Section I: Spring gardening

Section II: Building details
Follow the Vogue
for bright-hued floors... and save real money
on finest quality linoleum

Adhesive right on the back
IT'S NEW!
IT'S PATENTED!
NO OTHER LINOLEUM HAS THIS FEATURE!

The floor above is "Marcotte" A-7243. On the walls is waterproof, permanent Sealex Linoleum Wall-Covering... a rich marbleized black with coral dado.

"Have you seen the lovely color effects you can get with the new pastel shades in Adhesive Sealex Linoleum? Have you longed to do over a room or two this way?

Here, then, is exciting news! You actually make a substantial saving—often as much as 20% of the former installed cost—with the new and revolutionary Adhesive Sealex Linoleum. And you get, besides, a long-wearing, inlaid linoleum floor of the finest quality.

For Adhesive Sealex Linoleum is the biggest development in linoleum in 20 years! By a special process, the adhesive is applied to the back at the factory. This not only saves money but speeds laying. Also, every square inch grips your floor like a vise. No buckles or bulges. Wears for years. Satisfaction guaranteed.

See this sensational, patented linoleum yourself—at your dealer's. Notice especially the smooth, sanitary surface of all the beautiful patterns that makes cleaning so much easier. Gotoday!

*Patent No. 247,040

ADHESIVE SEALEX LINOLEUM
DECORATION KEYED TO COLLECTOR’S PIECES. If you own fine antiques that deserve a perfect setting ... or if you want an exquisitely decorated interior expressing in every detail one of the great periods ... Sloane decorators can help you. Sloane's Four Centuries Shop is a treasure house of choice pieces from many famous collections. And Sloane decorators are at your service with expert counsel and assistance in the assembly of a perfect period interior.

Four Centuries Shop, Third Floor.

DECORATION IN THE MODERN, INEXPENSIVE MANNER. Through the use of simple surfaces, striking color schemes, and smart budget furniture, Sloane decorators can accomplish much for little. They will work with you, interpret your ideas, draw up plans. And if you like, Sloane experts will carry out every detail, from painting the walls to laying the floors.

Modern Furniture Department, Second Floor.
Candlelight-and the gleam of Sterling

The Candlelight, by Towle, was inspired by the dancing reflections of candlelight shining upon Sterling. Towle designers caught all their grace and interpreted it in flowing tendrils and distinctive flowerettes.

Like all Towle patterns, Candlelight has original, ageless beauty that will endure. For Towle craftsmen create designs not for the fad of the moment but to live and grow in loveliness. Every piece of every pattern has correct proportions; perfect balance and a soft, lustrous finish. Remember, too, all these patterns are open stock and very reasonably priced.

TOWLE

Makers of Sterling only . . .
with Craft Traditions SINCE 1690

Write for pictures and prices of Towle patterns with engravings specified.
NEW BOOK FOR BRIDES—"How to Plan Your Wedding and Your Silver."
Please send free folders on patterns.
I enclose 10c for new book.
Name and Address
MR. SAMUEL PEPYS comes to macy's

“Bought my wife a chint for to line her new study”
—The Diary

No London shop, probably, could have shown him half the collection you may find today on the 7th floor at 34th Street and Broadway. Of chintzes printed in England alone (like those on this page) you’ll find 15 different patterns in 60 schemes of color, priced from 98c to 4.96 a yard... Forty patterns from France, from 69c to 2.98; more than 50 from the expert printers of America, from 29c to 1.98. And for your 'wife's new study' we show likewise 133 crashes (49c to 16.98); 73 damasks (69c to 18.98); 29 shades of moire... and so on...

Cautious spender, Pepys wrote in 1661: "£350 in the world, besides my goods in my house and all things paid for." That is the way Macy's customers live in this year 1937. And Macy taste, plus cash, help them live very well indeed.
What are you going to do with your windows this Spring?

You’ll want curtains, of course, for privacy and appearance—but curtains that won’t shut out the glories of Spring.

Quaker Net Curtains have been described as a “series of threads tied around a series of holes.” Enough threads for privacy, enough “holes” for light and airiness.

An ingenious three-thread construction ties every mesh securely in place, and fine, combed yarns insure years of that “look-like-new” service. No wonder Quaker curtains are the choice not only of the home maker but also the professional decorator.

Send For This Book. Would you like to see how other smart women treat their windows? This “Correct Curtain” Booklet shows over forty photos taken in some of America’s most charming homes. Send 10¢ for booklet C 37, to Quaker Lace Company, 330 Fifth Avenue, New York.

A Franklin Booth drawing from actual photograph of dining room with Quaker Dinner Cloth No. 7006, and Quaker Curtains No. 8122 at the door and windows.
What a joy to wake up in a room like this!

and the gay furnishings that make it cheery cost so little

HAVE you a room you’re tired of? Revive its beauty, make it a delight to live in. You can do it, through the new Home-Decoration Service now offered at every Singer Sewing Center. Here you will learn the modern easy ways to make colorful draperies and slip covers, smart bedspreads, graceful dressing-table skirts—all the fashionable new types of fabric furnishings. They’re really simple to do when you know the little secrets of professional skill thatdecorators use. And, when you pay only for materials, you can save as much as two-thirds of the usual cost.

FREE! “New Fashions for You and Your Home”
This handsome new book illustrates in full color and describes fabric furnishings for every room, designed by famous decorating authorities. Also, smart styles for your own and your children’s spring and summer wardrobes, created by leading fashion experts. Get your copy and full details of this new service from any Singer Shop in the United States or Canada, or from the bonded Representative assigned to render Singer service in your community. Look in your telephone directory for nearest address of Singer Sewing Machine Company.
Gardening

1. FLOWERING SHRUBS is a worth while list of Colorado and Northern and southern bare-root shrubs—not only the more familiar types, but many fascinating varieties far less known that offer charming possibilities for garden effects. A. N. Leonard & Sons, HG-3, 530 Forsythe, Ohio.

2. BEAUTIFUL KUNDER GARDEN GLADIOLI is a guide to the coloring of gladiolus flowers. It describes about 300 kinds—illustrating 50 of them in color. Also listed are interesting fringed and double forms, and new novelty seeds, eight of which received awards in 1936. A. E. Knepper & Co., Dept. HG-3, 260 Lincoln Way, W. Goshen, Ind.

3. A BOOK FOR GARDEN LOVERS is the 1927 edition of the famous Schilling catalog—colorful and complete—filled of all you need starting in your 1927 garden. Price 35¢ or free with a $50 purchase of Schilling plants. Mail Schilling Nursery, Inc., Dept. HG-3, Madison Ave. at 59th St., New York City.

4. RICHARD DIENER'S NURSERY offers among the most exciting of its 1937 specialties, some new forms of: Dianthus; Giant Gerberas, huge Double Daisies, and all the newest perennials. Interesting instructions on cultivation and care are described at length. Richard Diener Nursery, HG-2, Dunsink, Calif.

5. THE FLOWER GARDEN is an instructive catalogue intermixing descriptive listing of flower seeds with talks on garden planning and vegetable planning. New and old tools—new and such innovations as electrical hot house heaters. Complete catalog. HG-3, 31 Madison Ave. at 65th St., N. Y. C.

6. HALLAWELL'S FOR YOUR GARDEN is a bulky catalog of vegetable and flower seeds and "horticultural requisites" that occur during every season.FIGURANT, huge Double Daisies, and all the newest perennials. Interesting instructions on cultivation and care are described at length. Richard Diener Nursery, HG-2, Dunsink, Calif.

7. FLOWERS AND VEGETABLES for 1937 includes a list of just about everything that grows, with special notices of new flowers, bulbs and plants. Fanastic new Rose, the "Giant Imperial" Larkspur to new spurious Asters, and new perennials. Dwarf Asters, new Ilemer-ocallis, new Liliums. It is profusely illustrated throughout the garden alphabet from Antirrhinum to Zinnia, with excellent descriptions of each variety, and brilliant color pictures of dozens of new types. Wadsworth Gardens, HG-5, 25 Mentor Ave., Mentor, Ohio.

8. HOW DOES YOUR GARDEN GROW? is an attractive folder of ideas and interesting facts about garden activities that you can use to tell others about your garden. It has a feature story about the garden of Elizabeth C. Holt, Columbus, Ohio, and a full-color illustrated guidebook to the garden of the Holt's, "Garden of the Redwoods." Price 10c. Holtz & Holtz, 134 Union Square, New York City.

9. SOIL FLOW GARDEN TOOLS are a modern achievement of mind over matter. The application of science to horticulture. Six times more work out of a low, for example, with much less effort. It's an absolute must. Plant Growers Catalog Co., Inc., HG-5, Michigan City, Indiana.

10. TRANSPLANTING success will inspire you to try all sorts of garden effects. It includes notes on the best tools and conditions for such operations as seed starting and potting. Price 10c. Holtz & Holtz, 134 Union Square, New York City.

11. THE GARDEN DICTIONARY offers you a 32-page booklet of articles and full color pages, to let you sample the fascinating world of vegetable and flower gardening, complete with instructions on cultivation and care. List makes available a wide choice of large and small home gardens. Flower seeds, bulbs and plants. Price 10c. Home Garden Shoppe, Inc., Box 1156, Three Rivers, Mich.

12. STAR ROSES describes and pictures all in full color pages of the most satisfying Rose varieties and all the new and other leading hardy perennials. The Cochrane-Pole Co., West Greenwich, R.I., 122 Pages, Price 50c.

13. THE FLOWER FARM is an interesting booklet—colored and complete—liminal of many of them shown in vivid color photographs. Cham. H. Totty Co., HG-5, Madison Ave., New York.

14. THE ITALIAN RIVIERA Here are the most interesting points of the exposition by a French artist, and a delightful description of a visit to the factory where Shell is being made. Audubon Travel, 151 W. 48th Street, New York City.

15. FOR EVERYTHING FOR THE GARDENER is a must for the garden lover. It stresses the right tools, too—and attractive listing of flower seeds with talks on garden planning and vegetable planning. HG-3, 03 Madison Ave. at 65th St., N. Y. C.

16. GLASS EXCLOSURES for sunshine and winter use are offered in this booklet that shows sketchy of the buildings and gardens of the exposition by a French artist, and a full-color description of a visit to the factory where Shell is being made. Audubon Travel, 151 W. 48th Street, New York City.

17. TRAVEL TO EUROPE is a guide to the fine ship, White Fleet, and suggests a new way of deciding how to travel to Europe. You consult the U. S. Shipping Line information. ITALIAN TOURISM INFORMATION OFFICE, DEPT. HG-3, 650 Fifth Ave., New York City.

18. THE MILD SOOTHERN ROUTE by the southern route, ITALIAN TOURISM INFORMATION OFFICE, DEPT. HG-3, 650 Fifth Ave., New York City.


20. FLOWERS AND VEGETABLES for 1937 includes a list of just about everything that grows, with special notices of new flowers, bulbs and plants. Fanastic new Rose, the "Giant Imperial" Larkspur to new spurious Asters, and new perennials. Dwarf Asters, new Ilemer-ocallis, new Liliums. It is profusely illustrated throughout the garden alphabet from Antirrhinum to Zinnia, with excellent descriptions of each variety, and brilliant color pictures of dozens of new types. Wadsworth Gardens, HG-5, 25 Mentor Ave., Mentor, Ohio.

21. THE McMURDO SILVER TIMES is a sheet that gives you the complete story of the Masterpiece V radio, which uses 20 tube and a spark gap speaker, to give exceptional results in both local and foreign reception—radio built and calibrated to your special requirements. McMURDO Silver Corp., 2900 N.S. Michigan Blvd., Chicago, Ill.

