. The last of the requisites is that it have an installation cost as low as possible and commensurate with best results.



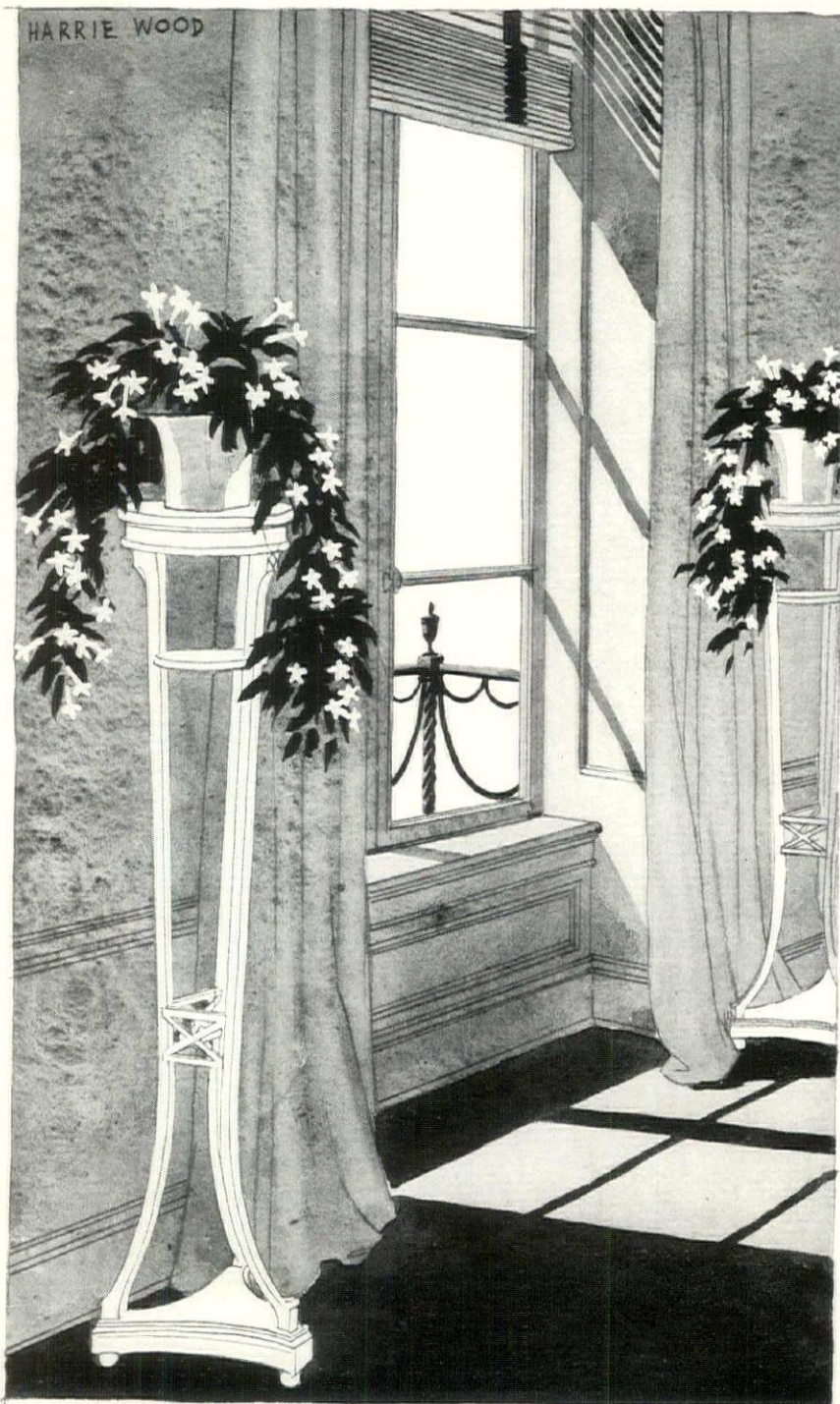
FOR TODAY'S HOUSE AND TOMORROW'S



This graceful group featuring tall decorative plant stands from Lord & Taylor is suggested for a narrow hallway



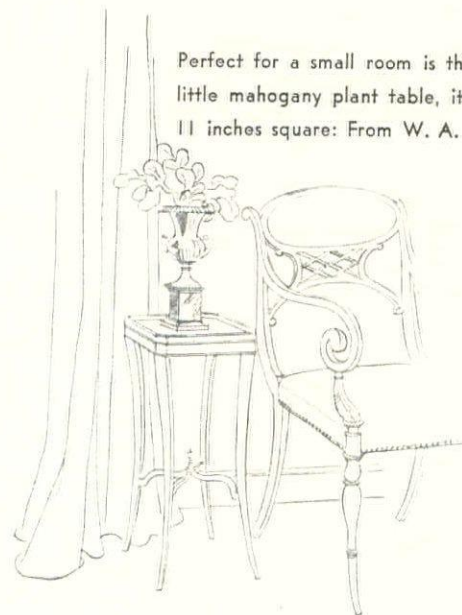
This gay small piece was copied from an old wig stand. It contains two drawers and a metal lined urn for flowers: Altman's



HARRIE WOOD

Very effective with dark walls or curtain fabrics is this classic plant stand of blond wood. 42 inches high: From Lord & Taylor

Try a plant table



Perfect for a small room is this delicate little mahogany plant table, its top only 11 inches square: From W. A. Hathaway

The graceful three-tiered mahogany table below, for plants, books and bibelots, fits comfortably by a sofa: Lord & Taylor

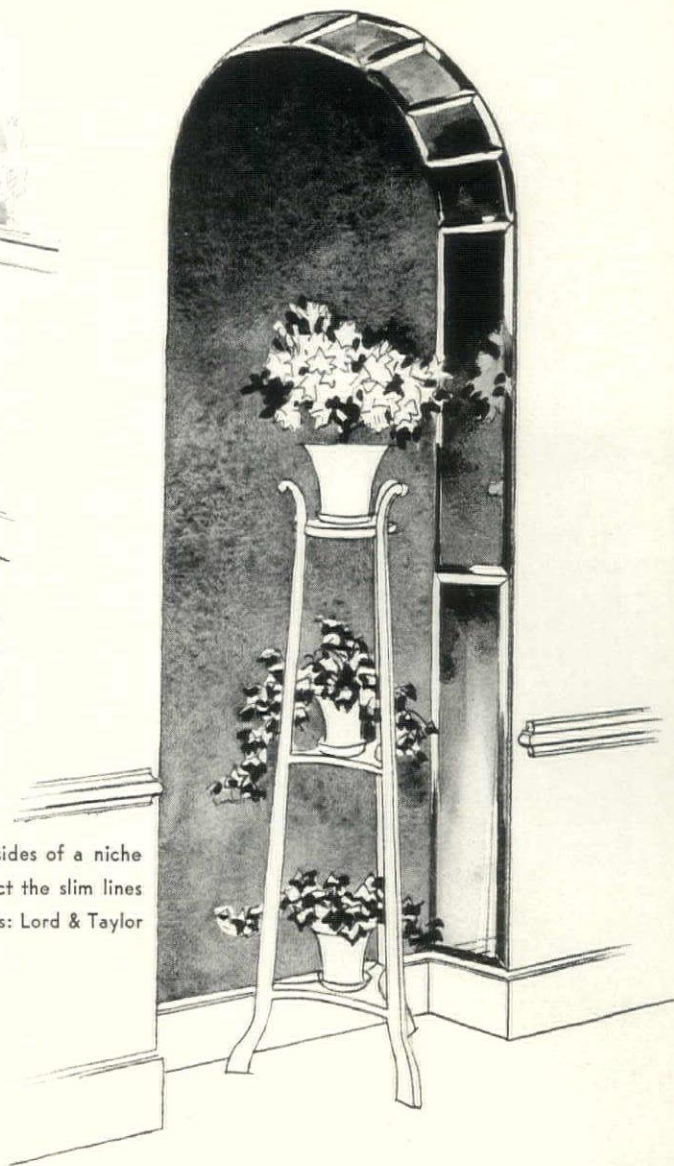


Because of its graceful curves, the mahogany table below fits nicely into a bay. The top shelf contains a plant trough: Hathaway

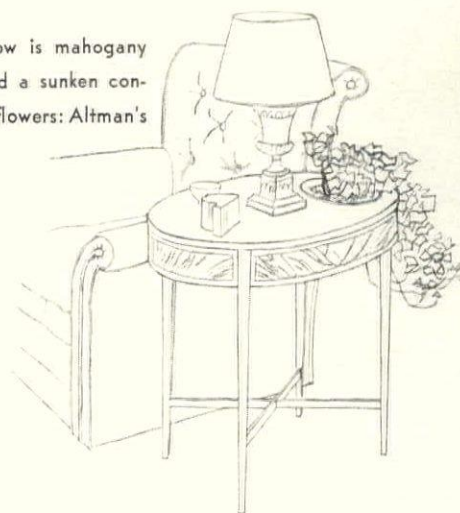


Fine copy of an 18th Century three-cornered cabinet with drawer, center compartment and metal plant container: Altman's

Decorating idea. Line the sides of a niche with mirrored glass to reflect the slim lines of a tall stand holding plants: Lord & Taylor



The round table below is mahogany with lines of inlay and a sunken container on one side for flowers: Altman's



to fill "that hole"

November jobs for outdoor gardeners

Some high spots in a busy month

THE correct answer to the Winter mulching question revolves upon an understanding of what a mulch is and what it is intended to accomplish. Briefly, a mulch is a layer of salt meadow hay, dead leaves, Pine boughs or other light, non-packing material laid over the plants throughout the cold weather. Its object is not to keep out the cold, but rather to keep it in. By lessening the soil temperature variations due to alternating warm and cold spells it creates for the plants beneath it a favorably stabilized condition. Consequently, it should not be put in place until the ground has frozen at least a couple of inches deep.

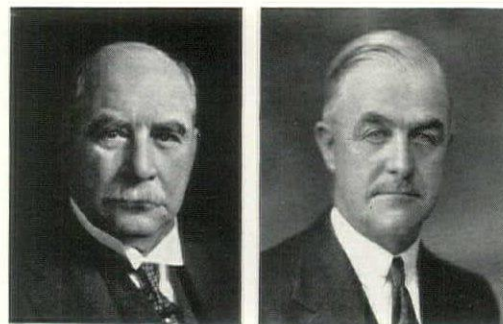
THERE is much to be said in favor of thorough soil preparation in the late Autumn. For one thing, ground that is dug now and left rough will mellow and improve materially under the action of Winter cold and thaws, and be in much better shape for Spring planting than if it were left compact and untouched. Again, such turning over will expose to the full rigors of Winter numerous harmful insect eggs and larvae and lead to their demise. Uprooted perennial weeds, too, will suffer the same fate in appreciable numbers, though a few may survive the experience.

HAND in hand with soil cultivating goes what the phrase-coiners know as "garden sanitation", the symbol of which is the bonfire. Most of our bothersome plant diseases, and many of the insect pests, live over the Winter in some form or other on the dead stalks, bark, branches or other parts of plants. So gather up all such litter and burn it—but, as you value the safety and peace-of-mind of the neighborhood, build your fire where it can't spread.

THE fact that all kinds of evergreen plants, both needle-bearing and broad-leaved, retain their foliage throughout the Winter means that evaporation of the plants' internal moisture through these parts continues all during the cold weather. Add to this the fact that the roots are dormant in Winter and cannot replace from the soil the moisture lost through the leaves, and you see why an evergreen plant's whole system must be well stocked with sap at the start. Hence, water right up to hard freezing weather.

LATE Summer and Autumn are Nature's times for sowing the seeds of many perennial plants—and Nature is a pretty good teacher, after all. In some instances these seeds germinate quickly, but in many more cases they wait until Spring before starting growth, and herein lies the argument for late Autumn sowing in a shaded coldframe where freezing will be unhampered but Winter perils in general can be avoided. Very many perennial seeds germinate much better after being subjected to a prolonged period of low, if not actually freezing, temperatures. Late November is an ideal time for planting these in a coldframe.

Famous amateurs and gardeners

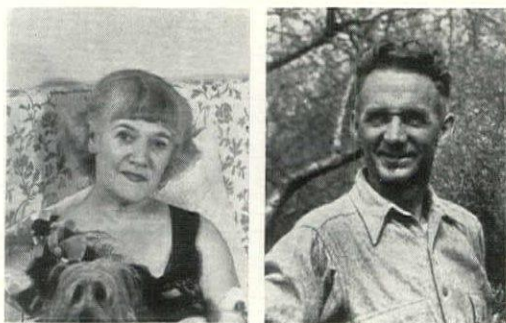


UNDERWOOD & UNDERWOOD

FOR many years Mr. J. Pierpont Morgan has been a keen amateur gardener and a successful exhibitor at flower shows in the New York region. His head gardener, James Kelly, is an all-around horticultural expert, but is perhaps best known for the superb Sweet Peas he raises on Mr. Morgan's Long Island estate.



MRS. HAROLD I. PRATT, photographed here with Mr. Pratt, is another Long Islander who has long been a noteworthy leader in amateur horticultural circles. George Ferguson, at the right, is her head gardener, and between them they have won high honors at many of the most important flower shows in the East.



TURNING westward, Mrs. Walter S. Brewster of Lake Forest, Ill., is a real power for gardening advancement. She has been largely instrumental in the development of outstanding flower shows in her section of the country, as well as in the progress of the garden club movement. Her head gardener, Ralph Clausen, is at the right.

*Campbell's would be
expensive soups*

..if they were not condensed!



BECAUSE the ingredients are the best that money can buy, Campbell's should be expensive soups.

Because of the exclusive recipes developed through 38 years of fine soup-making, Campbell's should be expensive soups.

Because of the minute care and attention given to every step of the blending and cooking by chefs of international fame, Campbell's should be expensive soups.

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When this has been done, most home cooks will admit that even they can't make a better soup. Naturally and inevitably they choose Campbell's to supply their tables with soup.

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21 kinds to choose from...Asparagus, Bean with bacon, Beef, Bouillon, Celery, Chicken, Chicken - Gumbo, Clam Chowder, Consommé, Mock Turtle, Mulligatawny, Cream of Mushroom, Mutton, Noodle with chicken, Ox Tail, Pea, Pepper Pot, Scotch Broth, Tomato, Vegetable, Vegetable-Beef



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RED-AND-WHITE LABEL

Campbell's SOUPS

WEDGWOOD



AL 9351

Bullfinch on Wellesley

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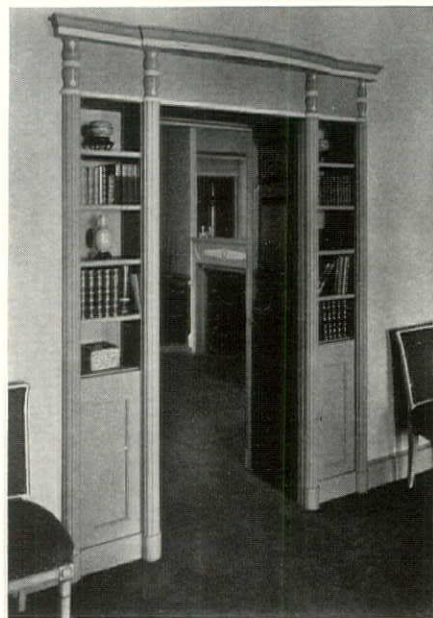
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WEDGWOOD



Door between living room and dining room

MIRACLE ON MURRAY HILL

(CONTINUED FROM PAGE 38)

hall that gives access to a reception room and the dining room, a book room and pine sitting room on the second and a guest suite of sitting room, bedroom and bath above. Here also are rooms for a secretarial staff and for conferences and the records necessary to Mr. Pettengill's immediate affairs.

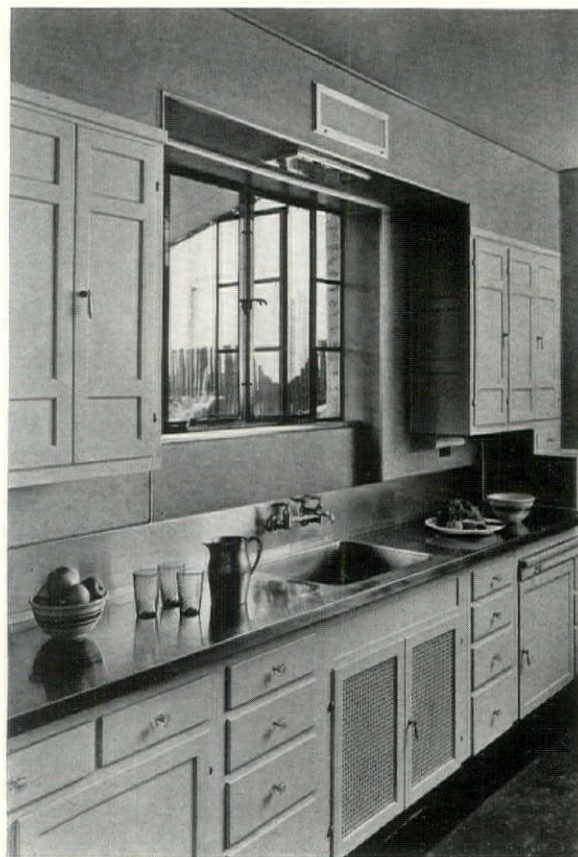
With both buildings equipped for year-round comfort, Mr. Pettengill has realized an ideal. A year-round home in Murray Hill, with quiet office quarters across the garden where business can be conducted miles away from the clattery office downtown and yet within fifteen minutes by rapid transit.

In addition to the interesting furniture they contain, both buildings are remarkable for their color schemes. They have been painted an off-white with details in gray relief. This color combination being used on both buildings, they have been drawn into a unit.

Inside the building on the street, which serves partially for office, the hall is floored with black linoleum bordered gray and coral. The woodwork is gray with white relief. Off this, in front, is the sitting room, where the color scheme consists of off-white walls, red and putty-colored draperies and a gray linoleum floor bordered black and coral. A sofa here is upholstered in dark blue. There are coral inserts in the fireplace and lighting fixtures. To the rear is a dining room. Here a gray linoleum floor bordered black and coral is surmounted by a coral dado and woodwork. Above this is an old scenic paper in greens, coral, blue and tan.

Upstairs are two offices. That in front has gray walls, blue rug, blue curtains and chairs in red leather or blue upholstery. A patterned wing chair repeats the different colors of the

(Continued on page 80)



THE glistening modern pantry

THE SILVER CORD—*Fortunate is that home where music is known and loved. There, some strange, compelling power binds children and parents together. There, the young mother sings the child to sleep . . . the boy begins, at the piano, his venture into realms of gold . . . and friends, light-hearted, gay, repeat the songs of youth. Music brings to every home a rich measure of joy. It is the inspiration of the new generation . . . the tranquil refuge of those whose fuller years have come. It twines a silver cord of comradeship around father, mother, children . . . unites their home, and all who enter it, with things which are deepest, finest, true.*



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AT A REMARKABLE
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LIBERAL TERMS

There is no question but that the informed music-lover, given his choice of pianos, would unhesitatingly select the Steinway. To the virtuoso, the teacher, the layman, it is the one, incomparable instrument. And it is now within the reach of virtually every one—for the superb new model "S" may be had at the strikingly low price of \$885.

This is a *true* Steinway. It was not created merely to meet the exigencies of business conditions. As a matter of fact, Steinway & Sons refused to build this piano, despite great demand for it, until every detail of quality

could be assured. It is a *new* instrument, at a *new* price, but it is first of all a *Steinway*.

Thus in not a single particular of quality does it depart from the Steinway of Hofmann, Horowitz, Paderewski, Rachmaninoff. The tone is the glorious Steinway tone. The action is the Steinway Accelerated Action, responsive to the slightest touch of the fingers. The case is an exquisite example of fine cabinet-work—turned, tooled, and polished by skilled Steinway craftsmen. In our opinion, this is the finest piano obtainable at the price. You may purchase the Steinway on very

generous terms. Pay a small sum down, and pay the balance monthly over a period agreed upon. . . . Your Steinway will be delivered *at once* . . . to mark, for you and your children, one of the happiest days of your life!

LIBERAL TERMS ON THE NEW STEINWAY

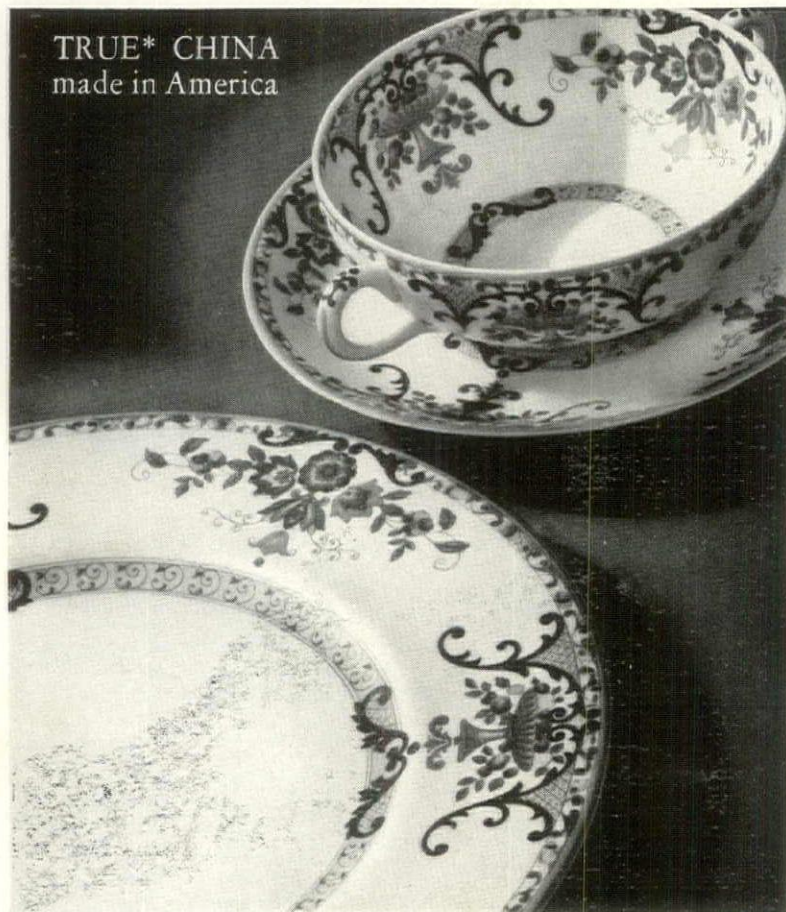
There is a Steinway dealer in your community, or near you, through whom you may purchase the new Steinway with a small deposit—the balance being distributed over a convenient period. Used pianos are accepted in partial exchange. . . . Steinway & Sons, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

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... yet it costs so little

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Her guests exclaim over it, appraise it with envious eyes. "How can she afford such expensive china?" is their breathless thought.

But Syracuse True* China is not expensive—now about half its former price. And its slender daintiness hides an amazing strength—so durable you can use it for every-day.

If you do break a piece, it's not a tragedy. Made in America by a famous old-line pottery, matching pieces are readily available. You can buy it—from a lovely array of patterns and colors—at reputable department, jewelry and china stores everywhere. Write today for the name of the dealer nearest you. ONONDAGA POTTERY COMPANY, Syracuse, New York.

*True China signifies GENUINE china
... as Sterling signifies genuine silver.

Syracuse China
A PRODUCT OF ONONDAGA POTTERIES

Potters to the American People since 1870

MIRACLE ON MURRAY HILL

(CONTINUED FROM PAGE 78)

room in its covering. A Chinese cabinet in black with red and blue-green decorations, stands at one end. The ceiling is a darker gray than the walls.

To the rear is the library—an old pine paneled room. The rug is blue-green and the ceiling off-white. Two chairs are in brown leather, a sofa in blue-green and a chair in dark orangey red, green and yellow.

In none of these rooms is there the slightest office atmosphere. One might be in a distinguished home where old paneling, old doors and old furniture have been skillfully blended with new fabrics and fresh paint. Both here and in the residence the decoration was entrusted to W. & J. Sloane.

Enter the house standing at rear. You pass under a Regency portico and through a black door to a hall where the walls are dove-colored and the rug mahogany.

The dove walls are continued in the living room, relieved with a touch of raspberry. The ceiling is a pale green and the rug darker green. The curtains take up these two colors—they are half a green and dove design and half dove, and one chair is in this dove tone. Another in yellow and dove stripe. The couch is covered in brown and the light green of the ceiling. Lamp bases are green marble. The fireplace has Regency fluting and on the wall opposite a landscape by Edward Trumbull is framed with this same fluting in small-

er scale. At the farther side a wide door leads to the dining room.

Once again the walls are dove-colored. This one color gives unity to the downstairs. The ceiling is the same pale green, the rug the same deeper green. Chair seats are green leather. The curtains—since this is not an especially sunny room—are white.

Behind the dining room lie the pantry and kitchen, with their monel metal tables and modern equipment. A rear stairs leads to the servants' rooms above. There is a garden here, too, hid behind French woven fence, where the family can dine al fresco.

The two main rooms on the second floor are Mr. & Mrs. Pettengill's bedrooms. Hers has light green walls, sage green woodwork, a black rug and sage green bed. Mr. Pettengill's bedroom is partly paneled and partly papered, the latter being blue-green and beige. The rug is an Oriental in red and blue and one chair is in red.

A formal garden, with a panel of turf edged in box, occupies the space behind two front houses, one with a second-story Regency porch, the other with gently bowed windows. A brick wall gives the garden privacy. Against it has been massed shrubbery and trees. At the corner opposite the glassed-in porch is a platform, with garden chairs and umbrella, a favorite spot from which to review the garden, the houses and towering skyscrapers.

I'LL BE SUING YOU

(CONTINUED FROM PAGE 45)

intriguing name of the *attractive nuisance* doctrine. It was originally developed by the courts to impose liability upon railroads for accidents which occurred because turntables had been left unlocked. If you lived near a railroad center when you were a child you will remember this now fast disappearing device for swinging an engine around. The turntables had an irresistible, and often fatal, attraction for children. They loved to climb upon them, start the machinery and go round and round. But every so often a child would be thrown from the table and crushed in the pit in which it revolved.

The children were obviously trespassers and, under the established law the railroad had no responsibility for their injury or death. The courts, however, felt that something had to be done to compel the railroads to lock the turntables or keep them guarded. They therefore invented a new legal rule, called it the doctrine of the attractive nuisance and imposed large verdicts upon railroads which left their turntables unprotected.

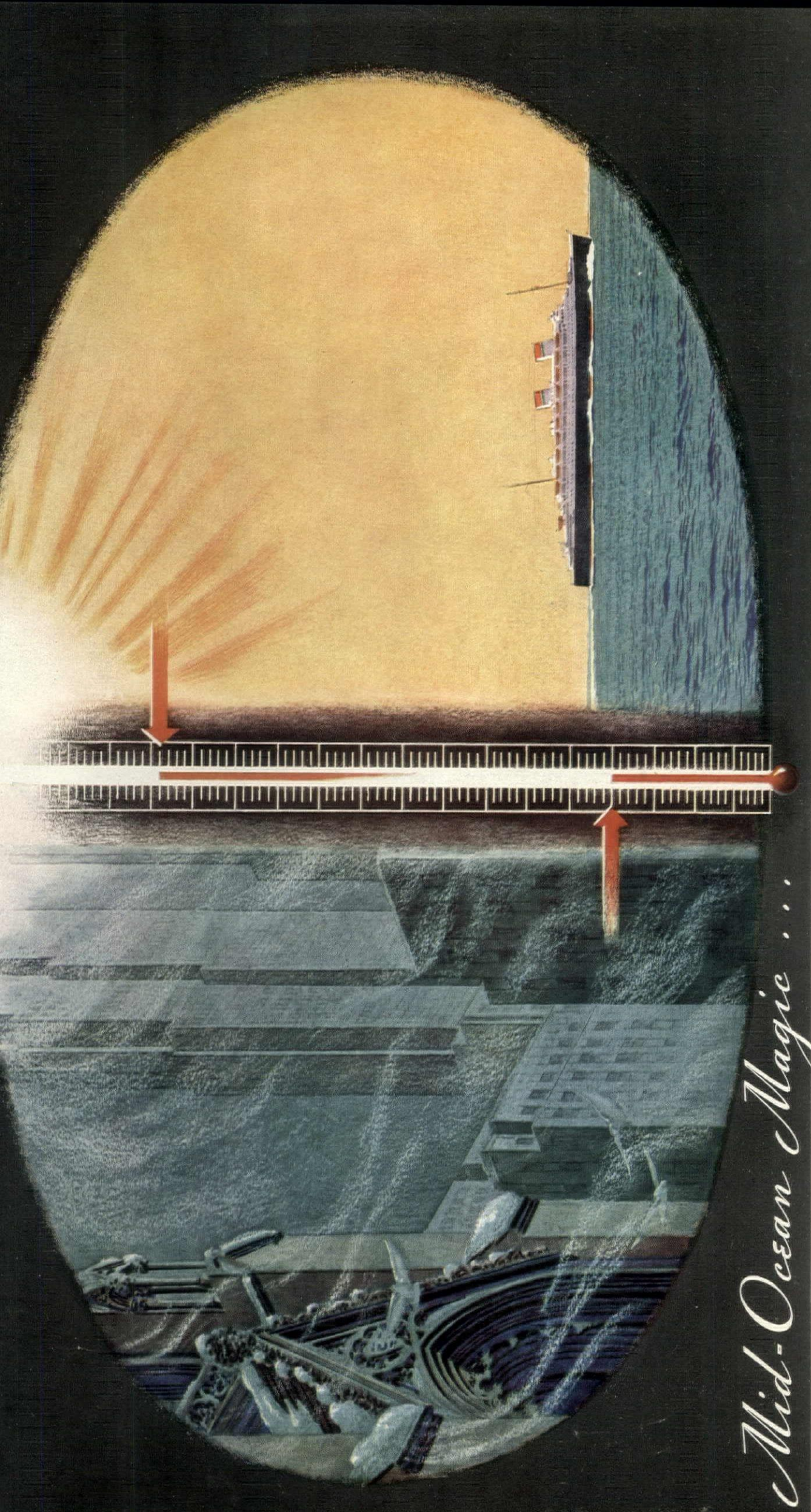
In many states this doctrine has been applied to home owners and if children are injured while playing with an attractive nuisance on your property, you may be held responsible even though you have done nothing to cause the accident, and the children are actually trespassers on your land. An attractive nuisance is anything that may be dangerous and that attracts children. It may be a twisted tree whose branches form a labyrinth into which the neighbor's children love to climb. It may be an incompleated foundation at the rear

of your property (the place where you intended to build a cottage for the gardener). In any event, if there is anything on your property which might prove dangerous and in which children customarily play, the law charges you with the duty to fence it off to keep the children out, or in some other way to see that its dangers are removed.

All of these rules have certain catch words which enable lawyers to talk as if they were certain about the law, when actually they can tell very little about the outcome of any case until the verdict has been rendered. What is negligence? Was the broken door step something you could have with reasonable care discovered? Should you have known your dog was vicious? These questions make every law suit a gamble.

The answers are given by the twelve good men and true who have been impaneled to sit as a jury. When all is said and done, it is not rules of law, but the temper, mood and digestion of that cross section of humanity sitting in the jury box which decides whether or not an owner is legally responsible for injuries sustained on his property.

There is only one way that the owner of property can secure protection from actions for damages and that is by insurance. It is strange that fire insurance should be universally accepted and that liability insurance, which is equally important, should be so frequently disregarded by owners of homes. A fire may destroy your home, but an accident, followed by a large money judgment for damages, may not only take your home but may also strip you of practically all your earthly possessions.



Mid-Ocean Magic . . .

PRESTO! New York buried in ice and snow . . . the Southern Route bathed in brilliant warm sunshine . . . both on exactly the same day! It sounds like a magician's trick—but the records prove it. On voyage after voyage, day after day, in Fall or Winter . . . thermometer readings taken at noon on the bridge of Italian Line vessels bound for Europe and at the U. S. Weather Bureau in New York show amazing comparisons . . . 69° and 15° . . . 62° and 10° . . . 68° and 21°. Often on the second day out the difference is 40 to 50 degrees!

Naturally, your whole way of living changes magically too. As the blue sea-miles lengthen behind you, and the sun splashes down on gleaming Lido Decks, you dress and live as if you were on the Riviera. Days are given over to glorious open-air "beach-life" and sports, evenings to brilliant Riviera night-life.

Choose the warm, friendly Southern Route, traveling on any Italian liner. For an express crossing, the superliners Rex or Conte di Savoia (gyro-stabilized) . . . or the popular Roma. For leisurely voyaging to

as many as ten fascinating ports, the newly remodeled Saturnia or Vulcania. On any of these brilliant liners, enjoy the added delights of a "cruise" for 1000 miles east of Gibraltar at no extra cost!

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ITALIAN LINE



MODERN HOUSE

(CONTINUED FROM PAGE 43)

See for Yourself
why WALL•TEX
stays beautiful

Send for Wall•Tex
Swatches —



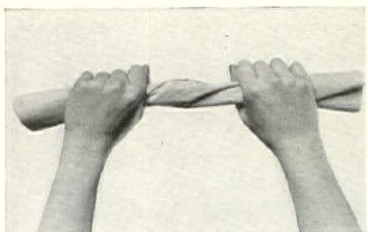
— then make these
convincing tests



Send for swatches. Rub pattern side on dusty window sill.



Wash soiled surface with SOAP and WATER. Absolutely clean.



Now twist it! And tear it! Strong, Sturdy. Prevents Plaster Cracks.

MAIL the coupon for a generous sample of Wall-Tex. Then make these simple tests and learn amazing things about this modern fabric wall covering. Soil pattern side of Wall-Tex on a dusty surface — then wash it with soap and water. Off comes the dirt — not a trace remains. Make the test with grease. Soil and wash the sample several times. Results are almost unbelievable. Clean, fresh, like new after each washing. No compromise with cleanliness in homes decorated with Wall-Tex!

Next, test the sample for strength — learn why users invariably say, "No plaster cracks after applying Wall-Tex." Twist the sample of Wall-Tex as illustrated. Try to pull it apart. Untwist it, then tear the fabric and note its great strength. That's why Wall-Tex prevents plaster cracks. It's a sturdy, durable fabric.

Make these tests with any other wall covering you are considering — and compare results. Ask your dealer or decorator for Wall-Tex. Over 200 beautiful designs — for every room, every decorative scheme.

WALL-TEX

the honestly washable decorative wall canvas

New Wall-Tex portfolio shows rooms in full color — beautiful Wall-Tex patterns, designed by leading wall covering stylists. Mail coupon for portfolio — and Wall-Tex swatches for testing.



COLUMBUS COATED FABRICS CORPORATION, Dept. HG-116, Columbus, Ohio.

Send me Wall-Tex portfolio with color illustrations, including Wall-Tex swatches.

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City and State _____

For free samples of BONTX Washable Window Shades and LINTEX Stainless Table Cloth, check here ☐

ful living quarters of the older people by walls and planting.

It is assumed that a separate dining room is not desired. The house is large enough for one maid to take care of without the addition of a dining room. So the table is permanently set in the angle of the living room. It may be extended by adding leaves to seat eight. The living center of the living room changes with the seasons. In winter, the fireplace group is warm and cozy, in summer the other end with its banks of windows will be the attraction. A large awning extends out from the south end to carry the living-dining room directly out into the garden, which is terminated by a small pool and fountain.

The kitchen is planned carefully to save as many steps and as much labor as possible. In the absence of a pantry, the west wall is lined from the floor to ceiling with shallow cupboards and drawers. Here are kept china, linen, silver. The regular kitchen cabinets are within reach of the sink. The maid's bedroom and bath adjoin the kitchen and the small laundry serves also as a rear vestibule.

The basement is excavated only under the raised portions of the main floor. It contains a plant for warm air-conditioned heating and space for complete air-conditioning should that ever become economically practical. Also, a large storage room and small cold room are provided. Log wood is stored in the basement and the change in levels makes it possible to fill the wood-box beside the living room fireplace from the basement.

Another feature of the main floor is the tiny library. This is to enable Father to "get away from it all." The diminutive size serves to discourage visitors and its position offers a chance for the old gentleman to sneak in and out without being seen. There are two coat closets in the hall, one for visitors and one for the family. The telephone may be answered from either the living room or the recreation room.

Upstairs there may be legitimate criticism that there is no natural daylight in the hall. Beside being done for economy's sake, the bedroom doors are left open anyway during the day so that it becomes not really a hall but simply a corridor between the various rooms.

The master's bedroom has long closets for each of its occupants. And in the bay window there is a dressing table for Mother and a desk for Father. This terrace, looking out as it does over the garden, would be very usable. Their bathroom also serves the guest room. This is partly so that during the great majority of the time, when there are no house guests, these two rooms may be used as a suite.

The daughter's room, also to the south, is square, making it a very pleasant little place for her to primp or entertain a friend. She has a terrace with a high parapet on the north and west for sun bathing.

The two terraces to the north and east may be used, but most people would simply roof them over as decks. A terrace is only as good as its outlook and on so small a lot your own garden is the only dependable outlook.

PIERRE JOSEPH REDOUTÉ

Flower Painter to Queen and Empress

AMONG our finest examples of old flower prints are those made from the lovely water-colors of Pierre Joseph Redouté. We feel that a few facts on the life and works of this unique flower artist, the "Raphael of Roses", would not be without interest.

Born in the little town of St. Hubert in Belgium in 1759, Pierre Joseph Redouté found himself in an artistic atmosphere from his earliest years. Members of his family for several generations had been artists. In his immediate family his father and brothers were all artists, and from his father he learned the principles of drawing and painting while still a very young boy.

But, like so many other artists, he felt that the little town of his birth offered no great scope to either his talents or ambitions. We are told that he spent his boyhood in Flanders and Holland where he delighted in visiting the museums and cathedrals. In his home he acquired some reputation for portrait painting and had many sitters. And yet he was only fifteen years old when he set out for Paris.

He carried letters of introduction from prominent persons that would have aided him to establish himself in Paris. Dreaming over his future, he forgot the letters, and they must have been lost enroute, for he arrived with only his talent to recommend him.

Fortunately an elder brother was established there. This brother was in

great demand as a painter and decorator of interiors, and painted the walls and ceilings of many a lovely old French hotel with the garlands of flowers, baskets of Roses and the pastoral scenes so much in vogue at that period. With these the young Pierre Joseph helped his brother.

This type of work did not altogether please him. It was too restrained, and he feared to lose that sure and delicate touch that was his in the field of his own choosing, flowers and fruits.

We are greatly indebted to the celebrated botanist L'Heritier, for it was he who persuaded Redouté to devote himself entirely to flower painting, in which he so excelled, not only for the beauty of his coloring but for the accuracy of his drawing. One of the first botanical works illustrated by Redouté was "Stirpes Novae", for which L'Heritier wrote the text.

From then on he devoted the remainder of his life to the flowers that he painted so exquisitely. He had the good fortune to pass his life in some of the most beautiful gardens of his day, and the flowers that he painted were those with which he had lived intimately and loved.

The beauty of his drawings attracted the attention of Gerarde Van Spaendonck, one of the greatest flower painters of all time. Redouté was asked to help him with the flower drawings that

(Continued on page 80d)

It comes to

THE AID OF THE PARTY



The new lap trays hold everything! Four come with the set—dealers have more.

Here is a rule for delightful informal entertaining that *always* works. After bridge or the movies, for afternoon tea or Sunday night supper, proudly bring forth your gorgeous new Toastmaster Hospitality Tray—and let the party run itself!

Everybody take a lap tray, please! Lap trays? Oh, they're Toastmaster's latest innovation—big little trays for individual service, with room for a cup or glass, silver and napkin, and a plate of toasty tidbits. You'll like the idea.

Now, help yourself to toast! Make your own, piping-hot and crunchy-tender! Snip off the crusts with the handy cutter, and spread a snack from the tempting contents of the dainty china dishes! Be your own caterer, *invent* your own appetizers—that's the fun of it! . . .

Of course, the *toast* is perfect. The stunning Toastmaster toaster, *fully automatic*, won't make any other kind. With its exclusive, patented Flexible Toast-timer, it times every slice to a dot—then pops up golden-brown slices, both sides done to a turn. No watching, no guessing, no turning, no burning.

The tray is as beautiful as the toaster—of rich-grained walnut or mahogany, with lap

trays to match, in a lustrous finish that resists fruit acids, alcohol, and alkalis. The sturdy folding stand cleverly converts the tray into an attractive coffee table for any occasion.