22. THE MUSSETTE is the name of one of the most beautiful periodicals that is a smaller instrument. This booklet shows several of the beautiful periodicals that make American families "piano-conscious" once again. WARD'S, 609 E. 14th Street, New York City.

23. PREVUES of Decorative Fabrics and Furnishings is a booklout of ideas for clever decorators, suggesting smart finishing touches for your draperies, slip covers, certain—lamps, shades, cushions and accessories. All four are free. CONSO TRIMMINGS CORPORATION, DEPT. HG-3, 500 Fifth Ave. New York City.
Stop SAVING GARBAGE!

Garbage Disposed of Instantly Right at the Sink! A New Contribution to Better Living by General Electric!

Switch to better living! End the messy accumulation of garbage in your home. Banish forever unsanitary, unsightly garbage receptacles. Install the amazing new General Electric Disposall in your present kitchen sink.

No Odors—No Clogged Pipes
Kitchen waste—everything from peelings to bones—goes down the sink drain where it is quickly and quietly reduced to a pulp by the General Electric Disposall, and flushed away like water. The Disposall cleans itself. There is no odor. Pipes will not clog. And the operating cost is less than a penny a day. Easily installed in any sink.

Convenient terms are available. See a demonstration at your General Electric appliance dealer’s showroom, or send the coupon for full details. General Electric Company, Section DK-3, Nela Park, Cleveland, Ohio.

NEW COMPLETE G-E ELECTRIC SINK WITH BOTH DISPOSALL AND G-E DISHWASHER.

NOW KITCHEN WASTE GOES HERE
G-E "DISPOSALL" OBSELOTES THE GARBAGE CAN

"Good Riddance to Bad Garbage!"

Electrical Garbage Disposal Unit

General Electric Co., Sec. DK-3
Nela Park, Cleveland, Ohio
Please send full information regarding G-E Disposall Dishwasher Complete Electric Sink.

Name
Address
City State

Mechanical view of Disposall. When enclosed it is completely concealed and can be readily installed in any sink.
PACK THE BAGS!

"THINGS TO COME" – IN PARIS

Right now the banks of the Seine look like a house-wrecker's holiday. Piles of debris lie from the Pont de la Concorde to the Pont de Grenelle, the remains of many buildings stoically pulled down to make way for new pavilions. A great heap of stones and dust was once the Trocadero, the thrilling triumph of the Beaux Arts in the days of Trilby. Whole streets are being moved away, old bridges widened, and new bridges built to make way for the French International Exposition. By the first of May you will see a new Trocadero, a new museum of Modern Art, and hundreds of strange buildings that seem to have been lifted out of the pages of "Things to Come".

In this mass-transformation there was one thing the French would not give up—their trees and gardens. The natural setting of the Champs de Mars will remain unchanged. Even the Cedar of Madame de Pompadour has once again withstood the advance of an exposition.

An exposition in Paris, like everything the French do, has a touch, a flair. The French expositions excel, not merely in the magic of the city within a city, but in the lasting influence which they have upon the trends of architecture, decoration, and life of the next decade. The Paris Exposition of 1900 spawned L'Art Nouveau. The Exposition of Decorative Arts in 1925 introduced modern furniture to a slightly startled Western world. It bequeathed us Swedish glass and Danish silver, but on the whole, its movement was not strong enough to push the traditional aside. The contemporary designer has reached an impasse. Modernism needs the stiff hypodermic of new ideas.

And now comes the Exposition of 1937. Will it be a passing show of polished glass and steel, a circus of sights and colors—or will the ideas behind the halls which house the crafts and industries pull modernism from its slump?

1. The remains of the old Trocadero, in the foreground—the Pont d'Iena, the main axis of the Exposition, is being stretched another forty feet in width. 2. The British Empire Pavilion. 3. This foot bridge will cross the Seine alongside of the Pont d'Iena. 4. The French Pavilion of "National Solidarity". 5. The Hall of Metals. 6. The Entrée d'Honneur, main gateway to the Exposition, will be located just northwest of the new Trocadero.
Ever since the 18th century... and earlier... French salons have excelled in the creation of atmosphere... an incalculable essence distilled from equal parts of wit, urbanity, manners and good taste... as perceptible today in the Grand Salon of the Normandie as it was in the Fontainebleau or Versailles of Louis Quinze.

The perfect ocean crossing should supplement the tonic of salt sunshine with the psychic stimulus of buoyant and sparkling atmosphere. You should be served swiftly and unobtrusively... almost before the wish has formed itself in your mind. The menu presented for your choice should be so varied and so tempting that old Lucullus himself would hesitate before its unlimited possibilities. The environment in which you pass your days should reflect your modern mood. And supporting this bright and urbane surface should be the disciplined tradition of a thousand years of Breton and Norman seafarers.

The indicated answer is to cross French Line, and your Travel Agent will agree with us in recommending early reservations, because of the extraordinary public interest aroused by the English coronation and the International Exposition in Paris.

French Line
610 Fifth Avenue (Rockefeller Center), New York

To England and France, and thus to all Europe: NORMANDE, March 17, April 14, 28 • ILE DE FRANCE, March 12 (for the Grand National at Aintree, March 19) • PARIS, March 27. Fly anywhere in Europe via Air-France.
TRAVELOG
A directory of fine hotels and resorts

NEW ORLEANS FIESTA. The New Orleans Spring Fiesta, to be held March 10 to 17, offers you a unique opportunity to see a bit of the Americas which isn’t often on view. You may be conducted through some of the city’s beautiful and picturesque old colonial homes, never before open to visitors. In the Vieux Carré, the artists of New Orleans will hold an outdoor exhibit and jubilee, in the manner of the Paris Latin Quarter.

The luxury-loving lady.

Traveling with the New Orleans Fiesta, the Pilgrimage Garden Club of Natchez, Mississippi, sponsors its 1937 Pilgrimage from March 11 through 21. At this time, when the Azaleas and Camellias are at the height of their beauty, Natchez revives the days of the Old South. The doors of its century-old mansions are opened to the public, and visitors are met on all sides by the costumes and the customs of that opulent era in the history of the South before the War between the States.

NEW JERSEY

Atlantic City

HOTEL DENNIS

To avoid the monotony of winter, spend delightful days beside the sea at Hotel Dennis, world-famed for its friendly atmosphere and ideal ocean-front location. Completely modern; Sun deck and marine. Diet kitchen. Interesting American and European plans. Walter J. Budde, Inc.

NORTH CAROLINA

Summerville

THE CAROLINA


PINE FOREST INN AND COTTAGES

Nearest court to World Famous National Park. Restored to its former prestige and grandeur. Furnished with the latest in modern living. Excellent service. Spring to November. Rates $6 up, American Plan. J. E. Littledale, Mgr. summer, May 1-

SOUTH CAROLINA

WINTER SPORTS

Places to go and places to stay—Laid out below for your convenience.

MASSACHUSETTS

The Berkshires—Greenfield


NEW HAMPSHIRE

White Mountains—Waterville Valley


PENNSYLVANIA

Monongahela Mountains, the Laurel Mountains


CANA DA

St. Marguerite Station, P.Q.

The Station, St. Marguerite Station, a delightful hotel, recently refurbished. Ideal location. 52 miles from Quebec, St. Marguerite Station, 40 miles from Quebec, Bar-Motel comfort. Rates $5-

CHALLFONTE-HADDON HALL

If attractive surroundings mean a lot to you, and you like to be among people of refinement, come to these casual beachfront hotels. Cheerful rooms with hot and cold salt baths. Sunny seaside lounges. Concerts, dances, varied amusement; 400 acres of lovely country and meadows. Rates $5 to $10.

BURLINGTON HOTEL & RESORT

Luxurious hotel, nestled in the picturesque Burlington National Park, formerly known as the Raleigh Hotel. Rates 

ARIZONA

Chandler

Marques Hotel & Individual Bungalows, 550 acres of inclusions preserved in the heart of the picturesque Arizona desert. Robert Field, Mgr.

ARKANSAS

Hot Springs National Park

THE WHITMAN BY-THE-SEA


COLOrado

Denver


FLORIDA

Miami Beach

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Whether it be at PALERMO, TAORMINA or ACRIGENTO, under the cobalt skies of SICILY; at NAPLES, AMALFI or CAPRI, where Spring takes refuge in winter.

Whether it be in the great art and social centers of Italy, such as FLORENCE where the recurrence of the FLORENTINE MUSICAL MAY, known and dear to music-lovers the world over, is glorified this year by the celebrations of Giotto's Sixth Centennial.

Or ROME where sports, concert, opera and social events gather momentum from the preparations now under way for the celebrations, in this year of a thousand years, of the AUGUSTUS BI-MILLENNIAL.

Your springtime holiday can find no more ideal setting, no more perfect clime, no more joyous and satisfying fulfillment.

100 LIRE FOR $4.91
now available through
TOURIST CHECKS
or
LETTERS of CREDIT
on sale at all Banks and Travel Agencies
Hotel and Gasoline Coupons
50 to 70% Railway Reductions

For information and descriptive literature apply to

Italian Tourist Information Office
NEW YORK: Palazzo d'Italia, 626 Fifth Avenue (COLUMBUS 5-1300)
CHICAGO: 333 North Michigan Avenue
SAN FRANCISCO: 604 Montgomery Street
As if you OWNED THE SHIP...

IF YOU had a ship of your own... with a staff you'd select... friends you'd enjoy... the Great White Fleet would be its pattern. A Guest Cruise on one of these gleaming liners has an easy grace, the spontaneity of a gay house-party. You are welcomed without fanfare... given the keys to the ship, the ports—without tiresome social routine. There are sun decks and shaded sanctuaries for sports and rest, rhythmic dance orchestras—or chairs before an absorbing feature film. Food that steals your faithful cook's laurels... The attentions a guest enjoys, at the hands of a friendly host who knows how to entertain.

From New York to Havana, Jamaica, B. W. I., Panama Canal and Costa Rica, every Thursday, 17 days $210. Outdoor swimming pool aboard ship to Jamaica, B. W. I., Panama Canal and 3 ports in Colombia, S. A., every Saturday, 19 days, $210.

Ask about weekly cruises from Philadelphia to Guatemala, 19 days, $228. Other Guest Cruises from New Orleans, Los Angeles Harbor, San Francisco.

All excursions, mechanical ventilation. No passports required. Superior accommodations only slightly higher.

Apply any Authorized Travel Agent or UNITED FRUIT COMPANY, Pier 3, N. R., or 632 Fifth Ave., New York; 111 W. Washington St., Chicago; 321 St. Charles St., New Orleans.

THE SPELL OF SOUTH AFRICA

Those who have felt the spell of South Africa—the indefinable lure of its mystery and romance—always want to return! The climate is ideal—and there is so much to see! Matchless Victoria Falls, mysterious Zimbabwe, African big game in Kruger Park, the colorful ports of the East Coast, the primitive blacks with their picturesque tribal customs—and other wonderful sights too numerous to mention!

Touring is comfortable in South Africa—modern railroads, rare scenic motor highways, and good hotels. Inclusive tours available to the high spots of interest, for any optional number of days, at moderate cost. The Tourist Department of South African Railways and Harbours has offices in all the larger cities to care for your convenience and insure your travel enjoyment.

Detailed information from all leading tourist and travel agencies.

JUNE IN SWEDEN! LAND OF SUNLIT NIGHTS

If you are abroad in May or June, visit Stockholm when Sweden's generous summer crowns her gay, spotless capital with bright and fragrant flowers. Her charm and beauty enhanced by the ethereal afterglow of her sunlit nights will delight you.

Discover for yourself why this lovely city is so rapidly winning the affectionate preference of all American visitors.

Make Stockholm your gateway to all the northern wonders and the fascinating Baltic region.

Only eight hours by plane from London, Paris; five hours from Berlin. By through trains from Berlin and Hamburg or direct in Swedish liners from New York in eight luxurious days.

Ask your travel agent or us for our new "Lands of Sunlit Nights" suggesting delightful trips in all the Scandinavian countries—a wealth of vacation guidance.

Please mention Department 601.

SWEDISH TRAVEL INFORMATION BUREAU
630 FIFTH AVENUE NEW YORK

Notes on the Coronation

By all odds, the most important date on the travel calendar this season is May 12... when half the world will be in London to see a new King crowned and to witness a glittering pageant celebrating one of the most significant events of modern times. Symbolizing this stirring spectacle is the Coronation Chair, shown above, beneath the seat of which reposhes the Stone of Scone, believed to have been Joseph's pillow.

If you plan to attend the Coronation you will find it of advantage to consult the travel advertisers on these pages. Or write to House & Garden's Travel Bureau for desired information.
OLD SOL watches the vivid outline of an Italian Line vessel Europe-bound. The calendar says "early Spring"... yet only 48 hours out on the Southern Route seems like midsummer!

The raw winds, slush, cold of day-before-yesterday seem incredible to these in-bathing Lido travelers... so brightly is the sun shining, so blue and sparkling are the skies and waters.

On your Spring trip aboard, no one would blame you if you went out of your way en route to the Coronation, for instance, to enjoy this warm Lido crossing—so delightful is the open-air life you lead in bathing suit, beach robe and sandals...

or in evening dress strolling on deck under a balmy midnight sky! Actually the Italian Line takes you conveniently close to the very heart of Europe, with its terminals at Nice, Genoa and Trieste... and fast boat-train connections for the various capitals.

The great Rex and the gyro-stabilized Conte di Savoia—superliners both—offer a direct express crossing, together with the popular Roma. For leisurely "cruising" en route, including as many as ten fascinating ports, choose the newly remodeled Vulcania or Saturnia. All five vessels offer at least 1000 Mediterranean cruising miles at no extra cost!

Pajama Furniture

PER SUADES YOU TO RELAX

XVIII Century Charm plus the Cushioned Comfort of Today

Genuine XVIII century furniture is correct... in a museum. But—did you ever try the back-board quality of its comfort?

Jamestown Royal has dedicated Pajama furniture to your ease... without detracting a line of symmetry or a tone of color from the original pieces.

These beautiful chairs and sofas are the product of careful, painstaking making. Springs that stay springy, cushions that stay cushiony, stitches that stay tight, fabrics that fight fading, shape that stays shapely, style that never stales, whatever the year or century... that's Pajama furniture!

And its prices aren't based along museum lines, either!

More than a million dollars' worth of Pajama furniture has been bought by well-rested customers in the last two years. Scores of decorators have selected it for smartness, quality and comfort. The finest retailers are proud to show and sell it. One of these retailers is convenient to you. It will help your selection to write for the samples of Goodall Upholstery used on Pajama furniture.

JAMESTOWN-ROYAL UPHOLSTERY CORP.
JAMESTOWN, NEW YORK
THE SPRING FASHION ISSUES OF VOGUE WILL SAVE YOU MONEY—TIME—WORRY

The Spring showers are setting in—showers of new clothes! Every color and material under the sun—hundreds of different styles and influences... enough to bewilder any woman unless she has Vogue's expert fashion counsel to help her find just the things she wants and needs.

The Spring Fashion issues of Vogue—March 1 and March 15—are your "private showing". In half an hour's reading, you'll cover more ground on paper than you could in weeks on weary feet. You don't have to depend on your own judgment at the end of a hectic afternoon. These issues of Vogue will show you how to pick the lines, the colors, the fabrics that are slated for long-lived success—how to rejuvenate last season's favorite with fresh accessories—how to choose so wisely and so well that you can have the right clothes for each occasion and still keep your budget happy.

Why take chances of buying the wrong hat—the dress you'll hate—the coat that doesn't match—when it's so easy to pick up the latest Vogue from your news-dealer and know you're right! Vogue's fashion advice is the staff and prop of all smart American women. Whether you shop in Paris or Peoria—whether your spending is in dollars or in thousands—the Spring Fashion issues of Vogue are an investment that will pay for themselves a hundred times over. Look for them on your news-stand.

VOGUE incorporating Vanity Fair

At all good news-stands the 1st and 15th of each month.
Complete Interior Designs.

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(at 52nd St.)

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Console with indirectly lighted top, white lacquer... $68.50

MME. MAJESKA
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In the light of correct paraphernalia for your front doorways this deserves careful consideration. It is 11 inches high and is a replica of a fine old model. Solid brass, unpolished finish, hand wrought. Fitted for candle, $5.75, wired for ceiling use or with bracket, $7.75. Express-age extra. From Adolph Silverstone, 21 Allen Street, New York City

The lazy fisherman and his wife—or lady love—repose very peacefully on the ashtray and cigarette box here. However, they are very peppy in spite of themselves, with their gay colors hand-painted on Italian pottery. The box costs $10.00 and the ashtray $5.00. If you prefer, choose matching pieces. At Dennison's, 411 Fifth Avenue, New York.

Gold leaf—without a question. McClelland Barclay has turned the oak leaf glamorous by converting it into an ashtray, making it of beehive and giving it a 14-carat gold leaf finish. And this special kind of finish will not tarnish nor stain. The price is $3.50 and it is from Lambert Bros., Lexington Avenue and 69th Street, New York.

If these and others don't fire you with enthusiasm, your problems must be very gloomy. Beautifully carried out in a restrained Louis XVI design that will look well with French, Classic, or even fairly modern rooms. They are made of brass and steel, and cost $20.00 the pair. May be found at Edwin Jackson, 175 East 50th Street, New York.
If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops. In each case, for your convenience, the address is listed in full.

PROVING the adage "Looks good enough to eat," Fresh pineapple — from Paris. You lift off the lid to find inside: a fruit cup or a hit of sherbet. Beautifully gay in a glazed finish of golden brown and bright green. $4.50. The green plate of similar pottery is $1.60. It comes from the shop of Carole Stupell, 443 Madison Avenue, New York.

TONALA Indian pottery from Mexico is back for a return engagement. This time as a set of four dishes ranging from a small match dish to a container large enough for candy or relishes. Grand for Sunday night suppers, and heat proof. Reddish brown with contrasting designs. $1.50 a set. From The Old Mexico Shop, Santa Fe, New Mexico.

The time now is . . . just about right to think about a little rejuvenation in the front yard. And a sun dial will do very nicely. This is a 10½ inch size in heavy brass. Also comes in an equally attractive square model. Special­ly priced at $7.50, and it may be obtained from the Erkins Studios Inc., at 255 Lexington Avenue, New York.

Pretty distinguished are these llamas, for like their living prototypes of the South American camel family, they are sure-footed, and books placed between a pair of them will be held firmly in place. They'll also make amusing table or desk ornaments if coaxed. $3.75 each. Hammacher Schlemmer, 145 East 57th Street, New York.

The originals of this pair of sterling silver candlesticks, now in the museum at Plymouth, are believed to have been brought over on the Mayflower. A welcome gift to those who appreciate masterpieces of fine silver. Send for our illustrations of other famous Shreve reproductions.

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ME not content to be merely attractive, this nicely behaved cocktail pitcher makes a point of being useful. Which means that it will self-stir anything at the correct tempo, that it will hold a lot, and also refrain from numbing the hands with cold. Of glass and chrome, $9.25 and worth it. From W. & J. Sloane, 575 Fifth Avenue, New York.

MARCH, 1937

SHOPPING

REST assured. If you are seeking a comfortable and attractive slipper chair for the spare bedroom, here is the answer. The Louis XVI style frame is imported and painted an antique white. It is upholstered in a small briskly patterned damask, and has a separate down-filled cushion. $330.00. Hale Bedding, 420 Madison Avenue, New York.

IMMUNE to various and sundry particles of dust and what-not, these crystal pitchers should be the answer to the sanitation send's prayer. Such simple jugs are especially suitable for the bedside or the outdoor terrace. The large one costs $2.50, and the smaller variety $2.25. Davis Callamore & Co. Ltd., 7 East 52nd Street, New York.

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ILLUSTRATING the rare instance wherein smoking belongs to the arts of good decoration. What's more, this little stand—which comes in walnut or off-white lacquer—has sunk in its top a special ash receiver, very convenient for stub-snuffing. $16.75. Lacquered to order $18.75. Modernage Furniture Co., 162 East 33rd Street, New York

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There are hundreds of good schools, but only one or two that are good for your son or daughter. Schools have character just as children do, and the character of the school must be suited to that of the child. Otherwise years of building will be given improper direction, or even undone.

How to find the right school? Consult House & Garden's School Bureau—a college-trained staff of young men and women experienced in the field of education and its trends. This Bureau will discuss your problem with you at any time, and can supply full information on schools of every type.

GIRLS' SCHOOLS
1. Briarcliff Junior College
2. Edgewood Park
3. Girls' Collegiate
4. House in the Pines
5. Monticello College
6. Oak Grove Seminary
7. Ogontz School
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9. Culver Military Academy
10. Fashion Academy
11. New York School of Fine and Applied Art
12. New York School of Interior Decoration
13. Ringling School of Art
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10. Fashion Academy
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Atmosphere

Muddy hoof-prints on the bridge path are a surer sign of spring than the proverbial crocus. You've waited impatiently for that first warm day. The sun is bright, and the lingering sting of winter felt beneath your tweeds makes your blood tingle. There's a loamy smell rising from the frost-ridden ground that mingles pleasantly with the acid aroma of stands and horses. You want to sing or shout or whistle—whatever you do when you're extremely glad to be alive. Books are shelved, and you abandon yourself to the fun of a spring morning.

If you don't know this feeling, your son or daughter does. Their school year is filled with many mornings such as this—when great satisfaction is found in riding, field-hockey, or even a friendly conversation. These experiences pieced together make up the atmosphere of the school, and this atmosphere will exert an influence on character and personality. In selecting a school for your child, choose one that will provide these things. Not because of the fun that can be derived from riding and hockey—the pleasure, itself, belongs to the moment and will pass; but because this experience leaves an unconscious, but very definite, impression on the child.

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Edgewater Park
Girls' Collegiate
House in the Pines
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The Cairn Terrier

Away back in the 18th Century, when England and the Colonies crossed swords, the small dog of Scotland, or the "Terrier o' the North", as the Cairn was then known, was bred to work. And no easy task was his, for the job consisted chiefly of bolting and destroying foxes, otters, badgers and such vermin, that infested the Isle of Skye and the Highlands. Breed and built for utility, he accomplished his purpose by pursuing his quarry to ground, going in after it, and either killing it himself or driving it out to be killed. It took courage, which he had then and which he has now. And the amazing part of it is, all this store of sheer grit is done up in such a small and altogether appealing package!

At that time, standards were practically unknown. Size and color were little thought of—matchless courage and endurance were the all-important qualities in this little terrier. It is, therefore, not surprising that even today we find in this breed variations of height, weight or color. But this is true of many of the well-known breeds. The Cairn of today represents a modern effort to preserve all the good qualities of the old-fashioned Highland terrier, from which sprang the present day Scottish Terrier, West Highland White Terrier, the Skye Terrier and the Clydesdale Terrier. How successful this effort has been can safely be left to any real Cairn owner.

Physically the Cairn Terrier is described in the Cairn Terrier Club's year book as follows:

"The Cairn is a small terrier—in fact, the smallest working terrier of the lot. But he is not in any sense a Toy, Tiny, wiry dogs, with very little substance and suggestive of the Pomeranian, are quite as untypical as the coarse overgrown specimens one sometimes sees under the name of Cairns."