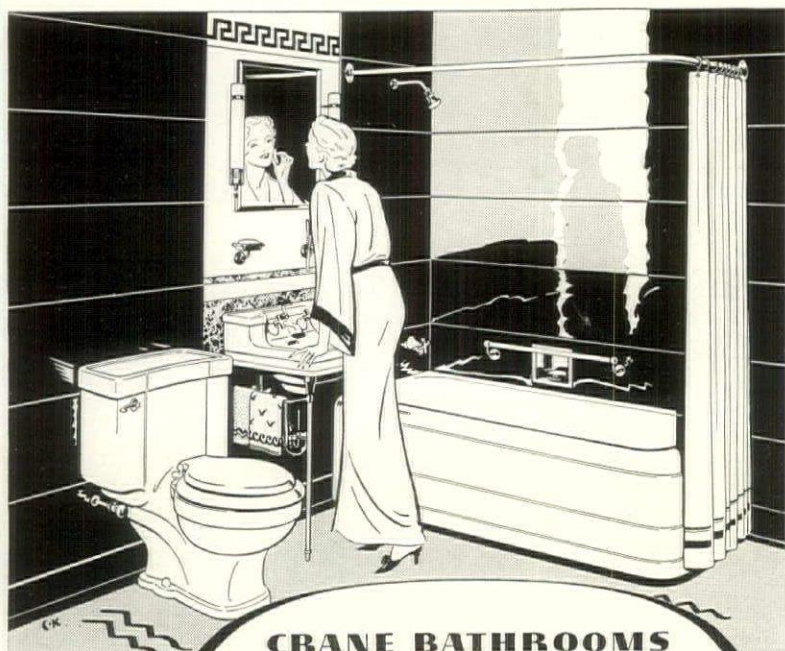
Here is a gift, for yourself or someone very special, that is *many* gifts in one. The large tray and the lap trays have dozens of uses—the toaster guarantees years of better breakfasts. . . . See this superb Hospitality Tray, and other Toastmaster products, wherever quality appliances are sold. *McGraw Electric Co., Toastmaster Products Division, Minneapolis, Minn.*

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CORWITH corner bath with REFRESHOR easy-clean shower.

CORWITH-COMPRIER vitreous china lavatory with convenient shelf and "Comfort-Angle" control valves.

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There are few experiences more deeply satisfying than the creation of a home whose every appointment expresses one's conception of beauty and comfort. Thus, among Crane Co.'s contributions to plumbing none are more important than those enabling you to shun the commonplace in planning bathrooms and kitchens. Take this room as an example: it would be hard to find one combining a richer measure of individuality with convenience.

Yet, this is only one room, created from one ensemble of fixtures. In the complete Crane line are many other designs and other ideas, equally lovely. Among them and among the twelve beautiful colors in which each design is rendered are the materials with which you can plan a bathroom as convenient as the one pictured here and as individual as you please.

Before you build, see those materials at the Crane Exhibit Room near you. Go alone or with your architect. No one will importune you to buy. For Crane Exhibit Rooms are maintained to keep you posted on everything that is new and beautiful in plumbing and heating. Purchase and installation are made through your plumbing contractor. For full information about Crane materials and the Crane Finance Plan that involves no down payment and gives you three years in which to pay, mail coupon.



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NAME.....

ADDRESS.....

CITY.....STATE.....

PIERRE JOSEPH REDOUTÉ

(CONTINUED FROM PAGE 80b)

he was making for the Museum of Natural History in Paris. These remarkable drawings were all executed on parchment and had been commenced by Nicholas Robert. They were known as the "Velins du Roi". In those drawn by Redouté water-colors were employed instead of the gouache or tempera that had been used by his predecessors.

MARIE ANTOINETTE'S FLOWERS

Almost from the time of his arrival in Paris he had been admitted to the Petit Trianon by Marie Antoinette. This young and unfortunate queen encouraged the young artist to paint the flowers with which her beautiful gardens were adorned. In return he has made them live forever.

Both Marie Antoinette and her sister-in-law, Madame Adelaide, received lessons in flower painting from Redouté. He also instructed her daughters, the princesses, in this art which was so much of a part of a young lady's education in those days. The princess Marie, who was an ardent sculptor, often left her cold plaster for the warm and gracious water-colors of flowers, in which she excelled.

The Queen of Belgium called Redouté "my good master". When she left France to become queen she spent some of her last leisure moments painting a bouquet which she had chosen and arranged in an ingenious emblem and which she presented to Redouté as a grateful souvenir from his royal pupil. In return Redouté has dedicated one of his rarest and most beautiful works to the "Reine des Belges." This book, called the "Choix de Soixante Roses", was published just four years before his death.

A touching story is told of Marie Antoinette which shows us that among her last and most agreeable moments, the flowers she loved played a part. Clothed only in an old black dress and a pair of stockings which she mended herself, she passed the last hours of her life imprisoned in a damp and gloomy cell in the old Conciergerie. A kind woman, Madame Richards, had charge of her. Not without danger, she procured each day for her, whom it was not permitted to call otherwise than the widow Capet, a bouquet of flowers. She brought her the flowers she loved best—Tuberose, Gillyflowers and Carnations. The good woman was found out, denounced and thrown in prison.

ARTIST AND BOTANIST

Redouté's name has been most often linked with that of the Empress Josephine, wife of Napoleon I. Josephine was passionately fond of flowers, and when Malmaison was hers to do with as she liked she created one of the finest gardens in France. To this garden she attached a famous botanist, Ventenat, and a famous artist, Redouté. Her garden was filled with rare plants from all over the world, but her chief delight was in Roses. In 1800 only one hundred varieties were known. Of these at least one-third were of the single variety. In 1815 she succeeded in forming what was then a unique collection

of Roses. In her Rose garden she united some two hundred and fifty varieties. She imported all the latest novelties from England and Holland. Owing to her interest in the Rose, competition became very keen, and this flower, which had been hitherto little cultivated in France, became the leading French flower. It is interesting to note that in 1828 the number of varieties had increased to 2500 and by 1845 to 5000. Today we should not be far off in giving the number of varieties as 10,000.

A book called "Le Jardin de la Malmaison" had the text by Ventenat and the illustrations by Redouté, and is dedicated to the Empress Josephine.

REDOUTÉ'S LILIES

Redouté's most important book is the monumental and celebrated work on the Lily family. For this work he made 480 drawings. Of this book twenty copies were made on a special paper and contained a slightly different text, and in these twenty copies all of the plates were colored by Redouté himself. One very special copy was printed on vellum and to this was added all the original drawings. It is said that the Empress Josephine acquired this copy for the sum of 84,000 francs.

The most beautiful of all his books is "Les Roses", for which he made 170 drawings. It is not generally known that a few copies of this work, of which only 100 copies were printed, had the text in English. If you have any of these lovely Roses you are, without any doubt, looking at a rose that grew in Josephine's Garden.

After the Roses his next loveliest book is "Choix des Plus Belles Fleurs", published in Paris in 1827 and dedicated to the princesses Louise and Marie d'Orléans. It has 144 flower and fruit prints and among them you will find more Roses and all your favorite garden flowers as well.

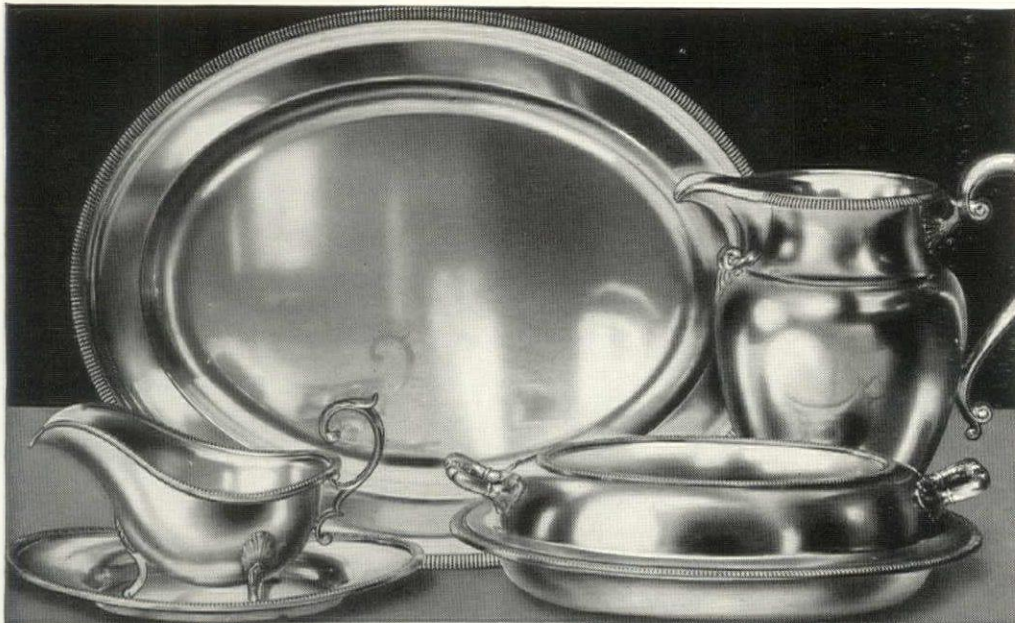
HIS FOLLOWERS

Redouté had many pupils, the most outstanding of whom were P. Bessa, Madame Vincent and Pascal. The first of these, Panacre Bessa, was co-artist with his master in the illustration of several fine botanical works, among others "Traité des Arbres et Arbustes", with 500 fine colored plates. He also illustrated several very fine books, of which the best known is "L'Herbier de l'Amateur", with 600 colored engravings of flowers.

Madame Henriette-Antoinette Vincent was born in Brest. She was a pupil of Redouté and Van Spaendonck and became herself a teacher of flower painting. She has left us two of the most beautiful collections of flower prints that were ever done. They are among the rarest of all flower prints. Her entire printed work consists of only about fifty plates.

Pascal has left us many charmingly composed groups of flowers. These are usually hand-colored lithographs and are not often encountered (but his prints do not have the same fine quality as those of Bessa and Vincent).

Redouté lived to the age of 81, and
(Continued on page 82)



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The younger generation gone "romantic." A delicate and lovely pattern.

Marlborough

Gravy Boat & Tray . . .	\$18.00
Pitcher	27.50
Luncheon Dish	35.00
Meat Platter	17.50

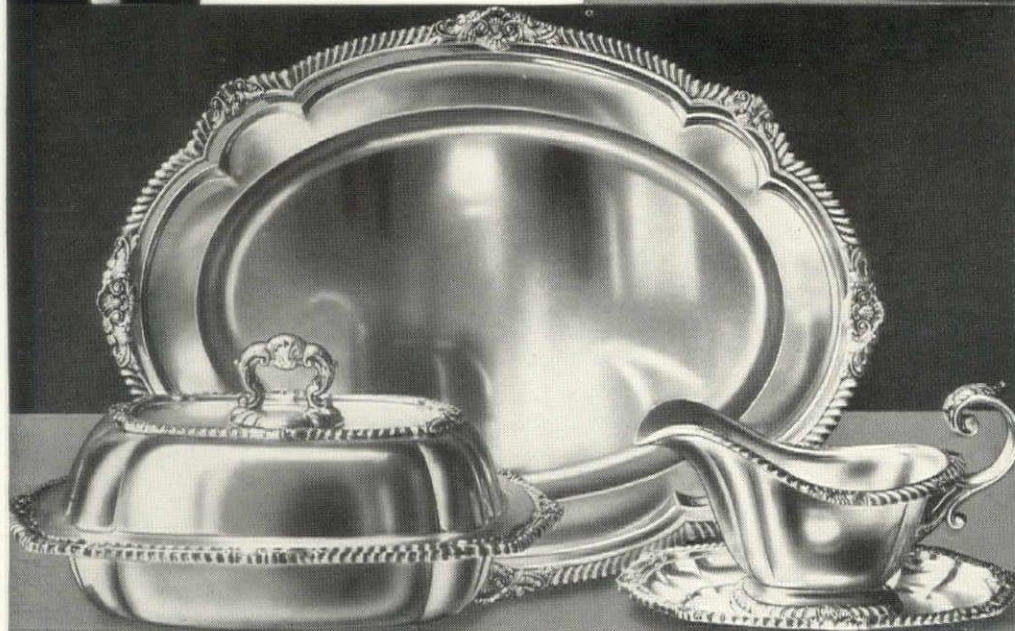


Remembrance

Speaks with a gallant note of smart modern simplicity.

Colonial

Meat Platter	\$12.00
Sandwich Plate	6.50
Gravy Boat & Tray	10.00

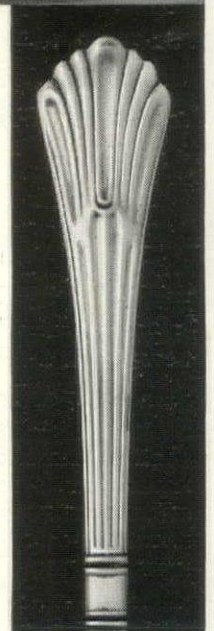


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A strikingly individual pattern, expressing formal dignity in every line.

Gadroon and Shell

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Double Vegetable Dish	35.00
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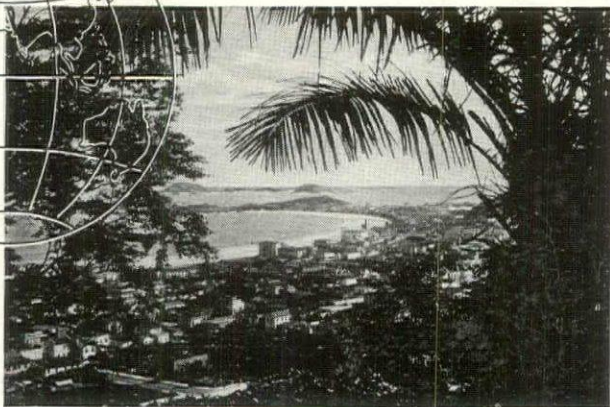
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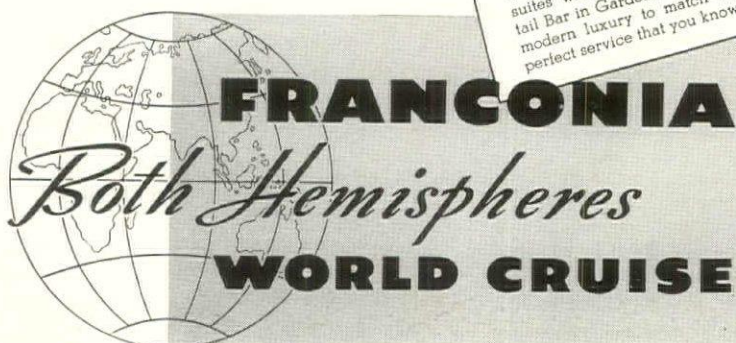
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To spend winter below the Equator, and then come north in spring . . . that is reason enough why two hemispheres are better than one. But there is more than this practical advantage to the Franconia's unique itinerary . . . even as there is more to the ship than spaciousness and luxury. She has a flair for high adventure . . . as you have the urge to find it. She was built for world-cruising. Under the auspices of the two oldest travel organizations on land and sea, the Franconia has inaugurated every major change in world-cruise itineraries. She has called at more different ports than any other great liner. From this rich experience she now gives you the best, south and north . . . in 144 days of perfect 'round-the-world living. Sail in her January 7th . . . rates are only \$1900 up, including shore excursions. See your local travel agent now . . . or CUNARD WHITE STAR LINE, 25 Broadway and 638 Fifth Ave., or THOS. COOK & SON, 587 Fifth Ave., New York.

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*including Bombay, Delhi, Agra, Fatehpur Sikri



PIERRE JOSEPH REDOUTÉ

(CONTINUED FROM PAGE 80d)

continued the work to which he had devoted himself for more than 65 years of his life, up until the time of his death. He was presented with the highest honors, including the Cross of the Legion of Honor, and was a member of most of the leading botanical societies of Europe. A tragic incident, which follows, marred the end of a long and happy and well-rewarded life.

In spite of his years, Redouté had lost nothing of his magnificent talent, and he had requested that a last order for a picture be given him by the government. M. Rémusat de Rémusat, who had the authority to grant this request, promised him that he should have it. But with the customary routine of administration a dry and brutal refusal was written out. Handed to the Minister with other papers, it was

signed without being noticed. So surprised and indignant was Redouté on receiving this reply that he fell ill. Two days later, on June 19th, 1840, he died.

Among others of talent and fame who will be always remembered, he lies in the quiet old Paris cemetery of Pere Lachaise.

Perhaps no better epitaph for this great flower artist could be found than certain lines, written by himself, in the preface of one of his finest works: "I here consecrate my paintings to the disciples of botany, to the rivals of industry, the friends of art, the lovers of nature and to the pupils devoted to the study of an art that my illustrious predecessor, Van Spaendonck, has carried so far, and to which I have given all my love in exchange for a little fame."

FREDDIE STAACK

QUESTIONS AND ANSWERS

Mahogany Bedroom

What colors would you advise for walls, floor and draperies for a bedroom furnished with a four-poster mahogany bed, chest, etc.?

I. G. S., Atlanta, Ga.

We would suggest that you stain the floors a dark brown and paint the walls yellow with off-white woodwork. Make the draperies of chintz in red, yellow and green and do an upholstered chair in red linen with a white trim. You can use hooked rugs or rag rugs in colors that will go with the chintz. Or, if you carpet the floor, do it in green. Have a white bedspread in candlewick or a knitted fabric.

Color Scheme for Outside Paint

My home is built of Bedford stone up to the second story. This second story is of shingles at the present time, painted a reddish brown. This needs painting, and I have almost decided to do it in a shade matching as nearly as possible the stone shade with window sashes in robin's egg blue. Can you suggest a better scheme?

C. M. C., Chicago, Ill.

To make the upper part of your house the same color as the stone would be good, though it might be better to paint all wood white, except the blinds, which should be a dark green.

By having the entire house about the same tone in color, the effect will be simpler, and with contrasting blinds there would be sufficient contrast to make it interesting.

To Root Evergreen Cuttings

How does one prepare soil, etc., to root cuttings of evergreens and geraniums, and what time of the year is the proper one to root cuttings? And is there any preparation that can be worked into the soil to destroy cutworms?

A. M. F., El Paso, Tex.

The only fully satisfactory method of rooting evergreen cuttings is to put

them in a sand or sand and peatmoss bed provided with bottom heat and covered to provide perfect control of moisture, air and light. This means, in most cases, regular greenhouse conditions, and there are so many factors to be considered that we should advise consulting a good book on the subject.

Occasionally fair results can be had by taking cuttings in the late Fall and keeping them in sand in a tight, shaded coldframe through the Winter and following Spring, when some of them may be sufficiently rooted to be planted out in good soil. For this, take cuttings of the current season's wood, with a small sliver or "heel" of last year's wood at their butts. Remove all the needles from the lower third of each cutting and set upright in the sand, press the sand firmly about them, water well, and keep the frame closed so as to lessen evaporation from the cuttings. The length of the cuttings varies from two to six inches, depending on the species.

We do not know of any preparation for destroying cutworms, but they are usually controlled by putting bits of poisoned bran mash on the soil surface around the plants.

Apartment Color Scheme

I am planning to furnish a one-room city apartment which faces north, and I should like a few suggestions as to color scheme. The windows have deep cream-colored Venetian blinds. I have over-drapes in egg-plant, white, green and beige, but it is not absolutely essential that I use the drapes in case you can suggest an original and modern color scheme both for drapes and walls. I should also like suggestions as to the type of furniture to buy—within reasonable budget limits.

E. C. K., New York, N. Y.

You will probably want to buy a day-bed, two end tables or modern bookcases, two comfortable chairs, one coffee table (not absolutely essential but very useful) and one stand or low table or something of that kind to be used as the center of attraction between the two comfortable chairs.