"The coat of a Cairn should be double. A close-lying, soft inner coat should keep him warm, while a harsh, rather wiry, outer coat sheds water, protects him from the weather, and shields him from wounds. Between the ears and on the face the hair should be slightly softer than elsewhere, but never long and silky so as to make him look like the Skye Terrier."

Cairn character in two of its phases is evident in the contrasting expressions of Forebath of Caryfort and Fiery Bub of Caryfort, both owned by Miss Elizabeth M. Braun. In all sincerity, is it possible that any one—even a confirmed dog-hater—could resist faces like these?
If you are looking for a small, alert and amazingly steadfast friend that will never walk out on you, read here about one of the best of dogs.

“The Cairn’s tail should be short and carried erect, with a slight tilt forward at the tip. It should not curl down over the back, even when the dog is excited, for this detracts from his general appearance. Weight for bitches 13 pounds, for dogs 14 pounds.”

Some people say the Cairn is shy. The fact is he does not make friends with everyone who chances to cross his path. But once his confidence is won, he is loyal and true to those he admires and respects. To strangers he offers a cool politeness until they prove their justified claim to his friendship. From that point on they are set for life, for Cairns don’t forget fair treatment—or, it might be said parenthetically, its reverse.

Although the Cairn, in his early days, was a worker and knew not the role of house dog and companion, he is happy today either in a city apartment or on a country estate. It is in the country, however, that he is at his best. He is a natural water dog, in which occupation his rough, close coat serves him well. He can retrieve with a sureness of delivery that is astonishing. He can be depended upon, too, to do his share of guarding stock occasionally for sale.

As a house dog, the Cairn can control his seemingly restless activity and become a quiet-mannered fellow. Give him a definite place as his own in which to sleep and he will accustom himself to lying without complaint. On the other hand, he will indulge in

(Continued on page 21)
24 MARCH, 1937

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COVERS. The cover of the first section this month, painted by Edna Reindel, shows the extent to which many contemporary artists are swinging toward a type of realism which would have been scorned but a few years ago. These St. Brigid Anemones really look like St. Brigid Anemones; it is easy to tell that they are neither Roses nor Madonna Lilies. It would seem that at last Facts are beginning to triumph over Fantasy.

The cover of the second section is by Pierre Pages, a young French artist newly come to these shores. Examples of his work have appeared twice before in House & Garden.

PART II.

PARSONALITIES. Maybe you’ve wondered what kind of persons own some of the houses and gardens we show in our pages, for often they are selected without regard for the name of the owner. In the lead article is the garden of Gordon Dunthorne, whose passion is old flower prints and who lectures delightfully on them. Later on you come to the garden of Oliver Hill. Mr. Hill is an English architect of the lively Modernist School and has designed several structures in that style.

Mrs. Dorothy Liebes, whose new fabrics are shown in color, halls from California and has lots of fun weaving materials in new and strange ways. She doesn’t look a bit arts and crafts. Pierre Dutil, who is pictured beside a portrait of his room, pursues the arduous vocation of decorator and does houses all over the country. His figure tends definitely toward the Baroque and his mustache is slightly red. William Odem (see two views of his mirrored apartment) is more Gothic in style—slight, quiet. Possessed of the highest order of taste, he has taught and inspired the newest generation of decorators in America and France, Richard Le Gallienne, who writes on Classical Gardens, is the last of the 1890 star authors. He lives gracefully in France and still wields one of the lovliest pens writing today.

LAWN MOWER HERITAGE. The time will soon be here when patient husbands will push lawn mowers up and down gardens. In those hours of drudgery it may lighten their work to realize that husbands have not been doing that sort of drudgery all day on nigh 107 years. The first lawn mower was granted to Edward Budding on October 25th, 1836, and in the same year a machine was actually manufactured by John Ferrabee of Stroud, England. Somewhere in the early 50’s, Anthony Waterer of Woking sent a machine to his friend H. W. Sargent of Fishkill, N. Y. This was the first lawn mower ever seen in America. Prior to its arrival lawns were cut with heavy scythes and many workers were so expert with them that an evenly-cut turf resulted.

GARDEN OF GRATITUDE. Upon occasion we are filled with a great desire to doff our editorial hat in grateful obedience to a gardening author. Such a mood is on us now as we finish reading Allan H. Wood, Jr.’s Grow Them Indoors—the best volume on house plants and their culture that has appeared in many a year. It is fresh, it is different, it is replete with tangible advice on numerous species that other books on the subject normally ignore. Yes, thinking it over, we not only take our hat off, but sweep it low in a gesture of real respect.

Horticultural Compensation. Last year one of our Loving Readers hired for gardener an erstwhile driver of a truck. What he accomplished in the garden was nothing to compare with what the garden accomplished in him. He saw miracles of growth spring up under his hand. He also arrived at wisdom, Hitherto, he said, he worked all day on a truck and at the end of the year had nothing but wages to show for his efforts. Now he not only had wages but all this—and he spread his arms to encompass vegetable garden, flower borders and cold frames.

FLOWER PRINT. For its 10th Flower Print reproduction House & Garden selects Henderson’s plate of the American Cowslip. It is from Dr. Robert John Thornton’s Joln of Fruits, Temple of Flora, published in London 1799-1807. An extensive account of Dr. Thornton and his Temple is found on page 98 of the December issue. The flower pictured in the forefront of this current issue is Dodecatheon meadia, the American Cowslip or Shooting Star. It is one of a truly American genus with a distribution from Maine to Texas and from the Atlantic to the Pacific.
The American Cowslip.

London. Published May 1, 1784. by R. Thornton.
Most town gardeners and Charney are brothers under their skins.

Piccola’s famous little tale, “The Prison Flower”, relates how the political prisoner, Charney, was able to endure the bitterness of his sentence by watching a plant grow in the crack between the flagstones of the walls outside his cell. As the plant expanded, it needed more room. It began to fade. The stone slabs were choking it. Charney was in despair. He petitioned the Emperor. And, so the story relates, Charney received this reply:

“His Majesty the Emperor and King deputes me, sir, to inform you that he grants the petition forwarded him by the prisoner Charney, now under your custody in the fortress of Fenestrella, relative to a plant growing among the stones of one of its pavements. Such as are likely to be injurious to the flower must be instantly removed.”

Town gardeners fall into various classes according to what it is that chokes their plants.

Speak of making gardens in town and immediately a crowd of questions pop up: What kind of town? What part of town? Is the garden to be on the ground or in the air? Is it being made by the owner, who will live in the property a long time, or will the garden be cared for only for the term of a three-, four- or five-year lease?

Country town gardens do not offer many problems that differ from those encountered in gardens outside towns. They may have a bit more shade from surrounding house-walls but this can be solved by growing plants that thrive in shade. The low skyline of small towns permits sun to reach the soil and allows a free circulation of air. Lucky is the man whose town garden is in a small town.

If that small town be not entirely given over to manufacturing or if his garden is far from soot-belching mill chimneys, he can count himself very fortunate. He may grow whatever he pleases.

An example of a garden in a low skyline environment is Gordon Dunthorne’s charming backyard development in Georgetown, the old part of Washington. Clean air allows him a lawn, trees, healthy evergreens and sufficient flowers and shrubs to lend color. The garden is divided into small sections, each with its own character. It is further enhanced by the paved sitting-out place.

Making gardens in crowded cities is quite another problem. So many are the hazards that anyone who expects an all-year flourishing garden is foolishly sanguine. Here and there in cities you find middle areas of blocks where sunlight penetrates and the air is fairly fresh. In such locations it has become customary to make community gardens—to pull down high property fences and either make the area into one large garden or supplant the fences with low pickets or low walls.

The Fritsche Garden in Philadelphia illustrates this communal style. The owners bought up a sufficient number of properties in the heart of town—little houses with narrow frontage—to give them control of the whole block. Some of the dingy houses were pulled down and the garden now covers the area of six former unsightly backyards—three on another street and an adjacent three. The planting consists mostly of various kinds of evergreens with a few low-growing annuals and perennials to edge the beds. A large part is paved with mixed slate and stone of random sizes. This treatment minimizes garden care and, together with a fountain, pool and decorative plaques and a loggia, keeps the garden interesting in Winter. The garden was designed by James Metheny.

Such valiant attempts to capture precious sunlight and air, however, do not solve the greatest problem of all that is encountered in cities—the precipitation of dirt and the circulation of gases poisonous to plants. Such gases and dirt effect gardens both on the ground and in the air. Some day we may find a way to keep the air of our cities clean: until that time gardeners will have to struggle to keep their plants clean. In the heart of many crowded cities it is practically impossible to keep plants alive for any length of time unless they are washed off at least once a week and the top soil renewed each year.

Except in favored instances, then, horticulture is scarcely a sport to be pursued. City gardens must find their interest in other decorative elements.

London gardeners, accustomed to lack of sun and a sooty air, have given their backyard garden lively interest by paving, by variations of levels and by growing only the limited range of plants that are impervious to these air and light conditions. Potted
plants supply color for a time and when they go off others are set out.

In our cities the same ingenious use of stone or brick paving and varying levels is being adopted. If the backyard area permits, the levels can be stepped down to a pool and only the outer fringes of soil, replaced each year, are given to flowers and shrubs. Brilliant tiles, wall plaques, interesting pottery, pools and wall fountains together with potted evergreens can make a city garden interesting both in Summer and Winter.

It would be possible to turn some of these backyards into conservatories by covering them entirely with glass. Even bolder methods have been tried—gardens of wrought-iron trees and flowers! One landscape architect has recently conceived a city garden with walls of translucent marble and glass and fantastic trees fashioned out of chromium. Such a garden, of course, would be only a symbol. One would look at it and be reminded of a garden. Paris has several such symbolic gardens, made of colored stones and tinted cement, with a few potted plants as a concession to reality.

In spite of all the high hurdles they have to leap, backyard gardeners in New York persist in their favorite sport. By renewing both soil and plants from time to time, according to the City Garden Club bulletins, the following can be grown:


Gardens in the air, those that cling perilously to the flat roofs of apartment houses, offer their own set of problems. Whereas they are blessed with both sunlight and free air circulation, they also have to face the problem of polluted air. Plants must be constantly washed off, as they do on the ground. There is still another problem—wind.

John Held, Jr., tells of a Cactus garden he made on his roof in New York. Patiently and at no little expense he had hauled up great quantities of sand and rocks to simulate a corner of the American desert. Here he planted a collection of interesting succulents and Cacti. All went well until a wind storm struck that part of New York one night. The next morning when he went out to see his garden, it had practically all blown away!

Protection against wind is built up by treillage, fences, and even glass walls. French woven fencing gives a good rustic back. (Continued on page 37)
A communal type of city garden is that of Mr. and Mrs. John Fritsche in the heart of Philadelphia. The area of a small block was demuded of some slatternly houses and the open space paved, leaving a fringe around the edge for shrubs, trees and flowers. Evergreens are planted for Winter effect. A pool and a loggia play essential parts in the design, as do the interesting variations of levels and a small patch of green lawn. James Metheny was the designer.
FUTURES IN FURNITURE

EACH Spring and Autumn House & Garden offers, as a service to its readers, a survey of the trends in furniture styles and decoration. This survey is made by a number of editors working in key centers. For this present survey three editors combed the markets in Chicago and Grand Rapids and two others in New York. From these combined observations trends in furnishing and decoration are charted. In its prophecies House & Garden has been proven singularly accurate.

Last fall we prophesied: (1) that 18th Century furniture, especially that of our own late Colonial era, would dominate the market; (2) that maple furniture would still command attention; (3) that the Victorian taste promised to grow into a movement worth watching; (4) that a marked revival of French Provincial furniture was under way; (5) that in all phases of decoration—furniture, fabrics, rugs and carpets—a return to elegance was evident; (6) that Modernism, having gone into mass production, would no longer be an influential factor unless American designers produced some new conceptions or could approach it from a fresh angle. The survey made in January of this year proved that these prophecies were well founded.