(Continued on page 84)



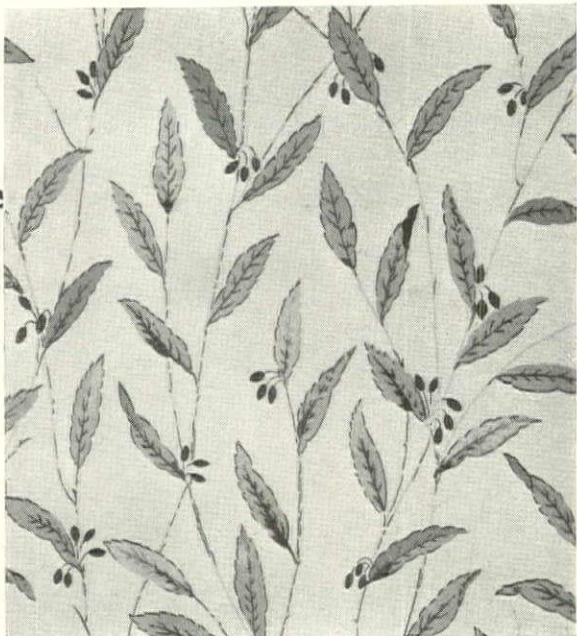
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elect, you can find a piece of Orrefors Glass to fit your purpose. . . . Orrefors Glass is sold by only a few dealers in each city and town—on a somewhat limited franchise basis. If you have any difficulty in finding Orrefors, please write us. We will send you a miniature catalog and the name of one or two dealers near you. We will also appreciate your telling us the name of the store from which you usually buy this type of merchandise.

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QUESTIONS AND ANSWERS

(CONTINUED FROM PAGE 82)

Why not have your walls painted a pale greenish-yellow? You can then choose a chintz combining the colors of yellow, brown, coral and dull blue. You might cover one chair in coral and one in a blue-and-white striped fabric. Cover the day-bed in dull blue.

Whitewash over Paint

Can a brick house that has been painted white be whitewashed? I wish to put the whitewash on over the paint. If so, will the whitewash kill the Boston Ivy vines which have now grown on the house?

G. K. S., Rutland, Vt.

It is not a very practical thing to do whitewashing over paint. The whitewash will not adhere to the old paint. You can get the effect of whitewash by using a flat oil paint, but whatever you use, you would have to take off all Ivy from the walls to make a good job of the work.

Iris Cultivation

I note that you give directions and suggestions about the cultivation of the various kinds of Iris. I am attempting to grow the German, Japanese, Spanish and Siberian. Will you tell me the type of soil, fertilizer, etc., for each?

W. H. P., Concord, N. H.

For German Iris use a reasonably good, alkaline soil, and good drainage. Use no manure unless it is very old. Plant the Japanese Iris in any good soil in a dampish location.

The Spanish and Siberian Iris can be planted in any good, reasonably well-drained, somewhat acid soil. All types should receive full sun.

In general, the best Iris fertilizer is bone meal, combined with a little old, thoroughly decomposed manure.

Cottage Color Scheme

I am planning to do over a small cottage in the country and would appreciate your suggestions. I plan to use four chairs, a love-seat and a desk in walnut, another love-seat and a chair in cherry. What material would you suggest using for upholstery? What

other pieces would you suggest that I buy to be in harmony with this scheme? As to draperies, would plain monks' cloth be suitable?

E. L. B., Abilene, Tex.

We suggest that you have the four chairs, if they are not too large, done in golden yellow. One love-seat can be in brown and yellow and the other in a rose-red and white stripe. The other chair could be covered in a fabric with a background of blue-green and a white chevron design woven into it.

Your accessories depend on your own personal taste, but simple lamp bases of pottery or copper would be suitable.

You can use the monks' cloth curtains to cover the entire window as you suggest, since the house is to be in a very simple style.

Georgian Furniture

I would appreciate your suggestions as to furnishing the living room, dining room, den and foyer hall in a house which I am renting. It is a typical English house, with rough plaster walls in the three rooms and hall which are now done in a dark blue-green.

I am refurnishing the living room and den completely, using only the following pieces to start with: a walnut refectory table for the center of the den, a blue Chinese rug, and a large console radio. For the living room a walnut love-seat with a spool-type frame, which has to be recovered. Is Georgian furniture suitable for this room?

G. K. T., Cedarhurst, L. I.

Heavy Georgian furniture would be appropriate for the living room. You will need a sofa, two or three comfortable chairs, several end tables and a coffee table. Why not paint the living room walls a pale blue and choose a blue, yellow, green and white chintz for the curtains? You can cover the walnut love-seat with jade green and the sofa in a deeper blue. Some of the chairs can be covered in a jade green and white stripe, and one of them in the chintz of the curtains. Use accents of yellow in the decorative accessories.

The walls of the den can be painted eggshell. One of the chairs can be covered in bright jade green and, if possible, bring in accents of yellow.

OLD ROSE FAVORITES

(CONTINUED FROM PAGE 60)

ley, Lady Hillingdon, Laurent Carle, Los Angeles, Mme. Butterfly, Mme. Caroline Testout, Mme. Edouard Herriot, Mme. Jules Bouche, Mrs. Aaron Ward, Mrs. Charles Bell, Mrs. Henry Morse, Mrs. W. C. Miller, Ophelia, Radiance, Red Radiance, Rev. F. Page Roberts, Souvenir de Claudius Pernet, Souvenir de Georges Pernet, Souv. de H. A. Verschuren.

To these we might add the White Hybrid Perpetual Frau Karl Druschki.

In that group, we find all types and all colors save the "jazz" of more recent years. There are some of the most beautiful Roses in existence. When I crossbreed two varieties, I always make the subconscious wish that the progeny would have the beautiful bud of

Ophelia or Mme. Butterfly, the handsome open bloom of Lady Alice Stanley, the perfume of Etoile de Hollande and the plant habit of Radiance. If these four characters could ever be merged into one variety, elusive perfection would have been reached!

It is interesting to consult the nationwide referendum conducted by the American Rose Society in 1922. The "Favorite Dozen" of that year—Gruss an Teplitz, Duchess of Wellington, Kaiserin August Viktoria, Killarney, Radiance, Los Angeles, Ophelia, Mme. Edouard Herriot, Columbia, Frau Karl Druschki, Mrs. Aaron Ward, Sunburst—are still great Roses today and deserve to remain "favorites", with the

(Continued on page 86)

The Georgian Design
in

COMMUNITY
SERVICE WARE

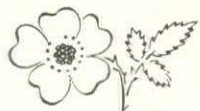
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A Gracious Ritual*

These gleaming pieces of a royal line serve the smart hostess in gracious hospitality... Created by Community Plate designers, their living, lasting beauty exalts the table of today. See six superb designs wherever fine silverware is sold.

Individual Pieces and Sets \$5.00 to \$71.00

COMMUNITY PLATE

Leadership in Design Authority



Wouldn't you like a lovely Meadow Rose blooming on your table?



Matching Silverware by the Watson Co.

Meadow Rose, a new Fostoria "Master-Etching"

FOSTORIA craftsmen have etched a lovely meadow rose in a whole set of shining crystal! You'll love its delicate design, the way it adds softness and charm to luncheon and dinner settings.

We believe you'll enjoy *Meadow Rose*, too, because it's "master-etched". That means that the skill and artistry of the old masters of etching have been carefully followed in every step by Fostoria craftsmen. It's

another way of saying that you can't get finer etching anywhere today.

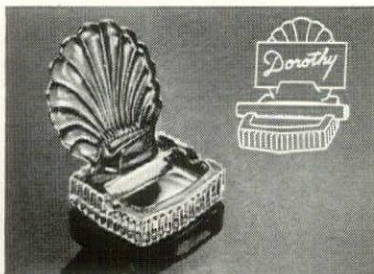
There are over 50 pieces in the *Meadow Rose* pattern... every one beautiful, every one perfect. What's more, you can get them either in clear crystal or in azure tinted crystal, Fostoria's newest and most exciting color shade.

Meadow Rose isn't expensive, so don't put off seeing it at your dealer's.

For more information on the *Meadow Rose* pattern, write for Folder No. 45. Fostoria Glass Co., Moundsville, W. Va.

PARTY! PARTY! WHO'S GIVING A PARTY?

Here's a new thrill for hostesses—a smart place-card holder and ash tray combined in one. Perfect for parties, luncheons and dinners. You'll get them by the dozen when you hear the low price.



Fostoria

THE GLASS OF FASHION

OLD ROSE FAVORITES

(CONTINUED FROM PAGE 84)

possible elimination of Columbia and Sunburst, which are fast waning.

1921 saw 140 varieties of which only 3 Hybrid Teas—Feu Joseph Looymans, Mrs. Henry Bowles, Souvenir de Georges Pernet; two climbers—Albertine and Mary Wallace; and one Polyantha, Lafayette, are with us today. Four other Hybrid Teas had a spurt because of their color but people soon tired of their poor plant habits.

1922 gave the world 120 names, of which only two have withstood the assault of years: the Hybrid Tea, Sensation, the best dark maroon Rose to date, and the everblooming Hybrid Perpetual, S. M. Gustave V. Mabel Morse was a most handsome yellow Rose but it simply would not grow. This year was also notable for two names most excruciating and unpalatable to any English tongue: "Mevrouw G. de Jonge Van Zwynsbergen" and "Baronesse van Tuyll van Serooskerken". Needless to say, these two Roses were not even tested in America.

THE ROLL INCREASES

1923 increased the nomenclature by 138 names, seven of which have passed muster and served remain with us: two Hybrid Teas—Angele Pernet and Margaret McGredy, one of the very best of all times; three Climbers—Ile de France, Allan Chandler, Scourcher (the latter two are fairly recent); one lovely Polyantha, Chatillon, and a very interesting yellow, Rugosa Hybrid Agnes. Several Hybrid Teas were given opportunity to make good but they could not quite make the grade—Elvira Aramayo, President Cherioux, Richard E. West, Shot Silk and Templar.

1924 seems to have been a prolific year, with 172 new Roses, yet no Hybrid Teas remain although Mrs. A. R. Barraclough, Roselandia and White Ensign gave promise at one time. Barraclough is a very handsome flower but the plants die back frightfully. The bright spots of the year are the two sisters: Else and Kirsten Poulsen, tall growing Polyanthas of great value. Henry Nevard is a most glorious crimson velvet Hybrid Perpetual and Le Rêve is the best source of yellow among very hardy climbers.

1925 was fair. Although only 105 names were recorded, we have five extremely good Hybrid Teas: Dainty Bess, Dame Edith Helen, Mme. Albert Barbier, Mrs. E. P. Thom, Ville de Paris. These are worthy of all gardens small or large. This year saw also the great forcing Rose Briarcliff which is probably the most used florist Rose in America.

1926 reaches the record of 165 new Roses. Of this avalanche only three Hybrid Teas have won the approval of public opinion: Chas. P. Kilham, Gayety, Rapture. Six others were given a fair chance but their behavior displeased the court: Cuba, Duchess of Atholl, Li Bures, Mari Dot, Julien Potin, Sir David Davis. This year will remain memorable for the introduction of Mme. Gregoire Staechelin ("Spanish Beauty"), one of the most beautiful hardy climbers on our list.

1927, the Rose inflation is on; the output is 193. Does the quality mount

with the quantity? Let's see: only four Hybrid Teas have won a permanent place—Lady Forteviot, Mevrouw G. A. Van Rossem, Miss Rowena Thom, and the famous Talisman, prelude of a period of jazzy colors. There were also three good white Roses—Abol, Margaret Ann Baxter, and Nuntius Pacelli, but the amateurs did not seem to want more white Roses.

1928 brought a little setback, as only 161 reached the registry; but the quality was above average—eleven Hybrid Teas deserve a permanent place: Caledonia, Director Rubio, Edith Nellie Perkins, Essence, Federico Casas, McGredy's Ivory, McGredy's Scarlet, Mrs. Sam McGredy, President Herbert Hoover, W. E. Chaplin. One very good climber, Primrose, and a lovely everblooming Rambler, Laure Soupert.

In 1929 the reaction continues and we only have 154 new names. Four Hybrid Teas will stay with us a long while: Editor McFarland, E. G. Hill, Golden Dawn, President Deville, and probably a fifth one, Souvenir de Jean Soupert. This year is notable for two hardy climbers—Dr. Eckener, an entirely new coloring not unlike Talisman, and New Dawn, the everblooming Dr. Van Fleet and Plant Patent No. 1.

In 1930 the recording takes another flight and reaches 209. This year is about the deadline when we can ascertain which Rose will win the stake of permanency and which will fall by the wayside. The following will most likely stay with us—eight Hybrid Teas: Amelia Earhart, Catherine Kordes, Countess Vandal, Heinrich Wendland, Leonard Barron, Louise Krause, Max Krause, Souvenir de Mme. C. Chambard. Others are still fighting for a place in the sun.

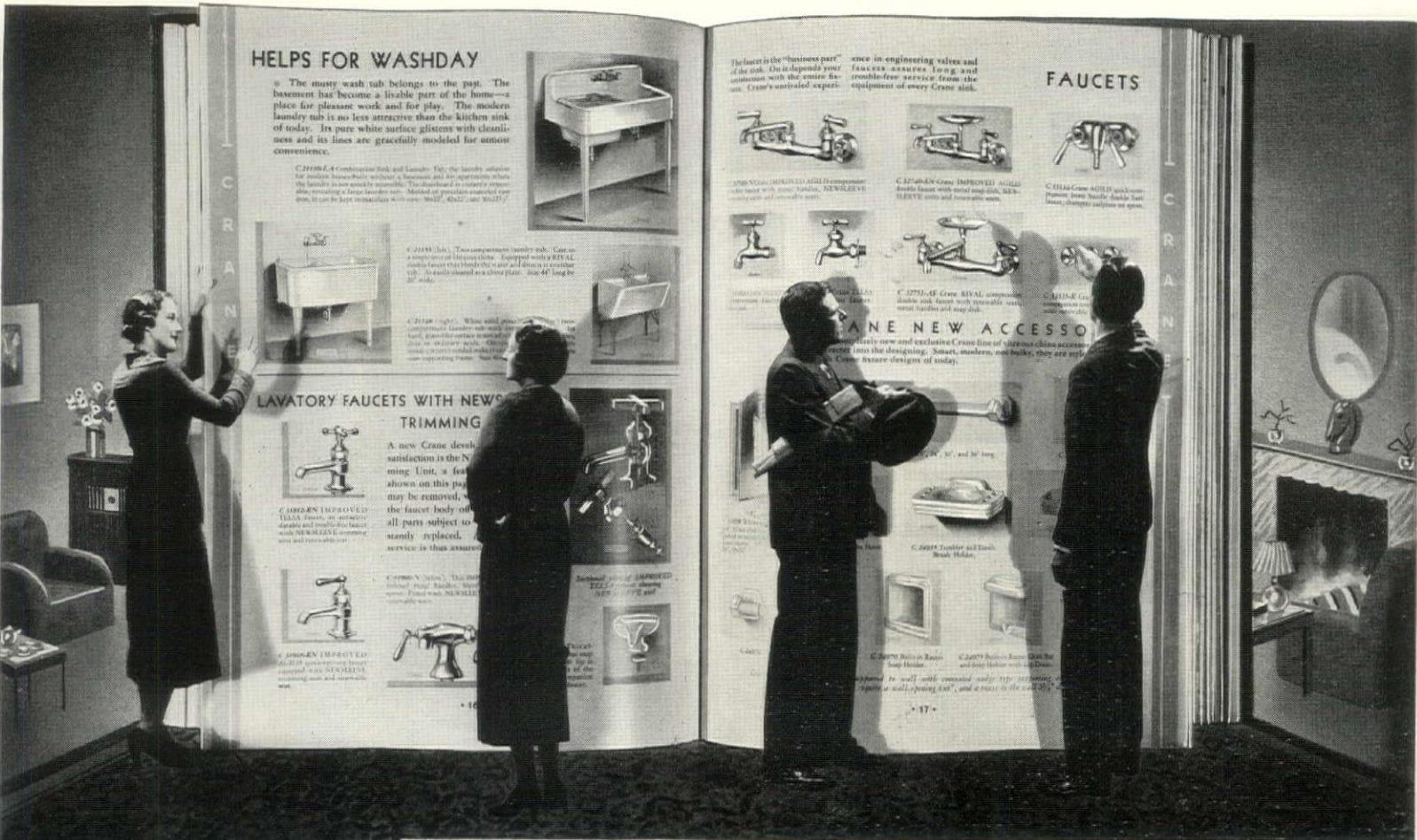
THE OLD GUARD

To sum up, the varieties which have survived all through these years constitute the old guard of the Rose Army. They can be planted almost anywhere with a reasonable expectation of success.

Among the newer Roses in commerce since 1930, a few have already been widely distributed and tested, and reports point to fair candidates for the old standby class: Angele Mateu, Better Times, Carillon, Condesa de Sastago, Feu Pernet Ducher, Gloaming, Grenoble, Mary Hart, McGredy's Triumph, McGredy's Yellow, and in course of time others will undoubtedly force themselves to the front.

Three hardy Climbers will surely stay with us a long time—Doubles, Easlea's Golden Rambler (both yellow), Princess Van Orange (orange scarlet).

EDITOR'S NOTE: In connection with the Damask Rose print on page 61, it is interesting to note that this and many others of the fine old varieties of centuries past are still available today. Much of the credit for this fact is due to the efforts of Mr. L. C. Bobbink, whose keen personal interest in old-fashioned Roses has led him to rescue many forms which were all but extinct, and set them on their feet again for the delectation of the real Rose connoisseurs of America.



HELPS FOR WASHDAY

The musty wash tub belongs to the past. The basement has become a livable part of the home—a place for pleasant work and for play. The modern laundry tub is no less attractive than the kitchen sink of today. Its pure white surface glistens with cleanliness and its lines are gracefully modeled for utmost convenience.

C-2186-A Combination Sink and Laundry Tub, the laundry solution for modern homes where a bathroom and an apartment share the laundry space equally desirable. The double sink in vanity space also revealing a large laundry tub. Model in porcelain enameled cast iron. It can be kept in connection with your "W.H.P." and "W.H.P.V."



C-2189 (left). Two compartment laundry tub. Cast in a single piece of heavy chrome. Equipped with a RIVAL double faucet that blends the tub and shows a decorative tub. A vanity shown as a close plan. Size 44" long by 32" wide.



C-2188 (right). White solid porcelain. Two compartment laundry tub with chrome trim. Shows the vanity shown as a close plan. Size 44" long by 32" wide.

LAVATORY FAUCETS WITH NEW TRIMMING

A new Crane development in lavatory faucets is the New Trimming Unit, a feature shown on this page. The faucet body of all parts subject to wear is constantly replaced. A service is thus assured.



C-2188-IMPROVED TELA faucet, an entirely durable and modern lavatory faucet made in NEWLENS E economy cast and removable unit.



C-2189-IMPROVED TELA faucet, an entirely durable and modern lavatory faucet made in NEWLENS E economy cast and removable unit.



FAUCETS

The faucet is the "business part" of the sink. On it depends your convenience with the entire fixture. Crane's controlled experience in engineering valves and faucets assures long and trouble-free service from the equipment of every Crane sink.



C-2189-IMPROVED TELA faucet, an entirely durable and modern lavatory faucet made in NEWLENS E economy cast and removable unit.

C-2188-IMPROVED TELA faucet, an entirely durable and modern lavatory faucet made in NEWLENS E economy cast and removable unit.

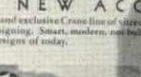
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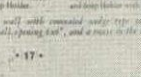
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Have a "HOME SHOW" at home

MUCH of the pleasure of building a new home is the thrill that comes with the discovery of just the right products to go into it. Many important decisions must be made. Future happiness and comforts are at stake.

Home Owners' Catalogs brings a wealth of valuable information and ideas relating to home building to guide prospective home owners in their buying. It describes hundreds of building products, equipment and furnishings made by leading manufacturers. Profusely illustrated in color, it has been aptly described as "like a 'home show' at home". The very nature of its contents and the character of the firms represented are conducive to the building of better homes.

Your architect, and friends who have built homes

recently, will tell you of the convenience and advantages of using this valuable book while making plans and important decisions — and how it helps in contacting reliable dealers.

The distribution of Home Owners' Catalogs is free but subject to positive restrictions. EVERY APPLICATION WILL BE VERIFIED BY A DODGE REPRESENTATIVE. Applicants must be planning to build — or modernize — homes for their own occupancy in any of the 37 states east of the Rocky Mountains, within 12 months, and spend \$4000 or more for construction — exclusive of land. Each request must be accompanied by a personal letter — see application below. This offer is good indefinitely and application should not be made until you are ready to proceed with your plans.

Dealers who handle the products of firms represented in Home Owners' Catalogs can be depended upon for reliable advice, and their cooperation will be invaluable to you in your contacts with your architect and contractor.