Let us now turn to the present trends in furniture:

Maple. Highly stained and freakish shapes are on the down grade, whereas documented maple furniture—pieces made after good designs—are coming very much to the fore, especially when they have authentic finishes. The connoisseur taste prevails in maple, as House & Garden prophesied it would less than two years ago, when maple, then subjected to a gaudy henna rinse, seemed to be setting the market adrift.

18TH CENTURY. In the course of its various surveys House & Garden has coined and used two names to typify the type of 18th Century popular in this country—"Federal Furniture" and "Founders' Colonial". This was furniture of the latter part of the 18th Century and the beginning of the 19th, the elegant furniture as distinguished from the "Kitchen Colonial" or simpler and ruder forms used in the earlier days.

It is generally thought that American furniture designers of the 18th Century merely copied English pieces of the era. True, many of our best cabinet makers were trained in
England and, on coming to America, brought with them their apprenticeship books of designs. However, as soon as they were established on their own, they began giving their pieces personal touches. Consequently, the American versions were legion and, whether made in Rhode Island or at Philadelphia or Boston or Litchfield, Conn., each had its own distinctive touch. In some districts—as in the South, where expert cabinet makers were few and far between, and in cultural centers of the North, where people of class traveled abroad—many pieces were imported. So far as our own cabinet makers were concerned, there was much more provincial English type furniture made here in our forefathers' day than some modern Tories would suspect. It is this type of 18th Century American furniture which is dominating the market today. And, as we said in the September survey, more and more manufacturers are making authentic copies of privately owned or museum pieces.

While those who watch these slow tides of furniture taste may be wearying of the 18th Century American Colonial, nevertheless, it is a style that dominates the market today and is apt to lead it for some time to come. It is a national expression. In spite of changes which may threaten the original structure of our government or economic upheavals that seem to shake the social order, a large body of Americans for a long time to come will cling to national expressions even in furniture.

French Furniture. In this class we must make the distinction between (A) Court Furniture and (B) Provincial.

We hope we aren't in for a too violent French Court vogue. It is a style easy to produce. It can easily become, in the wrong hands, reminiscent of the hotel French of the 90's—gilded chairs and such—which can be palmed off as good style on an unsuspecting public. While you'll have to search for it, there is good French Court furniture being made today.

The first seepings of a French Provincial revival that we noted in September threatens soon to be in full flood. In isolated cases much of it is very good. Here again, it must be chosen with the same discrimination exercised in buying French Court furniture. Unless this taste is insisted upon, French Provincial is apt to be thrown into a chaos of wrong woods, wrong hardware and wrong mouldings.

Victorian. Much of the Victorian furniture found in the market today—and it is on the increase—is Southern in derivation, copied from parlors far south of the Mason and Dixon Line. In its day it was an evidence of elegance, of lush living. Perhaps it was at first joyfully accepted in our own era as a
relief from the New England kitchen cobblers' benches, dough troughs and milk cupboards that flood the market. These Colonial kitchen types, by the way, are still to be found, many of them in kittenish forms that would make any self-respecting New England housewife spin around in her grave.

Could we say that "Gone With The Wind" has brought Victorian into national attention? Well, even lesser events than a novel have changed furniture taste. And what chance has it of becoming a popular style? House & Garden believes that it is apt to find popularity in certain sections and in others prove only a passing fad. It must be remembered that in many regions west of the Ohio, Victorian furniture is the common conception of antiquity. The Forty-niners and those that immediately followed them in the opening of the West dragged Victorian furniture across the Continent with them.

Modern. With a few exceptions where it is being custom-designed, the best creative work being done in Modern furniture today is in outdoor types. Others are adaptations of familiar Modern styles. Occasionally there are to be found pieces of Swedish Biedermeier that have a Modern air. Strictly functional furniture is going where it belongs—on terraces and bars and kitchens. In the higher brackets one searches in vain for new Modern inspiration. We hope that out of the beautiful woods and modern materials available some distinctly new break will come; We still look for a genuinely American Modern. All too much of that being produced today is still reminiscent of that produced on the Continent in the past. It is not beyond a reasonable hope that, at the Paris Exposition this year, some fresh inspiration may be found for a Modern style that justifies its materials.

The Modern furniture produced today appeals to two classes of people—those who are wearied of the periods of the past or those who cannot afford good examples of those periods. For the first there is available the expensive Modern which has now become so static in design as to be established as a period itself; for the other, the borax type in plain or slightly elaborated German peasant box Modern. (Continued on page 79)
Most of us dream of the day when we can chuck our necessary vocations and, willy-nilly, pursue our avocations, when we can retire from the grind of office or factory work and chase after our hobbies. Few of us have enough courage or cash or whatever it takes to defy the Fates in this cavalier fashion. Now and then we find an exception. The subject of this sketch is one of them—Jean Henri Nicolas—a cotton factor who forsook that business to become a Rose hybridizer.

Mr. Nicolas was born at Roubaix near Lille, a great textile center in northern France. The Nicolas cotton factory, started in 1810, was first in France to import American cotton. We must remember this cotton business; it was one of his heritages.

The other was the memory of his father’s Rose garden, then one of the most extensive amateur rosairies in France, part of the Domaine de Cartigny, which had been in the family since the 15th Century. Around the house were such old favorites as Climbers Mme. Sancy de Parabere, pink, and Félicité et Perpétue, white, and Gloire de Dijon and, in oval beds, the opalescent Souvenir de la Malmaison and the velvety maroon Empereur du Maroc. The rosarie itself covered an acre and a half and was laid out in conventional geometric beds in which flourished a great collection of Hybrid Perpetuals, for this was before the day of fancy Hybrid Teas.

In this garden, at the tender age of ten, Jean was taught by his father to bud Roses. Here also was first planted the seed of inspiration for the greatest of existing French Rose collections, the Roseraie de L’Hay. Mr. Nicolas tells the story:

“My father was a cotton manufacturer and Jules Gravereaux, owner of the large department store, Le Bon Marché of Paris, came several times a year to buy cotton goods for the store. Their business took only a few hours but Gravereaux would stay two or three days, especially during the Rose season. On one occasion, around 1885, Gravereaux remarked, ‘I wish I had a rosarie like this,’ and my father replied, ‘Gravereaux, if I had your fortune, I would retire from business and devote my life to the Rose.’ Some time later, Gravereaux wrote my father that he was going to follow his advice and that my father should come to Paris to look over several estates he had in view and select the one most suitable to the development of a large rosarie. So came to be the great Rose museum of L’Hay which every lover of Roses and beauty should visit when in Paris.”

The Nicolas rosarie lasted until 1914 when a ruthless German officer made a paddock of it for his horses. The beautiful trees were cut down to supply fuel to the civilian populace of the city during the hard winter of 1916-17.

Jean Henri Nicolas was educated first at the Collège de Roubaix and then at the Sorbonne, where he took his Master’s degree, which led eventually to the honorary degree of Doctor of Natural Sciences, awarded in 1934.

Being a third son, he was destined, according to an old French custom, for the army. After a course at the Polytechnic School of Artillery, he had reached the rank of captain at 27, when an impairment to his eyesight forced him to withdraw from the army. After that for a while life was mostly cotton. He came to America representing his father’s firm to buy cotton, married in New Orleans, took American citizenship and started his family hobby of playing with Roses. The war came. He did his part as Captain of Artillery in the French Army. Then with peace, he decided to make a vocation of his avocation. Thus an amateur rosarian became a professional.

For those who haven’t seen him in the flesh, I might help them visualize the man by saying that he stands 6’ 2” tall, weighs 210 pounds, still has a French accent but doesn’t need his hands to talk. He is a trustee of the American Rose Society, Vice-President of the National Rose Society of England, and of the French Rose Society, “Les Amis des Roses”. He is also an honorary life member of the National Horticultural Society of France and the German Rose Society. His books include, The Rose Manual and A Year in the Rose Garden.

The French Government, which keeps track of its sons abroad, has recognized M. Nicolas’ endeavors in various fields by awarding him the Cross of the Légion d’Honneur and for horticultural work the cross of the Mérite d’Agricole and the Palmes Académiques for his writings.

In hybridizing, “Nick” is aiming to improve existing strains and to create new and harder and healthier strains out of strong species Roses. Thus Leonard Barron was evolved from the Alaskan hardy species Rosa nutkana. This (Continued on page 92)
The magic properties once attributed to certain words need not surprise one when one remembers the evocative power of some simple words that we use every day, words as potent as any “Abracadabra” in the Arabian Nights: words that, like an enchanted carpet, will transport us in the wink of an eye-lid across boundless space and time; words that will literally raise spirits from the vasty deep, or with all the anguish of reality bring back to us the lost faces and hushed voices of the dead. None of these words possesses more of this power than the word “garden”, as perhaps no word of six letters concentrates so much human satisfaction.

It is not only the possession of the thing itself (and the richest man has no more valuable possession than his garden), but the treasures of the imagination with which the mere utterance of the word immediately endows us. We may be the poorest devil on earth, but we no sooner say the word “garden” than there unfolds before our eyes healing hallucinations of green freshness and stately, consolatory peace. We are given the keys to all those mystical gardens, the paradises and Elysiums which man dreamed of in the pure dawn of his being, and we are made free also of all those academies where, beneath the whispering elms, philosophers reasoned together of the soul; as of those luxurious pleasanies where war-worn emperors wooed the innocence of grass and flowers: the palace gardens, the parterres and avenues of kings, and the leafy seclusions of poets and scholars. It matters not to have no garden of one’s own so long as all the gardens of gods and kings and poets and lovers are ours for the speaking of one single word.

“Garden”, one says quietly to oneself, and immediately we are in the loveliest of all dream-gardens, those Gardens of the Hesperides, where the three fairy women guard the three golden apples, as they sing among the leafy boughs.

Or, again, Nausicaa takes us by the hand and leads us into the garden of her father, the King Alcimous, where “grow tall trees blossoming, pear-trees and pomegranates, and apple-trees with bright fruit and sweet figs and olives in their bloom. The fruit of these trees never perisheth neither failleth, winter nor summer, enduring through all the year”.

Suddenly, as one dream picture follows another, we are in the Island of Cos, with Theocritus and his friends—“reclined on deep beds of fragrant lentisk, slowly swaying, and rejoicing we lay in new stript leaves of the vine. And high above our heads waved many a poplar, many an elm tree, while close at hand the sacred water from the nymph’s own cave welled forth with murmurs musical. On shadowy boughs the burnt cicadas kept their chattering toil, far off the little owl cried in the thick thorn brake, the larks and finches were singing, the ring-dove moaned, the yellow bees were flitting about the springs.”

Again we are walking gravely to and fro with Plato and his disciples as he discourses of divine philosophy in that leafy pleasure-garden on the banks of the Cephissus. Or the garden of another philosopher invites us, that of Epicurus, who taught that pleasure, nobly understood, was the end of life, “and in a garden’s shade that sovereign pleasure sought”.

The gardens of all the poets are ours to dream and wander in. Horace invites us to drink old Falernian with him, “reclined at ease in some grassy retreat, where the lofty pine and hoary poplar delight to interweave their boughs into a hospitable shade”; and, worldly poet as he is, talks to us of his Sabine farm and the joys of country life, Virgil, also, beneath the shade of a spreading beech-tree, bids us share his woodland solitude to the music of the rustic reed, telling us the while how “fortunate is the man who knows the country gods, Pan and old Silvanus and the sisterhood of nymphs”.