HOME OWNERS' Catalogs

Published by F. W. DODGE CORPORATION, 119 West 40th Street, New York, N. Y.

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RESTRICTIONS — Home Owners' Catalogs will be sent only to owners who plan to build homes for their own occupancy within 12 months, East of the Rocky Mountains, costing \$4000 or more for construction, exclusive of land. Every application must be accompanied by a personal letter giving (1) description of proposed home, (2) anticipated cost, (3) location, and (4) name and address of architect, if selected.

F. W. DODGE CORPORATION, 119 W. 40th Street, New York, N. Y.

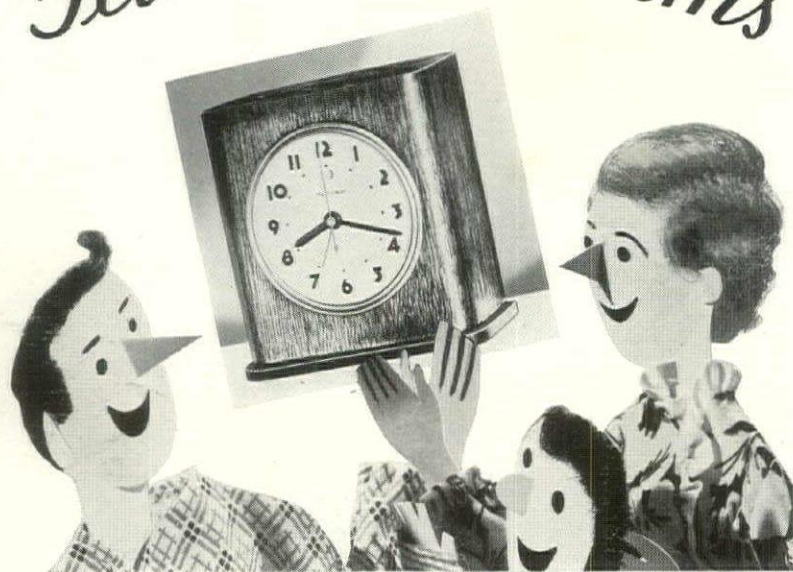
I hereby apply for a copy of Home Owners' Catalogs. My letter is attached.

Name Street

City State Telephone

A GOOD START TO A GOOD MORNING WITH

Telechron alarms



INTERRUPTIONS—particularly when you're sleeping—aren't pleasant. But your awakening will be more cheerful if it's timed by a Telechron electric alarm clock. For these smart clocks never speak out of turn. They run quietly through the night—and wake you precisely in the morning.

And if your entire house is Telechron-timed, the day will start promptly and smoothly. For a dependable Telechron in every room provides your home with a complete timekeeping system. Simply plug them into your regular electric outlets—and you have the right time, the same time, all through the house!

Telechron electric clocks, with their fine self-starting motors, are designed to add charm to their settings. They're reasonably priced from \$3.50 at good jewelry, electric, gift and department stores.

WARREN TELECHRON COMPANY
ASHLAND • MASSACHUSETTS
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Schools, hotels, hospitals and office buildings are synchronizing their time with efficient Telechron commercial systems.

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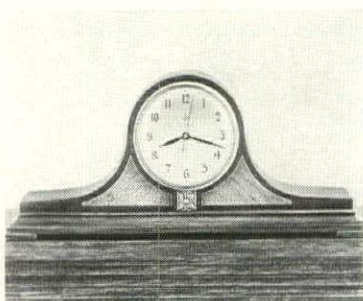
(Reg. U. S. Pat. Off. by Warren Telechron Co.)

**SELF-STARTING
ELECTRIC CLOCKS**

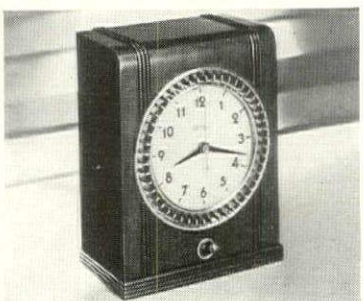
MEADOWLARK is a new alarm clock with simple, distinctive lines. The case may be had in either mahogany or cherry, with a black base. It sells for only **\$6.95**



AZTEC, a smartly designed clock, suitable for any room in the house. The base is genuine onyx. Polished gold characters on a glossy black background. Choice of gold-finished or chrome-plated cases. Priced at **\$7.95**



MAYNARD, a graceful tambour model that will add charm to a mantel or desk. Mahogany case with Laccewood panels. 17 1/4 in. wide. Etched, gold-finished dial. **\$9.95**

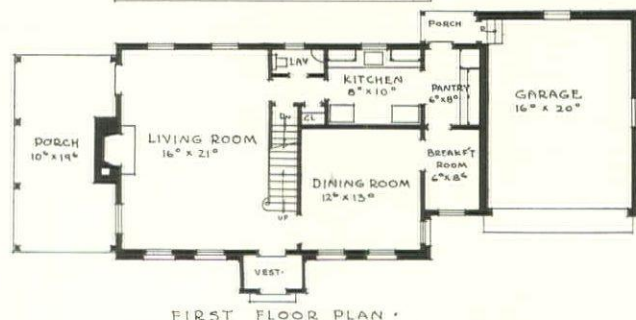
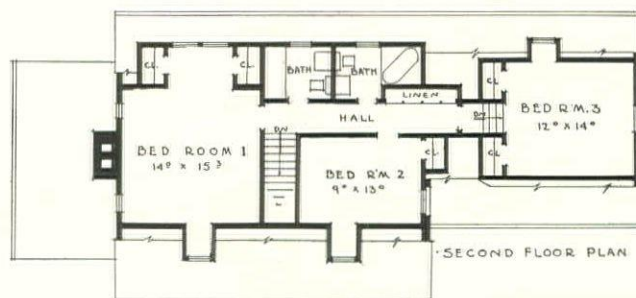


ORGANIZER, a "household timer" that is versatile! Once set, it will turn radio programs on and off, all by itself! The case is molded plastic in walnut color. Just **\$9.95**

BETTER HOUSING



A HOUSE IN WESTCHESTER COUNTY, NEW YORK



THE American Society for Better Housing, Inc., is a new organization in the New York home building field which has recently issued its first publication called "Homes". The society is composed of a group of well-known small house architects, decorators, landscape architects, manufacturers of building materials, and others whose professions or business are related to some phase of home building.

The officers and directors of the Society are all architects who, through years of practice, have been made aware of the necessity for real architectural cooperation in solving the problems of the small house field. According to the Society's president, Henry Otis Chapman, Jr., architect, its purpose is "to contribute to the improvement of America's living standards, particularly in the architectural and structural phases, by means of a group effort, through the use of studies, surveys, publicity and planned programs."

The Society operates on a non-profit basis and will advise home owners on the various problems of home ownership. Response to its first publication has been very gratifying to its members.

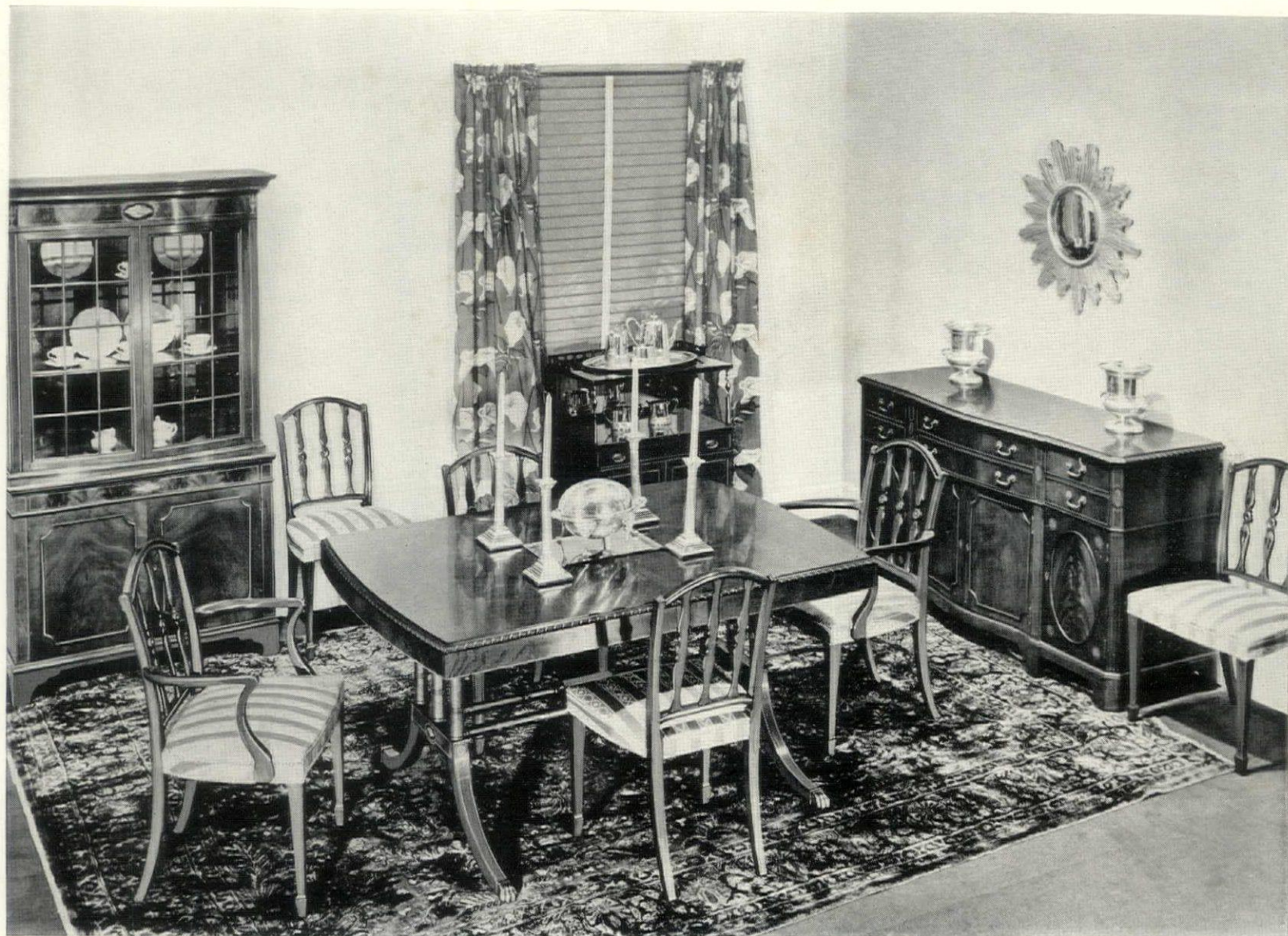
Above we show a picture and plans of a house of the general type approved by the Society and published in its book "Homes". This house was designed by Randolph Evans, architect, for Miss

Shirley Shuttleworth. It is situated in Bronx Hills, Westchester County, N. Y.

The house was completed in March, 1936 and contains 30,000 cubic feet. At \$3,377 1/2 a cubic foot it cost \$11,250 to build, including the architect's fee, all standard equipment, wallpaper, shades and landscaping, but not the land.

Miss Shuttleworth's house is a charming adaptation of the real Dutch Colonial style, so common in the Hudson River Valley in Colonial days. The gambrel roof is cedar shingled, the exterior shows that variation of materials which is a feature of the Dutch Colonial style. The first story front is finished in a stone veneer; elsewhere painted cedar shingles have been used.

Mr. Evans says that the design and plan of this house were determined by its site and the character of the adjoining property. The walls and trim are white, the roof was stained slate gray and the blinds are pearl gray. In keeping with the standards of construction of the American Society for Better Housing the house features four inches of flexible insulation in the walls and second floor ceilings. Heating is by means of an oil-fired steam boiler. While Miss Shuttleworth's house is not a large one the relation of the kitchen, pantry, breakfast and dining rooms has been effectively worked out.



Pieces from the 18th Century Tennyson Group as arranged in this aristocratic interior by a prominent store in Chicago.

IT'S Berkey & Gay

BECAUSE the world has learned to appraise people by the environment in which they live, selection of the right furniture is particularly important. Much of business and social success, as well as day by day happiness, depends upon whether or not one's home reflects an atmosphere of gracious good taste.

Accordingly, it is the part of wisdom to approach the selection of furniture with greatest forethought and care. The best of all ways to be sure of having *lasting satisfaction and pride of ownership* in the furniture you buy, is to turn to a source that is noted for the fine artistry, distinguished individuality, and high quality of its creations. The outstanding source meeting all these require-

ments is Berkey & Gay Furniture Company. Since 1853, Berkey & Gay furniture has been the preeminent choice of the nation's most discriminating homelovers. Its aristocratic beauty, delightful charm, and luxurious comfort, have made it universally sought after for the decorative schemes of the better houses and apartments from coast to coast.

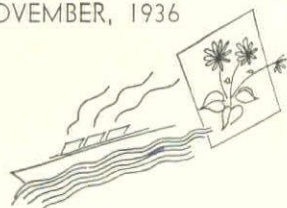
The new Berkey & Gay furniture creations, offering a wide variety of choice in both traditional and modern styles, are now on display in leading furniture and department stores throughout the country where you are invited to view them and make such selections as you may desire for the enrichment of your home.

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GRAND RAPIDS • MICHIGAN

FURNITURE'S
PROUDEST
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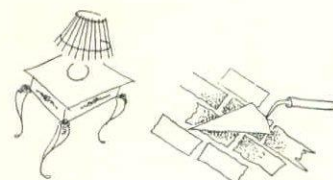


Send for a copy of this de luxe booklet, profusely illustrated, featuring the leading Berkey & Gay "Furniture Fashions" of the season. Sent postpaid upon receipt of your name and address and 10c to cover mailing and handling costs.



BOOKLETS

FOR THE ASKING



Silver, China, Gifts

830. THE SIMPLE SECRET of keeping sterling silver always beautiful is told by those who ought to know . . . the guild of silversmiths . . . who make the daily use of your silver a pleasure by showing how simple it is to give it the right care. **THE STERLING SILVERSMITHS GUILD OF AMERICA.**

831. GIFT IDEAS that are charming, in good taste, yet inexpensive, are to be had in modern copper and chromium. Here are some 20 suggestions, for the people on your list who like nice things . . . but are only allotted \$1.00 to \$5.00 in your Christmas economics. **REVERE COPPER & BRASS, INC.**

832. ENJOY YOUR SILVER . . . a booklet cleverly designed to be tacked on the wall for reference. You'll go to it for sketches of correct table settings, ideas on entertaining—information on the care of your silver—original suggestions for using silver with flowers. And it will help you select your pattern, too. Send 10c. **THE GORHAM CO.**

833. MADAME IS SERVED . . . BEAUTY! And beauty in two different moods is illustrated in this folder showing two new patterns in fine Heirloom Plate—Longchamps, modern in spirit—and Chateau, with a background of French tradition. **ONEIDA, LTD.**

Home Furnishings

834. "IT'S SIMPLY TOO WONDERFUL . . ." the way your old kitchen can be transformed into a model electric kitchen for only a few cents a day. This folder tells how Westinghouse experts will plan your new kitchen for you without charge—and how you can make the change in one fell swoop, or step by step. **WESTINGHOUSE MFG. CO.**

835. TELECHRON suggests an electric timekeeping system throughout the house. Why not, when accurate timepieces are so attractively designed for every room—in keeping with all the new decorative trends? This is a timely gift booklet! **WARREN TELECHRON CO.**

836. CHELSEA CLOCKS, having won their reputation for accuracy at sea, still keep a flavor of the sea in their ships' bell clocks, for the home. Another model that men like combines clock and barometer. But this book of new designs also swings to the other extreme, with "Antoinette", for the boudoir. **CHELSEA CLOCK CO.**

Are you keeping at least one cubbyhole of your desk for a reference library of good booklets? Much practical information that can't be found in books is written up in booklets. Here's a list for November. Send for those you'd like to have.

837. SHORT STORIES about the Speedo-master give you some of the uses and blessings of a new electric tea kettle . . . another how-did-I-ever-do-without-it new convenience. **WEST BEND ALUMINUM CO.**

838. SOFT WATER for beauty and for bathing . . . forty gallons for a cent! That's the message of this folder that explains just how the Permutit portable water softener works. **THE PERMUTIT CO.**

839. 12 IDEAL ROOMS is a group of a dozen room settings designed by leading interior decorators. To a diagram of the room arrangement, and notes on color schemes and decorative details, they add information on the Perfect Sleeper tuftless mattresses, studio couches and other bedding products. **SLEEPER, INC.**

840. JEAN McLAIN will send samples of Imperial Washable wall papers, and individual suggestions for decorating your home, if you will write her the size and type of room, the period of your furniture, and your color preference. Address her **IMPERIAL PAPER AND COLOR CORPORATION, DEPT' HG, GLENS FALLS, N. Y.**

841. LET'S BRING THE KITCHEN UP TO DATE—Plans to cut down kitchen fatigue, to add color, convenience and compactness to the most used room in the house—showing how Monel metal, in sinks and table tops, plays an important rôle. **THE INTERNATIONAL NICKEL CO.**

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

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

844. BERKEY AND GAY FURNITURE FASHIONS is a handsome booklet of many illustrations, featuring the furniture fashions of the season. It also contains many helpful suggestions on home furnishings. Send 10c. **BERKEY & GAY FURNITURE CO.**

Travel

845. FRANCONIA 1937 WORLD CRUISE circumnavigates the globe, visiting fascinating ports in both hemispheres. Of course, you'll want this itinerary, with its views of intriguing sights in South America, South Africa, Madagascar, Bombay, Ceylon! **CUNARD WHITE STAR LINE.**

846. 1937 CRUISE AROUND THE WORLD is a tale of a magnificent trip to far places, illustrated with fine photographs, and told as a daily story of doings and experiences. **HAMBURG-AMERICAN LINE NORTH GERMAN LLOYD.**

847. SOUTH SEA ISLAND CRUISE takes you aboard the Stella Polaris to Singapore, Java, Tahiti, Suva and the Society Islands—and ends in England just before the Coronation. For some glimpses of what it's like, the itinerary and a plan of the ship, you'll want this folder. **RAYMOND WHITCOMB.**

848. WORLD CRUISE on the Empress of Britain is outlined for your study in a travel folder that gives you a day-by-day accounting of the places and ports you'll visit, the shore excursions you'll take. It also gives you a cabin-by-cabin accounting of the cost! **CANADIAN PACIFIC.**

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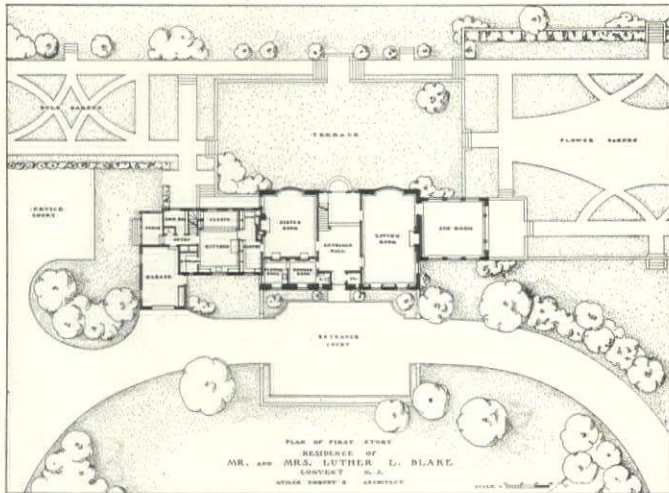
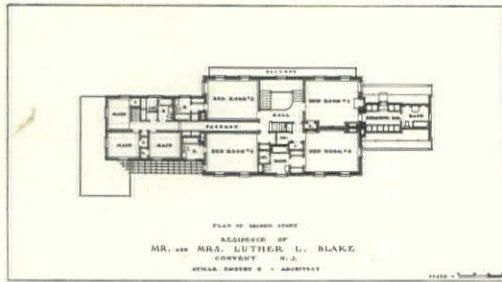
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GEORGIAN OUTSIDE



THE three sections of the house are obvious on the first floor plan—the hall and its flanking rooms, the sun-porch on one side and the service garage and owner's garage on the other

UPSTAIRS the architect has made a clever use of the eaves by extending baths and dressing-rooms under them. The bedroom balcony is a pleasant feature, extending across the house rear

(CONTINUED FROM PAGE 69)

Since two of the important rooms are not pictured they will have to be described. The hall is generously wide in the hospitable Georgian manner. It is marked by splendid architectural detail so characteristic of all Mr. Embury's work. This woodwork is painted cream. The walls are covered with a Chinese landscape paper in green and silver. A panel of decorative leadwork is over the entrance door.

For the game room Edward C. Embury did murals of various games. Over the mantel is chess in soft reds and blues. The furniture is upholstered with a figured red and blue chintz.

Another interesting treatment was given the sun-porch. This has French

doors with round tops, the plaster walls painted off-white and the floor tiled soft green. Into this environment were placed old French Provincial pieces upholstered in brilliant Irish green. The curtains were heavy off-white mesh. A white and green scheme suitable for this spot midway between house and garden.

Upstairs, one of the bedrooms has a white and blue scheme—pale aquamarine walls, glass curtains of butter-colored net, and over-curtains of aquamarine chintz in a Chinese design. The furniture was white. Another bedroom had a Toile paper with large blue figures on a yellow ground. A blue antique chintz was used for bedcover and curtains.

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ELEVATORS FOR THE HOME

(CONTINUED FROM PAGE 67)

staircase proper on a rail against the wall, and which often are an inexpensive solution where a vertical lift proves difficult to install and where the stairway is without curves. There are home elevators, in short, for every requirement and at a wide range of prices. It may be said that the cost of even one of the more luxurious types is very little more than the cost of a second automobile—and the operating cost is very much less.

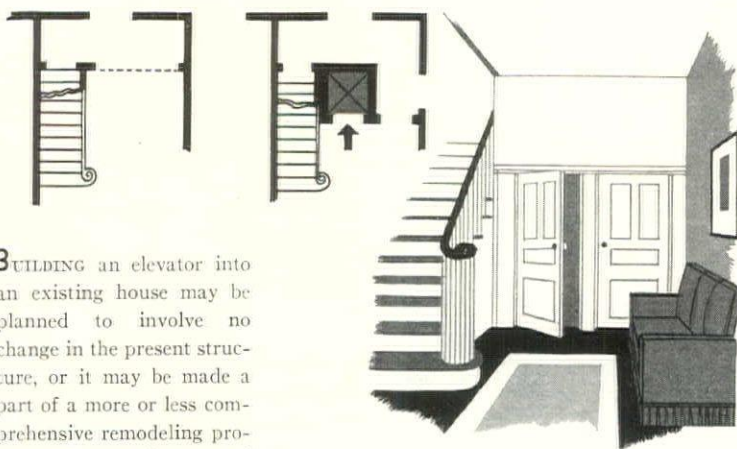
Two points are unanimously stressed by the reliable manufacturers of residential elevators. The first is safety. Knowing that an elevator in the home must, above everything else, be absolutely foolproof, the makers have been careful to make safety provisions their paramount concern. A number of simple, positive-acting safety devices protect the rider at all times.

The second point of importance is that the manufacturers, through many years of experience, have learned how to carry out the installation of their units without unduly inconveniencing the owner of the house; they have

trained their men to work quietly, quickly and neatly, recognizing that this is an important and appreciated service when the installation is made while the house is occupied.

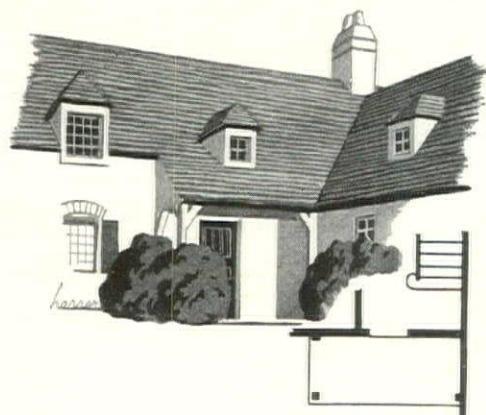
This article has suggested a few of the ways in which elevators may be installed in existing homes. But, in so brief a space, it would be impossible even to suggest the full range of possibilities. Recognizing the need for individual treatment of every such job the manufacturers are generally glad to send a representative, without involving the owner in any obligation, to make suggestions as to how the kind of installation desired might best be installed and to submit an estimate on the cost.

So, if you have contemplated equipping your home with an elevator but have postponed any action because the problem of where to put it seemed involved, why not let someone else worry about that? Address inquiries to our Readers' Service Department and we shall be happy to see that you receive authoritative information on any phase of this subject.



BUILDING an elevator into an existing house may be planned to involve no change in the present structure, or it may be made a part of a more or less comprehensive remodeling program. Here we show two of the more elaborate methods

ABOVE, left, is a plan of an entrance hall showing staircase, rear door and cellar stairs. The plan next it shows the elevator built into the stair well, and the drawing shows how the finished job looks



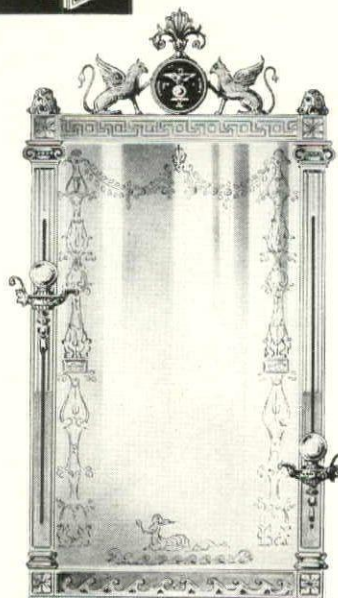
THE house at the left, with typical little entrance porch, is shown above as it would look when remodeled. Elevator and closet are first-floor additions with even more space gained upstairs



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ENTERTAINMENT . . . 1937

(CONTINUED FROM PAGE 34)

terrapiu stew, salmis of duckling or a piping cheese soufflé, preceded by a clear consommé or a hot borscht. A vintage wine is, of course, enviable, but whisky highballs are by no means to be despised and are frequently preferred by heroes of the Gotham night.

Some things that entertainment, 1937 model, will not, God willing, be patterned along the transcendental Morris dances that have characterized life in the country's café society during the past three or four seasons. Demented hurrah has unquestionably reached a high peak in an age which incorporated sur-realism into its hospitality, insisted upon arriving at parties in hayricks, on tandem bicycles or disguised as an impressionist abstraction of "Time Marches On," and consumed its dinners in lunatic devising which provided that guests should eat each course in a different restaurant whither they were conveyed in a special bus loaded with a band consisting of three slide trombonists playing over and over again a 1924 tune called "Valencia." Nor will it, unless it be over the dead bodies of a vast posse of protesting hostesses, find it necessary to go on a treasure hunt through the park, mounted on motorcycles, and afterwards consuming a hunt breakfast of sherry and baked beans. It is to be prayed, too, that no more costume balls will be given in imitation of Elsa Maxwell's party for Mrs. Vincent Astor last season where the guests changed costumes three separate times and ended not

knowing who they themselves were, let alone anyone else.

Gaiety rather than dementia will, it is piously hoped, continue in the ascendancy. Already discernible in private entertainment is a trend to defeat the morbid interest in bridge which leads folk to hurry their cognac and plunge themselves into solemn endeavor and the rest of the group into inextinguishable gloom. A few hostesses have actually been reported ("spoken" at sea by social voyagers, as it were) to have resorted to cheerful evenings of music of a non-stuffy order. Frank Chapman and Gladys Swarthout are leaders in this happy movement. In New York literary and journalistic circles two divertissements have, at the writing, supplanted all others: the match game and air pistol shooting. The latter is just what it sounds like, indoor target shooting with one of those accurate and high power but noiseless German weapons of precision available at all sporting shops. The former is a guessing game in which each participant takes three matches and, shuffling them behind his back, produces a closed hand holding as many as he chooses, three, two, one or none. The players then guess in clockwise succession, each guessing one number in an attempt to choose the total matches held in the aggregate of all hands. If, when the hands are unclenched and the total added, some player has guessed the exact number, he is eliminated, and the remaining players start again.

NEW SITES FOR OLD HOUSES

By THOMAS HAMILTON ORMSBEE

SUBSTANTIAL old houses, built by craftsmen who knew how to achieve beauty by restraint, lined the straggling single street of a forgotten New England village. Their construction and the care with which ornamental detail of doors, windows and cornices had been executed bespoke similar niceties within, despite weather-beaten walls and general disrepair.

"What good are they?" My grandfather, with whom I was making a sentimental journey to his birthplace, cut short my admiration. "If they were where men could earn incomes adequate to support them it would be different. But here—! Before 1800 this was a prosperous town. A man made money and built a fine house. He could afford to. Squire Fulham would turn in his grave if he could see his mansion the home of Polacks and fast falling into its cellar. The town is dead and the houses soon will be. Beauty! I see leaking roofs and rotting sills."

Twenty-five years ago fine old houses were indeed doomed to die with the town, but today it is a different story. With motor trucks and modern methods a Mahomet act can be accomplished. Old houses beached by changing economic currents are moved from impoverished localities and unattractive neighborhoods to new sites where, under present-day conditions, families of adequate incomes can enjoy them as year-round homes and dwell in them as nicely as did the original owners. Where once such moving was only possible for men of great wealth or heavily

endowed museums, it is being done today in competition with new building for men of average income.

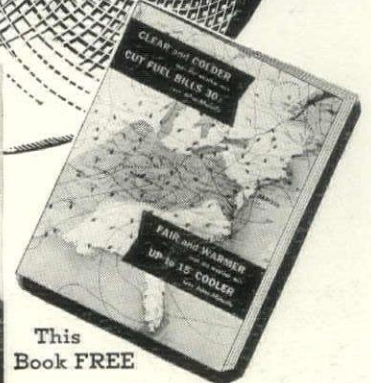
Just as moving full-grown trees is an art made commercially possible by 20th Century nurserymen, so dismembering and reconstructing old houses as a practical undertaking has come into being within the last decade. Further, a small group of men within the antique trade have become specialists in this work. Finding old houses that can be bought for removal is the easiest part of their work. Taking them down and putting them together again is where their skill and experience come into play. No two old houses of our colonial or early republican days were built just alike. Their craftsmen-builders had their own structural tricks and ways of working. Nothing was standardized, everything individualized. So dismembering and reassembling their houses requires sound mechanical skill, patience and flair. Otherwise, irreparable damage will be done.

The men who specialize in this type of construction have two methods of work. The first consists of carefully taking the old house apart bit by bit, marking each by number and color so it can be returned to its exact location when construction is under way. By the other, known as flaking, roofs, side walls and partitions are cut into as large sections as can be transported by heavy-duty motor trucks and then put back in place on the new site much as a portable structure is assembled.

(Continued on page 94)



MELTED SNOW on roof (at left) proves uninsulated house literally leaks heat like a sieve. Note snow does not melt on insulated house.



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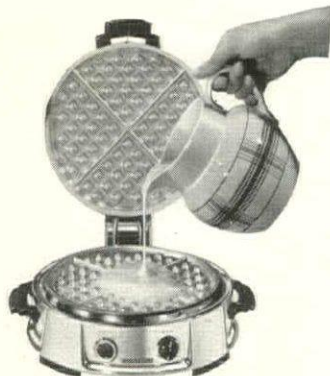
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NEW SITES FOR OLD HOUSES

(CONTINUED FROM PAGE 93)

With either method a careful measured drawing of the entire structure is of prime importance. This should, if possible, be made by the owner's architect and later will serve as the basis for any rearrangement of rooms, shifting of partitions or other changes. Invariably old houses have one or more tucked-up rooms which under present-day usage can best be done away with and the space added to an adjoining room. With measurements for working drawings complete, the man who is to undertake the demolition and the contractor who will effect the reconstruction, if they are not one and the same person, begin working together. They take as many snapshots as possible of both the interior and exterior. At later stages in the work these are invaluable for reference.

After a half day of picture-taking rough sketches of unusual features are made with dimensions carefully included. All fireplaces are sketched and the size and location of check, lintel and back stones indicated. Otherwise the fireplaces when reconstructed will only approximate the originals. Then comes numbering all pieces of the interior trim. This is done either with heavy grease crayon or paint; a different color is used for each room and indicated on the rough sketch.

Whether a house is to be dismembered or flaked, everything removable is taken out. Doors, window sashes, trim (other than paneling), as well as hardware and the like, are shifted to

a dry shed or barn and there stored until reconstruction has progressed far enough for them to be returned to their proper positions.

Now everything is ready for the dramatic tearing apart. With flaking, the roof and walls are marked off in great squares related to the timber framework beneath. Then it is only a matter of sharp saws, muscle and patience before the house has been reduced to panels, loaded on trucks and started toward the new location. Each square bears its code of numbers and colors indicating its precise location.

The task is not as simple with dismembering, but it too starts at the ridge pole and gradually works to the sills. While one crew is clearing away the roofing, another is taking off the exterior siding. If this happens to be the old wide clapboards great care is exercised, as they are original and worth using again. This may or may not be true of the weatherboarding underneath as old builders were wont to economize by using slabs or second-hand lumber where it wouldn't show. On the other hand, where the exterior siding is of shingles the side walls underneath are often of wide, soft wood plank. These take the place of both weatherboarding and supporting studs and are of course numbered in sequence and carefully removed to be used again for the same purpose. Shingles, whether roof or sidewall, are never saved. They are invariably too weather-beaten to be practical. Lath and plaster are also dis-

(Continued on page 95)



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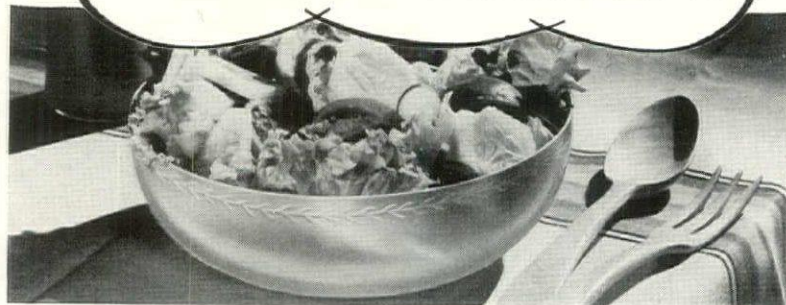


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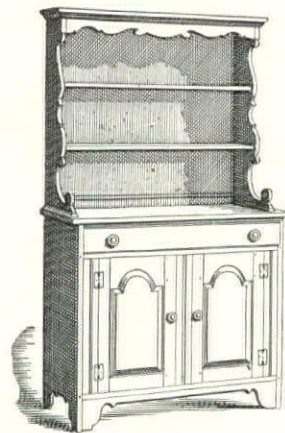
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How to judge Quality in Furniture

WHEN buying furniture, make these three simple tests to be sure of quality and value:

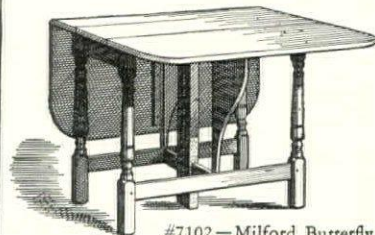
1. Feel the surface finish with your fingers—it should be satin-smooth, not rough or gritty, and be sure the turnings are smooth, top and bottom, all the way around.
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NEW SITES FOR OLD HOUSES

(CONTINUED FROM PAGE 94)

carded by this method, but it is small loss as they are usually in bad order and would have to be replaced.

If the studding is in good condition it is used again, but if it is badly warped or of oak it is left behind. Oak aged for a hundred years or more is a good substitute for concrete. Driving nails in it just cannot be done. When the studding is taken out, all window frames and doorways are removed and stored for future use.

Now comes the removal of stairways, featherboard partitioning, flooring and paneling, in order mentioned. Offhand, one would schedule the latter as one of the first things to be taken out but the building ways of the old workmen make it impossible. As a means of stopping drafts they put all paneling in from joist to joist, that is, below the upper surface of the flooring and above the lower surface of the ceilings. After floors and ceilings are out it is a simple matter to loosen all paneling and take it out in large units. Wherever possible, whole side walls are removed as single pieces. The stairways are also taken out intact, especially the more elaborate one in the front hall. Loaded on a truck, they are taken away as a unit. Prying loose the old wide flooring is a difficult operation. The original hand-wrought nails have rusted fast and if too much leverage is used the boards will split. It is here that the flair for taking old houses apart comes in, and men accustomed to the process do manage to salvage the old flooring with surprisingly little damage.

At the same time the paneling makes its exit, the large hearthstones are pried from position and moved on planks and rollers to a waiting truck and all that remain are the chimney and timber skeleton. Oddly enough the construction of the latter is much like that of a modern steel structure with eight-, ten- or twelve-inch timbers hewed from tall trees replacing steel girders and with mortises, tenons and pins taking the place of angle irons and rivets.

By this time each joint of the frame has been numbered and given its color code. Now, with a simple derrick and plenty of ropes and pulleys, the job of dismembering the frame commences. The pins that make the mortise and tenon joints tight are pulled or driven out. Starting with the roof, rafters and purlins come first. Then the yardarms that brace the plate and summer beams, followed by these timbers themselves. Second-floor joists come next, to be followed by the corner posts. Each of these main structural timbers must be removed with caution and ingenuity. There can be no sawing apart or proper re-erection will be impossible.

The first-floor rafters and sills, the main timbers that rest on the foundation walls, are usually too badly decayed to be used again. The general practice is to use new timbers for these members, so the old ones are left behind.

While this work is progressing, a couple of men pry from the fireplaces any large stone lintels, cheeks and similar pieces. The stones at the open-

(Continued on page 96)

EVEN DISHES ARE FUN

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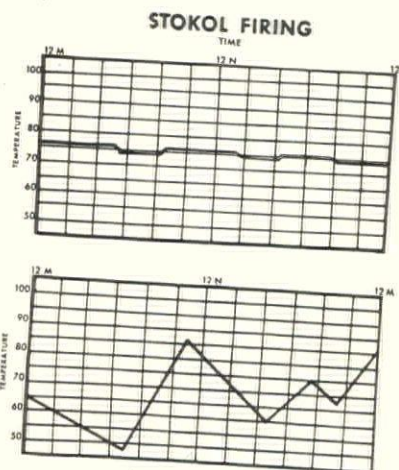
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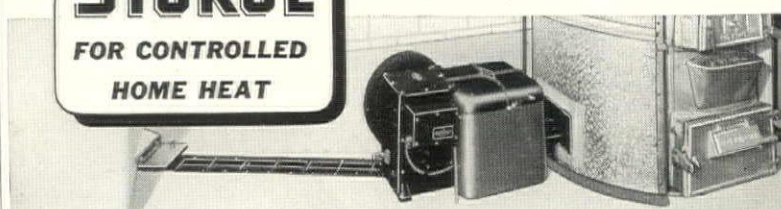
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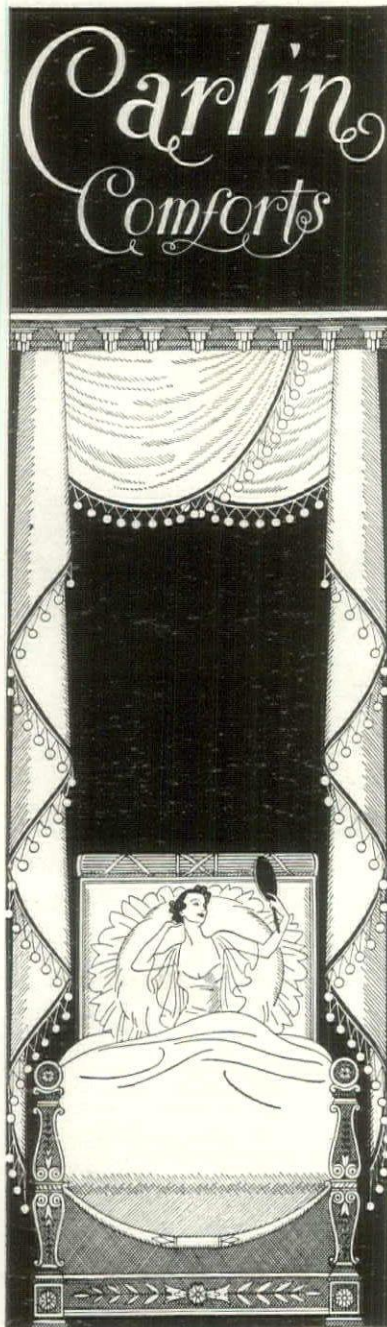
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Carlin designers offer you fascinating ideas for dressing your beds and giving your bedroom and boudoir a smart decorative touch. Carlin Comforts embrace exquisite comforters, blankets, chaise longue covers, bedspreads, lace pillows and other boudoir accessories, more beautifully fashioned this Fall than ever before, and obtainable at unexpectedly reasonable prices. For example, Carlin Comforters start at \$14.75; Carlin Bedspreads at \$18.50.