Through these immortal gardens of the myth-makers and the poets we wander on till we find ourselves in ancient gardens where our mortal feet can actually tread, the gardens of dead princes and other lords of the earth, stately Italian gardens of the Medici or the Colonna, walled in with cypresses, with green alleys, long vistas, fountains and flower-beds, lawns and glittering statues of nymph and satyr. Such are those “hanging gardens” at Isola Bella on Lake Maggiore, which probably far surpass in beauty those hanging gardens of Babylon which Nebuchadnezzar built on arches, and filled with every imaginable tree and flower, to satisfy the whim of his fierce Assyrian queen. Such, again, is the noble garden made by the Englishman Sir Thomas Hanbury, close to the Italian frontier, crossing which we step into the dream-land of Provence, the whole coast-line of which, as it stretches like a colossal tapestry of foliage and flowers, in face of the Mediterranean, seems one vast hanging garden. Indeed, the hanging gardens of Provence are so literally suspended on the steep rocky hillsides of the Maritime Alps that, while they begin on earth, they seem at last, as they ascend, terrace after terrace, to lose themselves in the sky.

Everything in Provence seems to possess something of a visionary quality, to be touched by enchantment. The very name of Provence, like Babylon and Bagdad, has a legendary sound. Though a well-defined department of modern France, Provence still belongs to the kingdom of romance. It is still a realm on the map of fairy-land, the land of troubadours and chivalry. Its real existence is still in the imagination, and no modern activities can ever make it more actual than the ancient kingdom of Lyonesse in the Mort d’Arthur. To live in Provence, in spite of tourists and motor-cars, is to live in a dream, and to take a stick and wander away up its rocky staircases is to leave the material world behind, and to pass (Continued on page 82)
PAINTINGS IN YARN

From every angle these hand-loomed fabrics, designed by Dorothy Wright Liebes, are tops in textiles of this type. To her palette of brilliant woods, Mrs. Liebes adds silk, Cel-lophane, glass, leather and even ball fringe to create interesting texture. Patterns are modern effects worked out in relation to the decorative and architectural scheme. Left to right. Wool and silk for curtains or upholstery, Fabric inspired by Persian pottery: Florence Hayward. Ball fringe on chenille; Thedlow. Modern Navajo pattern: James Pendleton. Upholstery of silk loops. Fringed wool curtain: Rebecca Dunphy
If you've only one month to six weeks in the year that you can call your own, if you are badly affected by hot weather, if you long for coolness, quiet, peace, rest—yes, and even an absence of your everyday friends—where can you go? Not England—there are too many of the above requisites left out: not the state of Maine—for every state in this big union has found that it fits one's needs. You can shoot in Scotland from a friend's house; you can bake and dance and drink in the south of France; you can join the rest of America in Central Europe, where your much loved Salzburg is rapidly assuming the population of Fifth Avenue and 57th Street; or you could try Switzerland, but it's possible that you'll be bored. Think them all over and then—there's Ireland.

Cole Porter wrote all this in a song long ago—all but Ireland. Why hasn't it been sung and praised more? I went last Summer, so I can tell you that in August, 1936, there were so few tourists other than English fishermen that they were negligible.

Just before I sailed I read an article in a first class New York magazine that frightened me a bit. Miss Mary Manning had written a story of travel around the Irish country. A very sophisticated young lady, she speaks of "the over-written, over-crowded, over-painted West", "impossible Killarney", "inexcusable Blarney", and "frankly infernal Glendalough". Well, those inhabitants of Greenwich Village, Chelsea and Montparnasse whom she depicts straining their eyes in the direction of Aran had taken a year off in 1936 and had returned, perhaps, to the real home of the middle class. (Continued on page 70)
IT is a tradition of New York's International Flower Show that the exhibits of the big horticultural firms shall be leading features of the main floor displays. Through the years, these indoor plantings have attained a degree of reality and perfection so marked that one can hardly believe they are not actual outdoor gardens. Behind it all lie many months of study and careful forcing of the plants in order that their blossoms may be at their best literally on the opening day of the Show—an achievement that cannot be over-rated.

Two such gardens from last year's Show are here shown: above, part of Bobbink & Atkins' Rhododendron and Azalea planting, dominated by the variety Pink Pearl; at the left, a path through William C. Duckham's garden of Delphiniums. Both of them not only show superb plants, but also demonstrate how they may be combined and arranged in an actually executed outdoor scheme.
PRUNING TABLE
for some common shrubs

March

- Anthony Waterer Spirea (Spiraea)
- Butterfly bush (Buddleia)
- Coralberry (Symphoricarpos vulgaris)
- Honeysuckles (Lonicera, fruiting)
- Hybrid Perpetual Rose (Rosa—H. P.)
- Hydrangea (Hydrangea in variety)
- Indigobush (Amorpha fruticosa)
- Japanese Barberry (Berberis thunbergii)
- Regal Privet (Ligustrum regelianum)
- Rugosa Rose (Rosa rugosa)
- Shrub Althea (Hibiscus syriacus)
- Snowberry (Symphoricarpos)
- Sweetbrier Rose (Rosa rubiginosa)
- Viburnum (Viburnum—fruited)

Cut ½ last year’s wood
Cut to ground
Remove old wood
Trim sparingly
Prune by 15th to 15”
Cut back severely
Cut to ground
Do not cut back
Trim sparingly
Prune to keep in form
Cut back severely
Remove old wood
Remove old wood
Leave unpruned

April

- Goldenbells (Forsythia)
- Heathers (Erica and Calluna)
- Hybrid Tea Rose (Rosa—H. T.)
- Vernal Witchhazel (H. vernalis)

Prune at base after flowering
Cut back severely
Cut to 4-5 eyes, before 15th
Prune sparingly

July

- Billiard Spirea (Spiraea billardi)
- Bridalwreath (Spiraea prunifolia)
- Common Lilac (Syringa vulgaris)
- Common Pearlbush (Exochorda)
- Deutzia (Deutzia in variety)
- Dogwood (Cornus in variety)
- European Bird Cherry (Prunus padus)
- Flowering Crab (Malus in variety)
- Flowering Peach (Prunus persica)
- Flowering Plum (Prunus triloba)
- Goldenchain (Laburnum in variety)
- Iboya Privet (Ligustrum ibota)
- Japanese Quince (Cydonia japonica)
- Jethead (Rhodotypos kerrioides)
- Kerria (Kerria japonica)
- Magnolia (Magnolia in variety)
- Mockorange (Philadelphus in variety)
- Persian Lilac (Syringa persica)
- Slender Golden Currant (Ribes aureum)
- Vanhoutte Spirea (Spiraea Vanhouttei)
- Viburnum (Viburnum—flowering)
- Weigela (Weigela in variety)
- White Fringetree (Chionanthus)

Remove old wood
Remove old wood
Prune sparingly to shape
Trim sparingly
Trim sparingly
Remove old and dead wood
Cut budded plants severely
Cut back when young
Cut budded plants severely
Cut budded plants severely
Shorten stray shoots
Prune tips to thicken
Trim to preserve form
Remove dead wood
Remove dead wood
Trim sparingly
Remove dead wood
Prune sparingly
Remove old, dead wood
Remove dead wood
Prune to preserve form
Trim sparingly
Shorten stray shoots

Always try to maintain the natural shape of the shrub
In the depths of the quiet forest, on the bleak heights of mountains, in dried stream beds, even in the arid stretches of the desert, Nature introduces plant life, each kind suited to its habitat. Woods plants need little light, the alpines withstand intense cold, semi-aquatics thrive on alternate periods of baking and soaking, while the Cactus is equipped with deep roots and leaves which are reservoirs of moisture. If fire destroys the forest, or a glacier the garden on the mountain top, Nature soon replaces the loss, covering the ground thickly with a great variety of low-growing vegetation.

The urge to introduce this lush growth is as normal to the gardener as it is to Nature. With the lessons of forest, field, and stream about him he is disturbed by a bare expanse under trees on his lawn, by too shady stretches, or by dried out banks which refuse to support growth. He feels the necessity for ground covers and wisely shortens the experimental stage of using many wrong ones by studying the habits of possible plants until he finds some whose natural environment fits them to grow vigorously in the difficult locations in his garden.

In the past the Japanese Spurge or Pachysandra has been the answer to a variety of gardener's prayers—a rather tiresome and unsuitable answer, many feel. Perhaps because we expect Nature's carpets to hug the earth, holding to it tenaciously and blending easily with neighboring grass or other plant life. Not so Pachysandra. It raises its uncompromising head some eight inches above the soil and if, as often happens, it is actually worked into a bed, with no in-between growth to soften the abrupt appearance of its growth spikes, it may produce a positively ugly effect. It is really its disposition which makes Japanese Spurge so unsuitable. A proper ground cover is not bold. It is shy, retiring, graciously beautiful, and willing to be sought after to be seen. Pachysandra is too urgent a plant. If it is used at all it must be drifted, not circled, under trees.

To fill his requirements, however, even before getting a solution from Nature, the gardener must clearly define his problem and his tastes. Usually it happens that his need of cover plants is for one of four situations—for dense shade on the lawn under trees; for a stretch of woodland garden, natural or created; for odd nooks and corners, sunny or shady, where grass will grow but where a good ground cover requiring no special care is less trouble; or for banks where the establishment and cutting of grass is difficult. On a larger scale, railroad cut-outs and new road banks present this same problem.

Now what type of covering is desirable for each of these situations? Some thick plantings of bulbs are so exquisitely beautiful for a season that the gardener is reconciled to bare ground for several months afterwards. There is, for example, under a low-branched Copper Beech I know a planting of Scillas and Chionodoxas which bloom with incomparable beauty for nearly six weeks in Spring. Motorists stop their cars for a glimpse of this rare bloomess. To make it so intense during the flowering period, no other cover plant can be spaced in, but in this case the owners do not mind. They say that the memory of this spring perfection is always with them in less opulent seasons.

Of course, a combination of flowers and green carpet is possible. Where other roots do not come too near the surface, and the gardener is energetic enough to separate and fertilize the plants occasionally, the perfumed white bells of the Lily-of-the-valley are charming, scattered in careless bouquets in the midst of the blue-flowering Vinca minor or Myrtle. Often, however, what the busy gardener wants is "something evergreen I won't have to weed, trim, fertilize, or renew" and that too is a perfectly possible order which Nature can fill.

On the shadowed lawn where little soil preparation is possible because of surface tree roots Hedera helix, the glossy leaved English Ivy, is attractive. It is not reliably hardy in colder sections but where it does thrive it makes a beautiful evergreen mat, soon covering a vast expanse because it roots all along the stem. A cool situation and a heavy soil are best and many small plants preferable to a few larger ones because they thicken more quickly from persistent clipping in the beginning. No other care is necessary. A small-leaved type, Hedera helix gracilis, is slower growing but harder.

Vinca minor or Periwinkle adds to the advantage of being evergreen a delightful period of Spring bloom. A new type, Bowles' variety, has better leaves and a greater profusion of larger blue flowers. A few sprays of this Vinca are lovely to use as "grace notes" in a bouquet. There are also a white Vinca, and a variegated—one.
Here's the Baroque style you've been hearing about—a charming delicate Baroque done in modern colors. The scheme in this bedroom in Mrs. William Foster's Scarsdale house is beige, white, peach and cinnamon brown. Walls are beige with painted decorations in white executed by Mrs. Seymour Smith. Carpet is brown, curtains are peach satin. Left: the white plaster mantel against mirrored chimney breast. Right: Baroque mirrored bed upholstered in white damask. Above: door to dressing room showing the mirrored dressing table. Thedlow, Inc., decorators.
The best way to add sparkle and space to a room is by an ingenious use of mirrors. Rarely has this been done with such thrilling effect as in Mr. William Odom's New York music room, illustrated on these pages. They sparkle over the mantel, in balanced groups on either side of the fireplace, and against a long stretch of shimmering glass covering one entire wall. The mirrors are all early 19th Century, both English and French. Mr. Odom is the president of the New York School of Fine and Applied Art and decorated the apartment himself.