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NEW SITES FOR OLD HOUSES

(CONTINUED FROM PAGE 95)

ings of Dutch ovens and as many old bricks from the chimney as possible are salvaged. The large stones used for door steps are also moved, but generally no attempt is made to take along the dressed stone that forms the facing of the foundation walls above ground, since the cost of hauling to the new site is out of proportion to the advantage gained. Native stones uncovered in digging the new cellar are made reasonably square and used instead. Old houses antedating 1800 are not usually over 12 or 16 inches above the level of the ground and so little new stone is needed for foundation facing.

During the wrecking, the cellar has been dug and the foundation walls built on the new site. The owner and his architect have decided on any changes in floor plans, such as throwing two medium-sized rooms into one large one, and arranging for closets and baths as well as a practical modern kitchen. Provision has been made for heating and plumbing pipes and electric wiring, all of which will be concealed behind plastering or paneling. One of the most practical ways is to use part of the space around the new chimney, which will be much smaller than the original, for the stack to carry the main plumbing pipes and trunk line wiring.

The chimney of the reconstructed house must outwardly resemble the original. Where it comes through the roof it is of ample proportions and built of old brick, but except for the old fireplaces and Dutch oven it is mod-

ern below. With flue tile, cement mortar and hard brick, safety of construction is accomplished in much less space. What is saved becomes closets, consistently lacking in old houses.

How to get bathrooms in reconstructed houses is a nice game of ingenuity for both owner and architect. Perhaps there is a small bedroom that can be divided and provide baths for two main bedrooms. Again, by shifting the location of a partition but a few feet, space for a bath can be found. In one old house, once a tavern, the dance hall on the second floor was reduced by nearly ten feet and the space made into a combination bath and dressing room. Thus the rural ballroom has been translated into a large master bedroom with all present-day appurtenances. In another house, a dark storage space, six by eight feet, became an excellent bath by having a window cut in the exterior wall.

In the all-important question of kitchen and servant quarters, be modern from start to finish. The old farmhouse kitchen was both living-room and workroom. It was large and cheerful. Accordingly the reconstructed house continues it as a living-room and lodges the modern laboratory of household cookery in a shedlike extension, either original or designed in keeping with the rest, where the noises and odors of operation do not permeate the main structure. Here, with mouse-proof new partitions, kitchen, pantry and servant quarters can be arranged so they will

(Continued on page 97)

IT'S REALLY NOT MAGIC—



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NEW SITES FOR OLD HOUSES

(CONTINUED FROM PAGE 96)



**"Gar Wood
TEMPERED-AIRE
BANISHES OUR
WINTER WORRIES"**

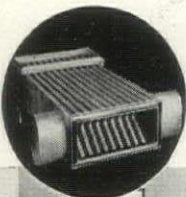
★ Winter worries vanish when you have a Tempered-Aire. Fewer colds—no drafty corners—no dirt. Dust and smoke disappear like magic. Your guests are always comfortable, even at formal parties, and you will be the most comfortable person of all.

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Owners say Gar Wood oil heat costs less than coal, so even the fuel bills are a comfort in their moderation. Better write us for full details about Tempered-Aire.

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The Economizer, an exclusive Gar Wood feature, gives Tempered-Aire three times as much heating area as a conventional furnace of equal outside dimensions.



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Detroit, Michigan

be logical and easy to utilize. Wherever possible, the garage is part of the service wing, as it is easy of access and can be heated in Winter.

With the plans for re-erection complete, everything is ready for a second raising of the old timber frame. New sills cut to the same dimensions as the old are put in place. Then derrick, ropes and pulleys return corner posts, summer and plate beams and other principal timbers to their proper places. By virtue of the numbering and marking with a code of colors, each mortise and tenon joint is put back just as it was originally and the whole frame made plumb. New hardwood pins driven home at its joints make the skeleton firm and solid. Then comes the new roof, usually of new coarse boards or shingle lath, and along with it starts the work of enclosing the side walls. (These steps of course apply to a structure that has been taken apart piecemeal, as with a flaked house the roofs and walls are returned to position as panels and making the cracks of the cutting tight is the only other operation necessary.)

Such features as the main stairway, panelings, etc., having been cleaned and repaired, are now brought in through large openings in the side walls and put in place before enclosing is complete. There are two schools of thought regarding the installing of window frames. The first does not hold with modernizing them in the least, while the other believes in adapting them for weights and sash cords. Where

this is done, the old frame is cut in half vertically and a new exterior with weight boxes and all applied. To have windows that will raise and lower in other than a guillotine manner is of course an advantage, but it is a question whether so much loss of the antique is desired.

After enclosing is completed and the interior partitions are in place the lathers and plasterers make their appearance. According to taste, wood or metal lath or any one of the various plaster boards can be used as foundation for the plaster.

The next details are the window sash, interior trim and the final siding of the outside walls. Whether the latter is to be old clapboards or new material, the underboards ought to be covered with a good sheathing paper or quilting for insulating against cold winds of Winter and the hot sun of Summer.

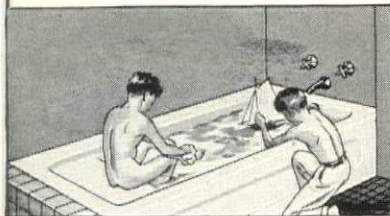
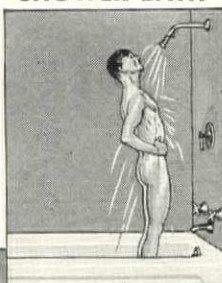
In taking the old house apart a bit of siding may give a clue to the original color outside while under the various coats of paint and paper in the interior the owner may get glimpses of the scheme of decoration when the house was young. We may not realize it, but 17th Century Americans were partial to color in the home and used a number of very effective off-shade tints now largely forgotten. If, in demolishing, these can be discovered, and samples preserved to be matched later on, the results will be authentic and at the same time give the house an individuality and atmosphere that will not be met with elsewhere.

EVERY ONE VOTES FOR THE

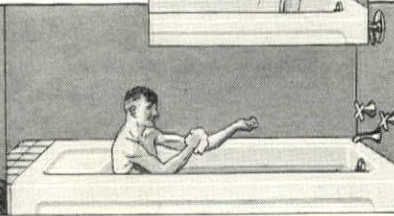
3-way bath

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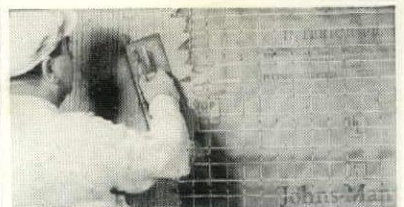


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falling and reduces main-
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If you are thinking of building a new home, it should mean money in your pocket to send for the book shown below!

Among other things, it pictures and describes in detail a new type of steel plaster lath, Johns-Manville STEEL-TEX. As a plaster base it is far superior to the old type of lath, because it reduces plaster cracking to an absolute minimum. And it adds permanence, strength and fire resistance to your walls.

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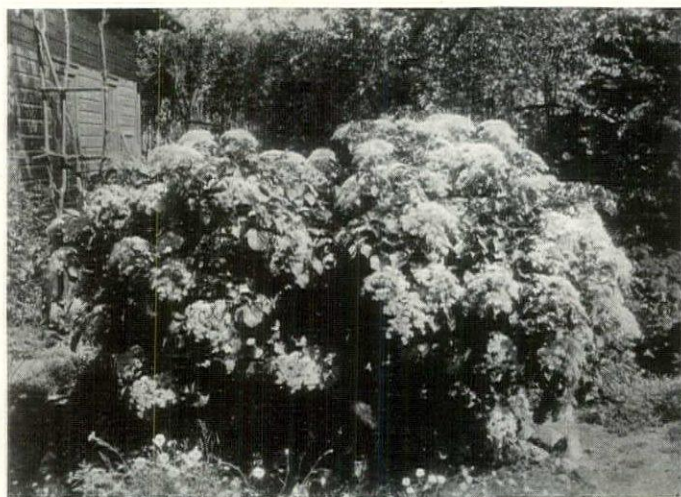
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AN ARISTOCRAT OF HYDRANGEAS



THREE years after planting, this Hydrangea began to grow in earnest, and soon severe pruning became the rule. Today, this amazing shrub is a mass of sturdy stems and deep-green leaves crowned in summer with pure white flower umbels

"Yes, it will climb!" Thus, smilingly, from Robert Brown, watching me admire his Climbing Hydrangea, about twenty years ago. It was, and still is, growing against the remnant of an embankment of the ancient Stewart Railroad that, more than half a century ago, connected Flushing with Garden City, Long Island. Ten feet high, thirty feet wide, with the breadth of Long Island seeming its limit, it has yielded innumerable offsprings during the last score of years. And one of them came home with me the first time I saw it.

Like a multitude of other good plants the original cutting came from the Arnold Arboretum. There the mother plant covers a part of the side of a two story building with stems as thick as a large man's wrist. The only factor that keeps it from spreading all over is a cousin and competitor growing on the same building, *Schizophragma Hydrangeoides*, however, is not as attractive, having smaller flower umbels. This story concerns the true Climbing Hydrangea (*H. petiolaris*) and how it behaves under rigid control in the home-garden.

When I brought home that rooted runner—the species makes plenty when permitted to spread naturally—I realized two things: I had no abandoned

railroad spur over which it could ramble, and it would have to have a chance to cling and climb. An old *Ginkgo biloba* stump supporting a bird bath seemed ideally adapted for that need. Providentially I had stumbled upon the only practical way to raise this rampant beauty on a small suburban place.

It was slow in getting started, as most Japanese emigrants are. It took three years before it reached the top of the four-foot stump with its four sturdy branches. And then things happened. It spread at the top, it spread at the base, it spread all around—there seemed to be no limit to the vigor of its growth. Shoots three and four feet long by the score did their best to hide stump, bird bath and all. With space at a premium, pruning shears were kept busy. However, we first enjoy, throughout July, masses of pure white flower umbels, measuring 6" to 8" across. They transform the plant into a cloud.

This Hydrangea, even in the midst of a Rose garden, now proves the center of attraction, while the Hybrid Teas take their mid-season nap. A solid column of clean, deep green foliage, its flattened top, made so by systematic pruning, now measures 6' across by 8' wide. The stiff pointed twigs effectively

(Continued on page 99)

TOMORROW'S HOME will have an ELEVATOR

The Shepard HomeLIFT now makes it practical for homes of even moderate cost to have this great convenience. Architects find that eliminating the front stairway and substituting the Shepard HomeLIFT often provides better first floor arrangement at no extra cost. We predict that in the near future no residence without an elevator will be considered complete.

For Invalids and Older Folks

Developed originally for invalids and old folks, the Shepard HomeLIFT has become a practical necessity for every member of the modern family.

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The HomeLIFT is simple, safe, dependable. Automatic. Operates from lighting circuit. Modest price. Easily installed in old or new homes. Write for booklet and full details.

See the HomeLIFT in "The Home of 1936", Steel Pier, Atlantic City, N. J.

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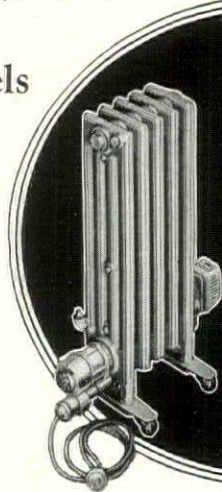
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CORPORATION
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AN ARISTOCRAT OF HYDRANGEAS

(CONTINUED FROM PAGE 98)

defend this alternate bath and feeding station against all enemies. It has become the year-round bird haven of our domain.

After July, when the umbels fade and the new shoots assert their vigor, the plant becomes a source of perpetual motion for its owner. Constant shaping and pruning is in order. Then we permit the last crop of terminal buds to "set" for the flower show of next July.

The heavy, almost Viburnum-like, deep green foliage causes this Hydrangea to be an outstanding example of a

clean shrub. Long Island harbors nearly every bug ever born to add to the gardener's worry. So far (and I knock on wood) *H. petiolaris* has repulsed every insect.

Our original mother plant, during the last eighteen years, has given birth to many offspring. They cling to anything except a strictly smooth, painted surface; thrive in sun or shade; stand flood or drought; don't mind 20° below zero. They make a great cover for rustic fences. Even the bare twigs, of brownish-red tint, are most attractive.

—ADOLPH KRUEH

WAYSIDE BOUNTY

(CONTINUED FROM PAGE 49)

chariferous products made from tame fruits.

Wild Strawberry jam is distinctly more flavorful than that made from cultivated berries. I remember the black trays of little jars set on stools to cook under the hot Maryland suns of my old home. My mother always said that stove-heat took the flavor and sun-heat kept it in. Wild Strawberry jam is still made in very rural neighborhoods. It is one of the delicacies offered for sale on the Gaspé Peninsula. The fragrance of a patch of wild Strawberries often announces it before the eye perceives it, and the jam carries something of this fragrance. This is true also of Blackberries. The blossoms are almost too heavily scented, even the leaves are sweet, and the fruit has a wild pungent tang that is unmistakable. During my youth there were days when

our old house was redolent from garret to cellar of a mixture of gustable smells—blackberries, spices and good brandy. These were the occasions of the making by our Great-aunt Mary of the year's store of blackberry cordial. Never was beverage better named for it was stimulating, reviving and cheering, and comforted and invigorated the heart. Blackberry wine was also made and much relished, and from these same shining, beaded berries jams, jellies and preserves. The wild blackberry patch, whether high-bush, low-bush, Dewberry or Swampberry, yielded treasure for children and housewives.

The red Raspberry, most urbane of wild fruits, found scrambling about in dry rocky places over a large portion of the country, makes first-rate jams, jelly, shrub, vinegar and brandy, and

(Continued on page 100)

Brush Up!

Keep Your Personality "In Step"

IN this changing world, the "sweet girl" and the "cute girl" belong to the past. Modern woman finds herself in a new age—with different standards, new attitudes, new demands. Whether you are fifteen or fifty a mere sentence often "dates" you.

The things that used to win admiration are now ignored—or worse, they bring snickers. Don't be deceived by the artificial and self-conscious laxness that spreads everywhere like a soft veneer. Life is keyed to a faster and more exacting tempo, and continues to speed up.

Many women are trying to fit smart modern clothes on to "gay ninety" or "post-war" personalities. Many women are bewildered by the pressure of modern life. It is all very well to talk about "just be yourself" but do you really know what your "self" is, or what it can be or do?

Here is the answer. Thousands of women have been given definite guidance in sweeping cobwebs out of their personalities by Margery Wilson. She has shown them how to dust their social garrets and to take the slip-covers off their charms.

Now Margery Wilson offers her NEW "CHARM TEST FOR MODERN WOMEN." This practical test offers you the first opportunity you have ever had to take stock of yourself. The "CHARM TEST" is NEW and revised throughout. Nothing



like it has ever been published. It is not an ordinary questionnaire—but a scientific and psychologically correct measuring test that will reveal your "self" as clearly as your mirror shows your face.

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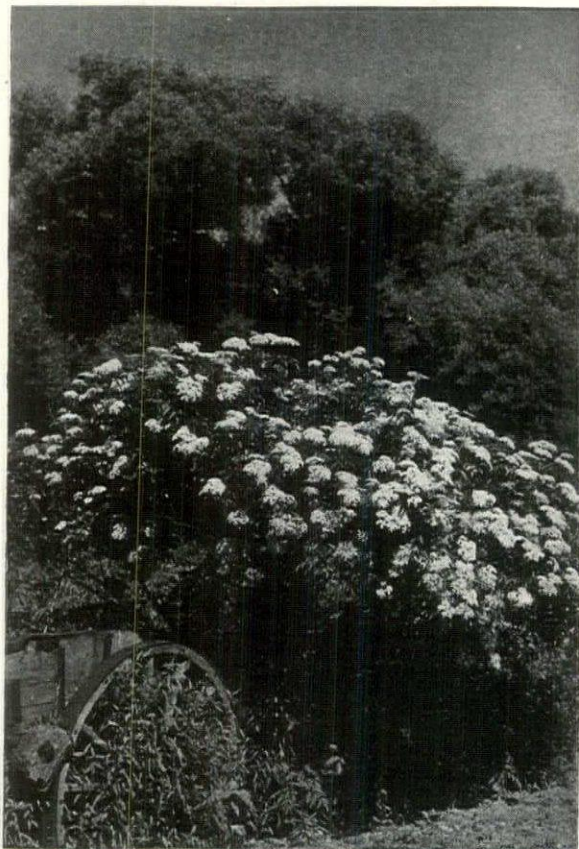
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Write for New Fall Catalogue

BOBBINK & ATKINS
RUTHERFORD, N. J.



ELDERBERRY BLOSSOM

WAYSIDE BOUNTY

(CONTINUED FROM PAGE 99)

has an exquisite flavor eaten raw with sugar and cream. The Black-cap, or Thimble-berry, ripe in July and August, so often met with arching its long canes from fence corners or over tumble-down walls, offers a most toothsome meal to the wayfarer and may also be cooked in various ways.

The wild Cherry had, and still has, innumerable uses, medicinal and otherwise. Wild cherry brandy and the historic cherry bounce are as good today as ever they were. When living in the country I always made wild cherry brandy in bulk and putting it into attractive bottles offered it to friends as Christmas gifts. Made with a syrup of sugar and fine brandy it was as good as any liqueur I ever tasted. The cherries themselves were dark and unpalatable, but they gave to the liqueur the faintly bitter flavor that added to its charms. Motorists between Montreal and Quebec in August will surely note the frieze of small boys, rampant against a background of hooked rugs, that lines the roadside. Each has a basket filled with cornucopias of red-dish wild cherries, and their cries of "fi' cen', fi' cen'," (five cents) ring above the noise of the motor. We purchased and tried to eat these bitter wares, but one bite of these cherries was enough. But some one must like them or there would not have been so many confidently vociferous little boys, and we did indeed meet many walkers along the road who carried branches of the fruit and appeared to be consuming them with relish.

From the white blooms of the Elder was made a delicious and delicate wine. Elder flower water was also made, and was sovereign for keeping the complexion in good condition, vinegar from the pale blossoms was esteemed in chest affections, and a cooling lotion to ease

bruises was concocted by pouring boiling water over the blossoms. They were sometimes also mixed in the batter of pancakes. Indeed, the Elderberry bush, so generally now ignored, was one of the country dweller's first friends in need. Small wonder it is found so frequently clustered about old farmsteads, screening the pig-sties and veiling heaps of refuse and discarded farm wagons. Even the young buds and shoots were pickled and made into salads, the leaves and bark had their uses and the berries, while making a wine less good than the flowers, were still thought well of and, well blended with spices, they were made into pies, puddings, chutney and ketchup. And it was a crop that never failed, whatever might happen to the more temperamental strawberries and raspberries.

The Mulberry in this country at least is surely the forgotten fruit. I know of no use that is now made of the teeming fruit of this prolific tree. The native Mulberry, *Morus rubra*, is widely distributed, and when the colonists found it to be so plentiful in the stark new land they were elated, having in mind the easy feeding of the profitable "silke-worm", but the leaves of our Mulberry were found unsuitable to these fastidious "beastes". But the thrifty colonists, doubtless remembering to how many uses was put the European Mulberry (in England they were raised under glass as well as in the open), did not let it go to waste. I find recipes for wine, brandy, pies, puddings, syrup of Mulberries, honey of Mulberries, and ways to preserve them whole. One wonders a little at all this for it has to be confessed that the taste of the fruit is insipid. Doubtless spices are the answer, freely used, and I note that the wine was fortified by

(Continued on page 101)

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WILD BLACKBERRIES

WAYSIDE BOUNTY

(CONTINUED FROM PAGE 100)

sugar and spices and plenty of good Rhenish wine.

All the old books have much to say about mulberries. William Langham, "practitioner of Physicke", 1633, charges us to "put ripe Mulberries into wine, if they swimme, the wine is pure, if they sinke, it is mixt with water." He also announces that the bark is a "treacle against the Poyson of Henbane", and he observes as well the lateness of the budding of this tree, for which reason it was called the wisest of trees—"When the tree beginneth to bud, the chiefe cold of winter is past." The Mulberry is one of the fruits that gave its name to a color, for "murrey", once vastly popular with fashionable dandies, is but mulberry translated to popular use.