The scheme is off-whites and taupe, with black and gold accents. Walls are gray-white, the carpet taupe color. Curtains are of white damask and this material is used to cover the white oval-back Louis XVI chairs in the fireplace group. The slip cover on the sofa is of a gray-white, hand-woven fabric. Against the mirrored wall is a Chippendale table flanked by black and gold Regency chairs with white cushions. This room, with its French and English furniture and accessories, proves convincingly how easy it is to combine several periods in decoration—if you know how!
William Odom's mirrored room
IN SPITE of the avalanche of excellent recipes which have been offered to and bestowed upon us recently for modern novelty cookies in every conceivable variety of flavor, shape and combination; and in spite of the irresistible, fascinating and alluring pastry guns available for making other fancy cookies, I have remained faithful to three little cake classics that enchanted my childhood, namely the three M's—madeleines, meringues, and macaroons.

I first became acquainted with these three delicacies, and others, at the tender age of three to five, while living in Paris. Perhaps responsible for my faithfulness to madeleines is the memory of so many hours spent under square-trimmed horse-chestnut trees in the Petit Luxembourg, fashioning and turning out with infinite care delicate wet sand cakes from shiny little shell-shaped madeleine tins. Then later, at four o'clock, a gouter of a real inducement, held daintily in a very dainty little hand, fortunately encased in spotless short white gloves, the madeleine having been purchased by my bonne, Henriette, from a gay little kiosk laden with a delirious jumble of hoops and tops and whips and spades and pails, at the end of the alley of trees leading to the Grand Luxembourg Gardens.

In the Grand Luxembourg, if you had the "sou-withal", there were sugar-coated gaufres, just behind Guignol.

On Sundays and other rare occasions, when taken out to tea in the Bois de Boulogne by my charming mother, I was allowed to choose a cake from a tempting array of petit gâteaux and petit fours and soon became an addict to macaroons and meringues.

These little cakes have never lost their charm for me; but until very recently it never occurred to me that possibly they might be made at home. After a little research on the subject and some entertaining practicing, I am extremely delighted to discover that there is nothing mysterious or difficult about these little sweets, and I would like to invite you too to indulge in making them yourselves.

MADELEINES

Madeleines are little very fine textured cakes baked in oval, shell-shaped tins. These tins may fortunately be purchased, six or twelve to the tin, in this country in certain stores. Alexandre Dumas in his Dictionnaire de Cuisine shares my enthusiasm for these little cakes. Here is the way he says they should be made.

Rub a lump of sugar over the rind of an orange or a lemon until well saturated with the oil in the rind. Then crush or grate the sugar up line. Stir together 3 cups of granulated sugar with $\frac{1}{3}$ cup of flour and add the crushed sugar. Now clarify 5 ounces, or $\frac{1}{2}$ bars, of sweet butter by melting the butter gradually, skinning off the white foam that forms and ladling off the clear melted butter, being sure not to include any of the milky sediment. Now put a few drops of the clarified butter in each madeleine shell and butter the surface completely by tipping the pan around so that every crevice will be evenly coated; then drain the excess back into the rest of the butter. Keep this butter warm, not hot, while you beat together 5 yolks and 3 whites of eggs. Add the sugar and flour gradually, stirring with a spoon until smooth and free from lumps. Add 1 tablespoon of good brandy and 1 pinch of salt and, when well mixed, beat vigorously with a spoon for exactly one minute. Then stir in the warm melted butter and, when perfectly blended, place the batter in an enamel pan on a very low flame and cook the batter, stirring vigorously all the while until the batter gets thin, about one and a half minutes. Remove from fire and pour immediately into the shells, filling them not quite full. Bake them in a moderate oven forty to forty-five minutes, or until a delicate light brown. Turn out immediately onto wire cake rack to cool, corrugated side up. Eat while fresh. This quantity makes about eighteen small madeleines. If you keep a split vanilla bean in with your supply of granulated sugar (as you should), the madeleines will be even more delectable.

LITTLE MERINGUES

Separate the whites from 3 eggs and put them in a bowl in the refrigerator along with a rotary egg beater for about half an hour. When ready to make the meringues, remove from refrigerator. Add 1 pinch of salt to the whites and
beat them slowly at first; then faster until stiff and dry. Now add gradually, still beating with the beater, 1/4 cup of powdered sugar. When all the sugar has been incorporated, sprinkle with 1 teaspoon of vanilla and beat a second longer; then fold in with a silver spoon another 1/4 cup of powdered sugar. Cover cookie tins with typewriter paper and drop the meringue by little spoonfuls onto the paper, not too near together. If you prefer, put the meringue carefully into a large pastry bag having a fancy saw-toothed large-opening tube and squeeze the meringue out into uniform fancy mounds. Sift a very little powdered sugar over them, blow off the excess sugar and bake in a very slow oven (275°F.) for forty to forty-five minutes, according to size of the meringues. They should be almost white when baked. Remove from paper immediately. If they should stick, wet back of paper with wet cloth, and slip a thin, pointed, sharp knife under them.

MACAROONS

There is nothing difficult at all about making macaroons. Almond-paste comes ready for use in convenient tins, and should be kept in a cool dry place. For about thirty-six macaroons, cut 1 pound of almond paste in thin slivers with a sharp knife. Add 1 cup of granulated sugar and 1 cup of powdered sugar. Rub together with finger tips as you would mix pastry. When well blended add 5 raw unbeaten whites of eggs, one at a time, and mix with wooden spoon until smooth; then beat together as long as you have strength to do so, or until the paste is very smooth and thick. Drop onto paper-covered tins with a teaspoon dipped each time in cold water. Sprinkle each macaroon with a little powdered sugar. Blow off the excess sugar. Bake in slow oven, about 275°F., until a light golden brown. (about one hour.) They puff up and spread out, so don't put them too near together. Remove from paper immediately by slipping a sharp thin knife under them. If they still stick, moisten back of paper with wet cloth, and they should then come off easily. Keep in covered glass jar.

GAUFFRES

These cakes are something like our waffles, but the irons in which they are baked have larger square markings which cause the waffle to be almost paper thin. The same batter baked in our electric irons produces an extremely light waffle which, when eaten hot and copiously sprinkled with confectioners' sugar, from a shaker in which you keep a split vanilla bean, is something not easily forgotten.

Cream until very soft 1/4 pound of butter (sweet). Add the yolks of 4 eggs, one at a time, and beat until very smooth. Then add 4 teaspoons of sugar, 1 good big teaspoon of vanilla, and about 1/2 teaspoon of salt. Then add gradually 4 tablespoons of cream alternately with 1 cup of sifted flour. Stir or beat with a spoon until smooth, then fold in the stiffly beaten whites of 4 eggs, and when that is all incorporated fold in 1 cup of cream whipped fairly stiff. Place batter in refrigerator to chill thoroughly. Heat the waffle iron and when indicator shows that the iron is the right temperature, put two or three tablespoons of the batter in center of iron and close immediately. Cook until iron stops steaming. Remove gaufres to a hot plate and sprinkle immediately and copiously with the aforementioned vanilla sugar. Makes about seven or eight whole waffles.

LADY-FINGERS

Separate the yolks from the whites of 2 eggs. Beat the yolks until light and creamy and add gradually, beating all the while, 1/2 cup of powdered sugar. Add a few drops of lemon juice and 1 teaspoon of vanilla. Beat the whites of the 2 eggs with a pinch of salt until very stiff, and fold them into the yolks; then fold into the whole 1/2 cup of sifted pastry flour. Put the mixture into a pastry bag with a large plain half-inch-opening tube. Squeeze the mixture out into three-inch strips, slightly heavier at either end, onto sheets of typewriter paper on tins. Sprinkle lightly with powdered sugar and bake in a very moderate oven (275°F.) for about twenty minutes. Remove from paper immediately. Tins in the shape of lady-fingers (Continued on page 37)
As fresh and gay as Spring itself is the luncheon setting shown opposite which was inspired by the colors and pattern of the lovely place plates. These are especially appropriate at this festive season, with their center motif of delicately tinted Spring flowers framed by a broad band of deep pink. The glasses, light and fragile as the first young Crocus, are a fitting accompaniment to the center-piece consisting of crystal crowns—one large one flanked by two smaller ones—filled with flowers repeating those in the design of the plates. A glittering mirror plaque, pale pink cloth and napkins, and simple, well-designed flat silver complete this cheerful scheme. The flowers in the crowns were arranged by Irene Hayes.

At the top above is the flowered service plate used opposite, new Spode china from W. H. Plummer. Also for a Spring scheme in pinks is the Spode pottery salad plate in the center, with pattern in soft pinks, blue and green: Ovington's. Next, Spode china with same pink border and plain center. This and the Meakin & Ridgway butter plates, which were chosen for their harmonizing pink rims, come from Plummer. The flat silver is Towle's "Candlelight" pattern, distinguished for its slim lines and graceful decoration: Ovington's. Equally desirable is the delicate glass, Fostoria's "Meadow Rose" design from Macy's. Crystal crown made in 4, 6, 8, and 10 inch sizes: Carole Stapell. Pink damask cloth from Mosse.
STRONG COLOR. Dark grounds push in spring chintzes with gray
the real news. You'll see much brown, plum and strong blue. Also many
monotone effects. 1. Decorative hunting scene by Kent Bragalone; Cox &
Ross. 2. “Crown Derly”, Fieldcrest print inspired by porcelain design: Macy’s. 3. Brilliant Lehman-Connor canvas for outdoor furni-
ture—use it horizontally or vertically: Sloane. 4. Schumacher’s printed
sateen in two-tone effect: Mrs. Tysen. 5. Delicately designed chintz
in the new slate gray—a Lehman-Connor pattern from Ruby Ross Wood

PASTELS. Newest in pastel shades are the lavenders and mauves. Pink
and lemon yellow are also prominent. In blues, turquoise leads. 6.
Smart color combination in a new Carrillo glazed chintz from Lord &
Taylor. 7. Here’s the dusty pink you’ve been hearing about in an
charming old-fashioned rose design. Fieldcrest glazed chintz: Altman’s.
8. “Lowestoft”, another Fieldcrest porcelain pattern in the new mauves:
Macy’s. 9. “Snowray”, Orinoka’s effective satin damask with raised
stripes. It also comes in dusty pink and white: Margery Sill Wickware
BIG DESIGNS. Enormous patterns lead the fabric parade. Flowers, leaves, scrolls, wreaths and birds are big, bold and highly decorative.
BIRDS. Birds have returned to chintzes, as you'll see by these gay new designs. 15. Schumacher's brilliant pheasant pattern on linen from Mrs. Tysen. 16. Quail successfully elude these handsome dogs on sturdy Carrillo linen which comes also with a gray or bottle green ground; Lord & Taylor. 17. Note the effective combination of this engaging cockatoo design—white against cocoa brown—a Fieldcrest chintz from Lord & Taylor. 18. This decorative Johnson & Faulkner bird design comes also on a brilliant lacquer red ground. Glazed chintz from Thedlow.
Against black walls
Agnès Replièr in her bright essay on Money comments, “When Aristotle said that man was barren, he did mean that it was barren of delights.” And it is with some such faintly metallic nostalgia that we view the exciting new developments in building materials. One pictures oneself sweeping into a spacious, glass-brick-walled living room, glorifying the leisure of that Utopian four-day week amid gypsum architraves, and in general beginning life at forty under lights kindly concealed with architectural artistry behind glass cornices. But all this costs money. And we await the setting in of that era of abundance which the new economists say is at hand, when money talks the consumer’s language, and price lets loose its strangle-hold on the pocket-book. Await this time in a box of a house, perhaps, or a two-by-four apartment, and wonder what to do about it.