Wild Plums yielded that best of "spreads", plum butter, known to all country-bred children, as well as marmalade, jelly and pies. The wild Crabapple, following its spring ecstasy of scented pink bloom with a burden of flattish yellow fruits, hard and forbidding to the palate, but fragrant, is cap-

able of conversion into the raciest of jams and jellies, supremely superior to those made from cultivated varieties.

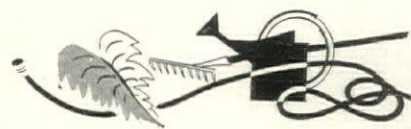
A stretch almost anywhere along the Atlantic coast will yield the resourceful housewife much valuable material for several uses. There she will find the bunched gray Bayberries for manufacture into scented candles; Cranberries, inevitable accompaniment to the national domestic bird, and the plump bloomy little Beach Plum. Bayberry candles are still sold locally, the Cranberry bog has come to be an important enterprise in certain localities, and I know of no jams or jellies that excel those made from the Beach Plum. They have a wild tartness and a faintly bitter flavor that add immensely to their zest and make them especially acceptable to serve with meats. In May the Beach Plum bushes flutter over the dunes and along the beaches like so many expectant brides, arrayed in purest white. In the late summer the red-purple fruits hang thickly and are easily harvested.

(Continued on page 102)



WILD GRAPE BLOOM

GARDEN MART



Horticulturally speaking, November is a month of important decisions—important because winter will soon put an end to many outdoor garden activities, and also for the reason that what is done now is irrevocable in its effect upon next year's plant effects.

Because this is about your last chance, though, is no reason for hesitation. The great majority of hardy plants, both woody and herbaceous, can be set out successfully in November, especially the early part of the month—and so can the bulb family. It is quite feasible to plant an entire landscaping plan now, so don't hesitate to "go to it" with first-class stock from dependable sources.

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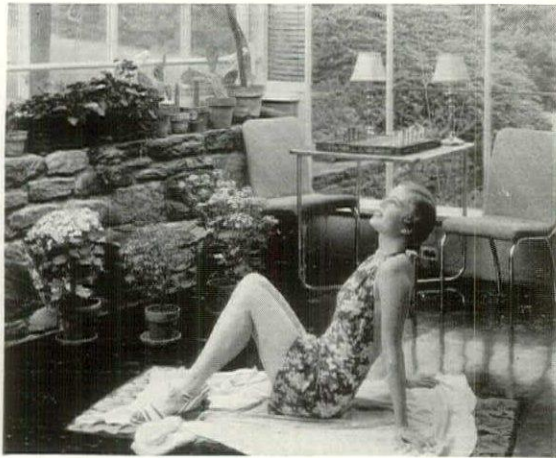
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WAYSIDE BOUNTY

(CONTINUED FROM PAGE 101)

I do not know if New England housewives still make use of the scarlet barberries that dangle in autumn amidst reddening leaves from thorny bushes that line the roadsides and foregather in fence corners throughout the region. I well remember the storeroom shelves in my father's old home in Massachusetts that always held many jars and glasses of preserves, marmalade and jelly made from the barberries gathered from along the wayside. These, like the beach plum products, possessed a pleasing tartness, and no amount of sugar added could disguise it or convert them to the sickening insipidity possible to cultivated fruits. The Barberry came to New England so long ago that its alien nationality has long been forgotten. It is as Yankeeified as are Boston baked beans and codfish balls.

"'Possums and 'simmons come together an' bofe is good fruit." Any one born southwards will remember how the tall round-headed Persimmon trees are the object of interest not only to 'possum and pickaninny, but to many a "white chile". But the opossum probably never makes the mistake of eating the fruit before the frosts have had a chance to act upon its unpleasing qualities. This cannot be said of the greedy specimens of humanity, black or white, who time and again get for their pains a mouth full of "fur" and an oddly contorted face. A tall persimmon tree stood in the midst of our Sweet Potato patch in Maryland and wry experience never taught us to wait until the frost had

done its ameliorating work upon the fat little "puddings", robbing them of their unkind asperities.

The persimmon, *Diospyrus virginianum*, must have been one of the first fruits to be noted by the hungry settlers, for it is frequent in open woods and sandy places from Rhode Island southwards. But I never knew of any use being made of the fruit save as a meal for the casual wayfarer, the children and the opossums. An early traveler to Virginia, however, wrote home, "They have a plum which they call pessimins, like a medlar in England but of a deeper tawny colour." And after describing the strange effect of it when eaten unripe he goes on to say that when it is ripe it is "a reasonable pleasant fruit somewhat lushious. I have seen our people put them into their baked and soddon puddings; there be those whose taste allows them to be as pretious as the English Apricock." I have searched through many old cook books but I have found no uses for the "pessimins" in early colonial cookery. Doubtless the shrewish fruit was abandoned in favor of the many of more amiable character.

All this is to give the merest hint of the good that may be derived from wayside bounty. And there is no space to include recipes. But to any thrifty housewife who will send me an addressed envelope I will dispatch the rule for any of the delicacies here mentioned, or for dandelion wine, root beer, sweet flag candy, fox grape sherbet, spearmint sling, mint or clover vinegar.

HALF-ACRE GARDEN

(CONTINUED FROM PAGE 56)

your lot, according to its shape.

Define now the boundary of each feature decided upon (whether flower garden, woods, pool, etc.). Each area should have a definite space allotted to it, and its boundary marked; a wall, a hedge or a trellis. These boundaries should be formidable in some instances and must prevent the observer from seeing the whole place at one glance. A half-acre viewed at one time is unbelievably small.

Now that the areas are defined, the problem is to obtain privacy for each. This is absolutely essential. Essential because privacy in itself gives a feeling of space. The American understands very little the meaning of privacy in his home grounds, but he is learning from the European and the Asiatic. The appreciation of it comes with the older civilizations. We, a new civilization, will want it more and more as we learn to understand it. Even now we feel the need of quiet, relief from the rush of life. And there is no quiet without privacy.

To obtain privacy, plant along your boundaries to hide the garage next door. Plant out the front street. Endeavor to keep open any attractive views of the neighbors' lawns and trees, unless by so doing your own privacy is destroyed. If so, plant out the views. Privacy of your outdoor area is as essential to a well-ordered place, however small, as the privacy of your dining-room.

Next determine one or two (or perhaps three) vistas running the direction of your longest dimension. By vista, or axis, is meant an open view, often

straight and sometimes very narrow. These vistas should lead to your choicest views (as determined above), and should begin from important doors or windows or perhaps from the terrace where you sit. Almost never plan a vista with a tree in the center; it should pass the trees by.

Then determine one or two cross-axes, at right angles to the above. Choose places where the greatest distance can be obtained. This will give your lot a feeling of breadth.

Before going any further, formulate your plans on paper, so as to clarify them in your own mind.

So far you have seclusion, and you have the vistas arranged, and also the areas placed where you want them. How now to obtain more feeling of space and distance?

Take a view and partly obstruct it, a process that always makes the view more distant. The art is to show that there is something to be seen but to make the observer proceed in order to see more clearly. Try another: the element of surprise. It helps to give a feeling of space. Develop an attractive nook that is unseen until entered. It will almost always convey to the subconscious mind the feeling that there are still more areas undiscovered.

Another way is to plant an avenue of trees (double row), planting rather close. This gives a sequential line for the eye to follow. In doing this the trees may be placed so that they converge very slightly at the far end of the

(Continued on page 103)

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Wurzburg, Business Manager, Sworn to and subscribed before me this 21st day of September, 1936.
(Seal) Elizabeth R. Heidroth, Notary Public.
My Commission expires February, 1937.

HALF-ACRE GARDEN

(CONTINUED FROM PAGE 102)

avenue, in order to make the distance seem greater than it really is, an illusion in perspective. Do this with the greatest of care, and don't get caught, for a faked perspective that is noticeable to the eye is anything but attractive.

A gateway at the end of an axis brings to the mind of the observer the feeling that it leads to something beyond, and with this feeling there is an added feeling of distance.

In the color scheme, remember that blue and mauve flowers when placed far off seem further away than they are in reality. And remember, too, that the foliage of small-leaved trees and shrubs when planted at a distance appears to be further away than the foliage of coarse leaves. In other words, the foliage of the Locust at the end of an axis will suggest more distance to the observer than the foliage of the Catalpa. These are simple rules.

TO GAIN DISTANCE

Another one is to keep the boundary lines undefined in places where there are attractive features on adjoining properties. For instance, if there are woods on the adjoining lot, plant trees so that the woods will grow over the boundaries and into your own lot, using same variety of tree as already in the woods. Before you know it, your neighbor's woods will be a part of your own.

The accompanying illustrations show a little place in Chestnut Hill, Philadelphia, where some of these rules have been followed. The lot is only 100' on the street, and 180' in depth (less than half an acre). The house is neither large nor small, its outside unarchitectural. Inside are an entrance-hall, living-room, dining-room and library besides kitchen and pantry on the first floor. It is situated, fortunately, back (about 40') from the street, where motor traffic is continuous and noisy.

Complete privacy has been obtained by high fencing in conjunction with shrubs (mostly evergreen) and trees along the street and side boundaries, there being houses but 80' away on either side. Seclusion is thus assured at all seasons of the year. At the rear of the lot views have been allowed to include lawn and trees of an adjoining neighbor, whose house is hidden.

Three important axes have been developed running parallel to the length of the property. One is from the front door looking in the direction of the street. Another from the French door in the living-room, looking to the rear and into neighbor's property in the distance. The third runs the entire length of the property from front street to rear line and crosses the uncovered terrace.

In addition to these, there are three cross-axes running at right angles to the axes mentioned. One in front of the house across the Woods Garden; one in the rear, across the Enclosed Garden and through the Miniature Orchard; and one, of short length but important, from the living-room looking across the terraces (covered and uncovered) to a fountain. The purpose of these axes is to give distance from all view points and also unity of composition.

The area between house and street is devoted to a Woods Garden, origi-

nally an ugly front lawn without privacy. An old Ash, Pin Oak and two Beeches give shade to Holly, Rhododendron, Laurel, Andromeda, hundreds of Ferns, evergreen groundcovers, wild flowers, and bulbs. A marble figure symbolic of Spring is the only architectural decoration in the Woods. It is placed there to give distance when viewed from the Enclosed Garden at the rear of the lot.

The Terrace with marble fountain, at the side of the house, is sheltered from adjoining property by more high fencing covered with vines. An old Spruce and Horsechestnut give shade and seclusion. The Terrace, paved with flagstone and brick, is the out-door living-room throughout Summer months. A moss-covered wall separates it from the Woods Garden. There are three jets of running water on this small terrace, the fountain on the axis, a dipping-bowl for watering pots, a bird-bath against the wall. The continuous sound of water helps one to forget the noise of traffic which, though invisible, is all too near.

A small breakfast terrace with table and marble bird-bath adjoins the living room at the back, and a gate through a high fence (concealing the drying-yard) connects the terrace with the Summer kitchen, making meals accessible and easy to serve. The axis from the living room French door passes across this terrace. Sentinel lions, three pairs of them, guard the axis. They are placed at regular intervals to form a sequential line for the eye to follow. This arrangement has the same effect on the observer as a sequential planting of trees. A diminutive lawn with stepping-stones leads to an Enclosed Flower-Garden 30' x 40', a 8' high hedge making the enclosure. A pool, raised up and suggesting a well, with stone figure-head spouting water, is the central feature of the garden, and two old Cryptomerias are silhouetted against the western sky.

The next area (to right) is a Miniature Orchard; old Apple and Pear trees give dense shade, and Rhododendrons (with underplanting of Ferns) give enclosure. A millstone table with carved basket decoration marks the center of the orchard. Around it there are chairs.

THE VALUE OF SEPARATION

Each of these areas is hidden from the outside world, and each is lived in as if it were a room of the house itself.

So this little half-acre lot, though constructed on a limited budget and crowded into small area, contains five distinct parts. And the various axes cross these parts, drawing them together, and holding them firm as the threads of a firmly woven fabric. Perhaps there is a feeling of unity in composition, perhaps a feeling of seclusion and privacy, and especially a feeling of distance from an occasional distant glimpse. These are what the architect has wanted. Study the pictures and see if they do not suggest a property larger than a small backyard. The result has come from some of the few mentioned rules. Try them and see if you are not surprised at your ability to give the half-acre lot a feeling of space.

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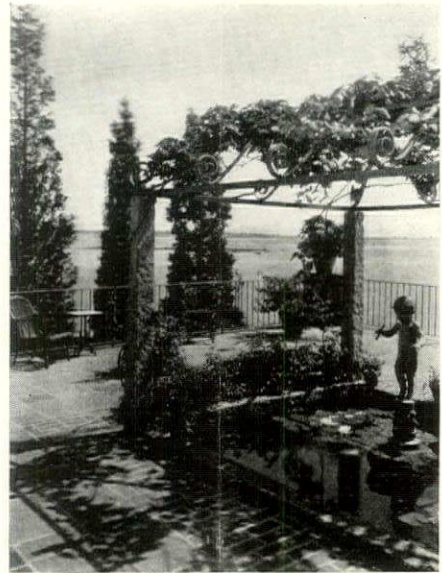
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MRS. Eugene Atwood's garden terrace at Stonington, Conn., is an outstanding example of living comfort combined with pleasant outlook. Armand Tibbetts, landscape architect

SOME HINTS ON GARDEN SHELTERS

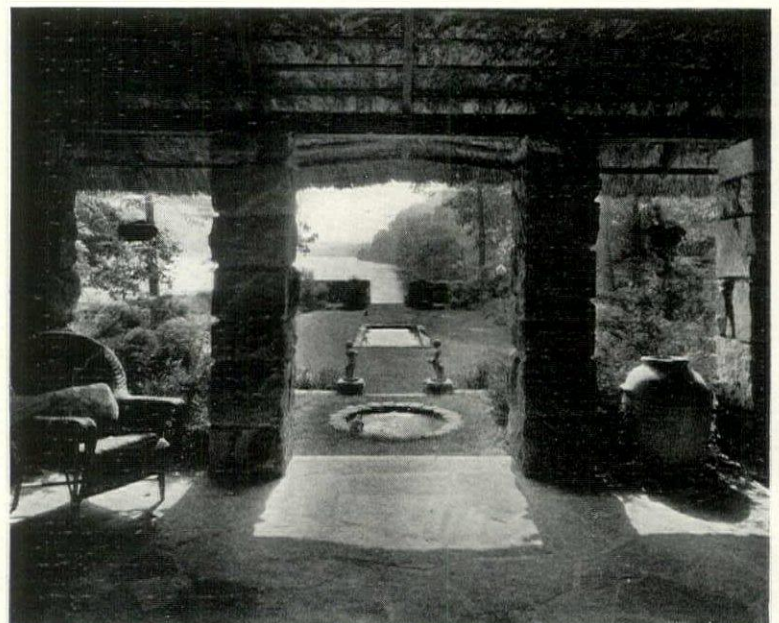
by G. T. Huntington

THE realistic gardener may tell you that there just isn't any such thing, but the fact remains, nevertheless, that one's moments of ease and relaxation are the most pleasurable of all the time that is spent in the garden. It is far from my intention to minimize the pleasures (and the backaches?) of digging and planting; they have their own compensations, of course. But you will agree, if you let your real inner consciousness express itself, that the deepest satisfaction of all is to pause in some comfortable, well-chosen spot and, surveying the ultimate results of all the planning and labor, realize how immensely worthwhile they are.

First of all, then, let the garden shelter be so located that it commands a real view of the garden—an extensive outlook if the area be large, a definitely intimate close-up for the planting of smaller size. The shelter, too, should in

itself be an integral and usually a primary feature of the landscaping plan, serving perhaps as a terminus for some vista, a background, or perhaps a prominent accent for a composition that otherwise would be a bit monotonous or uninteresting. Needless to say, its size must be properly proportioned to that of the garden itself, particularly avoiding any tendency to overbalance.

As to the type of the shelter, the possibilities are so endlessly varied that only a few general rules can be laid down. Perhaps most important of these is that there be some sort of roof to exclude too ardent sunshine and, by preference, to keep the inmates and furnishings at least reasonably protected from sudden showers. Secondly, let the materials and construction be such that they will withstand the winter as well as the summer elements, for garden shelters cannot be stored in the cellar



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garden shelter whose furnishings, informal and appropriate, are secure from the stress of Summer weather

SOME HINTS ON GARDEN SHELTERS



IN THE Greenwich, Connecticut, garden of Elon Huntington Hooker a stone-floored terrace overlooks the simplicity of a rock-sided pool

as soon as snow flies, like an unattached table or chair.

From the very nature of the case, easy and inviting physical approach and departure must be provided for, and of course there must be nothing to interfere with the pleasant outlooks from the shelter's interior. Thus, if the place selected is well within the garden's borders, it is generally advisable to have a shelter with open sides and a free view in all directions. Where the shelter is at one end or in a corner, however, it can be closed at the back and on the less important sides, leaving only the garden face open.

Let a word of caution be spoken against the tendency to make of one of these garden resting spots a mere architectural feature, more or less devoid of provision for really comfortable loafing. After all, such a shelter should invite the body as well as the eye, and this means some sort of seating arrangements which will make one want to use

them—and come back to use them again. Wicker, wood and iron are the best frame materials for the movable pieces, while for benches and similar permanent pieces the choice may well lie between wood and cast stone.

Since night air is damp even in a midsummer drought, all equipment that goes into the garden shelter should be chosen with an eye to its durability to withstand moisture. This applies to pillows and all fabrics, as well as to the furniture proper. Don't plan to cart a lot of perishable things indoors every time a cloud appears in the sky, or your shelter will become an object of scorn instead of pleasure.

Finally, don't overdo it! Not every garden can be improved by a real shelter—for many, especially small ones, the resting spot had better be no more than a good open bench at a strategic point. A garden house is not a be-all and an end-all; properly, it must deserve and justify its use and placement.



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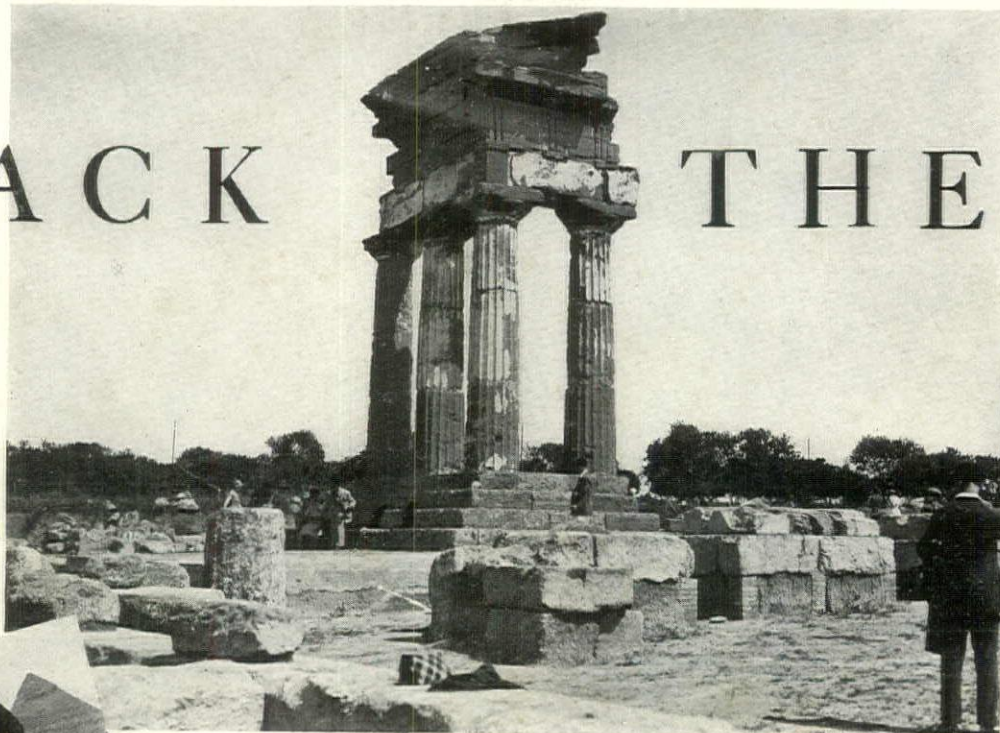
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