Fortunately there is something to be done about making small, architecturally bad rooms look larger, thereby giving a sense of spaciousness in cramped quarters. One way, that of using color structurally to paint out walls and enlarge small areas, was described in last month’s House & Garden. Now we take the same living room whose walls were discussed then and show further how to correct architectural faults of the room by a satisfying arrangement of the furniture: actually rebuilding the room, making it larger, by rearranging the furniture. And the principles explained here are just as effective used in the placing of your own furniture at home: for the groups are arranged for living, thus helping to create the invisible walls spoken of in the last issue, and giving at once a feeling of space and compactness.

First let us look at the diagram and see what is wrong with the old arrangement of the furniture. Why does it make the room actually smaller architecturally? First, the narrow end of the room is made more narrow by the sofa sprawling half way across it. The French doors opening in crowd this space further. Again, the one long, unbroken wall space that the room possesses is broken up unnecessarily with three small pieces of furniture which clutter the space and lose a chance to get a smooth, flowing, relexful line there. The main seating space in this arrangement is toward the dining end of the room, which looks smack into the kitchen door, an unsavory architectural feature to say the least. The windows, with their view into the garden, are wasted, and, conversely, the desk is not near enough to the light or a pleasant view. There is no comfortable seating space around the fireplace. There is no unity or symmetry in the room. In the dining above, the furniture is so scattered that nearly every piece would have to be moved to get the room ready for a meal, and dining room chairs would have to be collected from here and there.

Now styles in the arrangement of furniture change as much as any styles. Gone is the parlor center table of our grandmothers’ day with its grouping of chairs around it. Gone the nondescript scattering of furniture in a room of the early 1900’s. (Continued on page 81)
Planned economy

The home of Dr. P. R. Billingsley, in Sioux Falls, South Dakota, designed by Harold Spitznagel, furnishes a good example of a plan of moderate area which nevertheless might accommodate a sizable family. The second floor is unusual in that it provides five bedrooms, two baths and plenty of closet space. Note that the area assigned to halls and stairways is skillfully held to a reasonable minimum. Complete with insulation and gas-fired heating system, this 12,120 cubic foot house was built for 99.3 cents per cubic foot, or approximately $16,500.
Planned flexibility

Following almost exactly the foundations of an older house, the residence of Dr. O. W. Lohr, in Saginaw, Michigan, is developed around a plan which is essentially flexible in operation. The open plan of the dining and living room provides adequate space for occasional social functions; the study affords an appropriate sense of isolation; the little game room offers relaxation and entertainment. The architects, Robert B. Frantz and James A. Spence, planned for an abundance of light and ventilation by the use of bays each side of the door.
ike many another highly rewarding preoccupation an
interest in Zinnias came upon me rather late in my
gardening experience. Of course I had always had a
nodding acquaintance with Zinnias. My father grew
them—stiff, rather coarse flowers garbed in dingy though
tawdry hues that came out of mixed packets of seed, and
however amicably they may have lain in the packet to-
together the minute they were put into the ground fearsome
hatreds sprang up among them and when they bloomed they
fought viciously. A border of Zinnias presented color carnage
that was terrible to look upon. And besides, they seemed to me
too easy; anyone could grow Zinnias, and were there not
hundreds of sniffling alpines and rare perennials awaiting my
rash skill?

Then one Spring day there arrived by the post a package
containing twelve packets of Zinnias. What should I do with
them? I did not in the least want to grow Zinnias. But it
was late April and I was in that newly thawed and softened
state that comes not only to the earth at that season but also
to the human heart. Anything in a seed packet tugs at the
heart strings. There were, moreover, two empty coldframes.
That was the beginning. My present state of mind toward
these flowers might be characterized in the hybrid language
affected by Time as Zinnemania, and a bad case at that. I have
known in my subsequent pursuit of Zinnias revelation, amaze-
ment, delight. The shoddy brawlers of my father's garden
have vanished; in their place—well, it is an exciting story.

The Zinnia began life as an humble Mexican weed (some
species range as far north as Colorado and I believe there is
one in Chile). Now there is a National Zinnia Society! The
lowly weed was named for Professor Johann Gottfried Zinn,
of the University of Gottingen. So far as gardens are con-
cerned it is not much more than a centenarian but it has
come a long way in a short time. Early pictures in Curtis'
Botanical Magazine and other publications show a poor col-
ored, unattractive flower, given the name of Youth and Old
Age, or Old Maid Flower. And for a time these easily pleased
plants found a place in the gardens of our color unconscious
forefathers. And then suddenly the Zinnia family woke up and literally began to go places.

And it is to the green-fingered gentry of America, our own accomplished horticulturists, that the sensational and swift metamorphosis is to be credited. American made Zinnias are grown the world over. There are none better, and they are infinite in the variety of their forms and hues. Yet while the Zinnia has become indubitably of the haut monde it has lost its friendly character, its amiable disposition toward those who would grow it. It is still an easy plant to grow but the reward of so doing has increased a thousand-fold. The procedure in this matter is simple enough. I like to plant the seed in a coldframe towards the end of April, covering the glass with mats on cold nights. Or they may be sowed directly in the open ground when it has become thoroughly warmed. Plants when ready to be moved from the frames should be stocky and stout and healthily green. Poor-colored, lanky plants seldom grow up to be objects of pride to their owners. The secret of success is free access of sunshine and plenty of air on fine days during the important weeks of their striplinghood.

It has also to be borne in mind that Zinnias are not delicate feeders. They are hearty eaters and the soil into which they are transplanted should be rich and deeply stirred, albeit on the light side. The next thing to remember is that they must suffer no check upon removal. Take them up in little sods if possible and put them in their permanent places immediately and then water them faithfully, when the weather is dry, until they are established. Be especially vigilant when drying winds whip the land and shade them when the sun is hot. Plant them in full sunshine, for the best results.

Possibly the Zinnia may still be called by some a coarse flower. It is no matter. There is none to take its place as a color maker in the garden, none so fine for cutting, whether one wants a posy or a huge mass, none that flowers so profusely or so long—from July until cut down by hard frosts. The more you take the more you receive from these generous plants. And it has another good point. The stems of plants grown in full sunshine require no staking, no matter how tall they are. From the dingy colors it once wore the Zinnia now boasts almost every hue save blue.

The present bewildering selection of Zinnias—Zinnias from six inches high (round and ingratiating as kittens) all the way to giant plants of four feet or so, covered with flowers as large as saucers—is first of all the result of vision (someone had to see the possibilities of the Mexican weed), then of a patient stalking of that vision, the sowing of seeds year after year, the rigid and painstaking selection out of every batch of seedlings of the few that showed some hopeful slant towards a purer hue, a new shade, a different form; the isolation and resowing of these selected ones, and so on generation after generation until some desirable characteristic of form or color has become fixed and a new variety can be offered to a complaisant world. Thousands of seedlings have been raised that some happy break from the usual might be chosen and set aside for breeding purposes. The patience and ingenuity of these men who work so quietly behind the horticultural scenes can hardly be overestimated, but how great must be their reward when a "Fantasy" appears among the batch of seedlings or when season after season they have watched the little Mexican weed flower increase to the amazing circumference of such as the California Giants.

Once it was possible to buy Zinnias only in mixed packets, but now the hybridizers have been able to fix, or almost fix (they do not guarantee a hundred percent integrity), the colors so that when we order salmon pink that hue is what we get. But in case of occasional throwbacks it is well in planting Zinnias for special color effects to set them fairly close together so that if any should flower out of color they can be pulled out without spoiling the general display.

When it comes to a selection among the types, the two largest flowered kinds that I have grown—and these are also the tallest, excellent for use at the back of borders—are the California Giants and the Giant Dahlia-flowered kinds. The flowers of the California Giants are enormous—five inches across, sometimes seven. They are (Continued on page 92)
THE restoration of Williamsburg in Virginia marks a definite advancement in the study of American culture. Since most painstaking and scholarly research preceded the work, it sets a standard whereby all manner of domestic arts and crafts of 18th Century America can hereafter be measured. Even such humble affairs as picket fences, gate posts and gates were measured and traced before being restored to their ancient setting. From these designs can be taken patterns for fences to surround Colonial houses built today, with the assurance that they are suitable and authentic. Opposite is shown the outbuilding of the Kerr house and its Box garden.
To have driven through midsummer sunshine from the Italian border beyond Chiavenna across the pass at Maloja (near the head of Lake Sils) and on to St. Moritz—a distance of 50 kilometers, more or less—is worth an entire trip across the Atlantic and back again. One grows breathless within a few miles from exclamation over the peaks, the waterfalls, long fingers of snow adorning the mountainsides, magnificent Fir and Chestnut trees, and grassy mountain meadows, with alpine flowers of many kinds within reach of one's fingers, and even over the charming clean villages which abound in gay gardens and window-boxes.

The road, often following a river, gives one a view of sun-tinted snow on the mountains ahead in the distance. Then darting upward around a sharp curve, it plunges into darkness of a majestic forest; around and up again, suddenly facing a wall of whitish rock; on to a long stretch from where one can see the mountain peaks again; back to the forest, perhaps with an alpine meadow on one hand; around, up unexpected hairpin curves, and on into scenery ever more magnificent.

One of the first sights to arrest our attention as we approached a wall of rock was a brilliant mass of a rather purplish pink in an unfamiliar plant. We stopped to examine it, and found each individual flower so closely resembling our Fireweed that we knew it must be some species of Epilobium. But such a superior Fireweed and such a gem for a rock garden! Each plant grew about six inches high, and was completely covered by its rounded cluster of rather large flowers. The Fireweed of our burned forest areas is often of an annoying magenta hue, but this plant, Epilobium Fleischeri, was of a richer yet softer tone, a lovely color against the light wall of rock.

The whole trip to St. Moritz was a succession of natural gardens. In the rock cliffs bordering the road, for instance, were true miniature wild Pansies, Viola tricolor, in varying combinations of purple, yellow, blue and white. A dwarf Bedstraw (Galium asperum), four inches tall and covered with fine white flowers, spread a delicate film over portions of the rocks. Farther on, a showery spray of a Cerasium extended from the top of another flowers cliff. The indispensable Campanula pusilla (or C. cochlearifolia), with its series (Continued on page 38)
Mr. Oliver Hill, one of the most brilliant of England’s contemporary architects, stepped aside from his usual bold modernism when he took for himself this enviable weekend retreat near Haslemere in Surrey. Just a few old crumbling farm buildings surrounded by wasteland form the basis for this remarkable conception of a cottage garden in the thoroughly English manner.

The mellow old cottage, with its pink tile roof, rippling with age, stands as an excellent example of intelligent reconstruction and preservation of one of the most charming types of English cottages. A brick court, extending well out in front, and fairly bursting with flowering shrubs and plants, serves to recreate an atmosphere of mellowness and age. A narrow little paved walk leads to the garden proper, utterly disarming and delightful in its subtle combination of natural wildness of growth with a certain frank formality. Rarely is one privileged to see so perfect an example of freedom controlled but not cramped by man’s conscious efforts.

A fair-sized circular pool lying in the center of the spacious lawn reflects the handsome potted plants and lead figures of deer placed along its paved border, perfect balance being achieved through the happy placement of two graceful Weeping Beeches. The surrounding derelict old barns are almost completely covered with great careless masses of climbing Ivy and Crimson Ramblers, giving at once the effect of brilliance and a pleasant sense of intimacy and seclusion. Were another touch of friendliness needed, the snowy fantail pigeons parading on the turf provide it.

All told, Valewood Farm admirably encourages that relaxation of mind and body which is the true aim of such weekend homes. They do these things well in England, perhaps because they are so experienced in them. Doubtless, too, the English trait of sensing where true values lie has much to do with their success in such matters.
OF THE many shrubs and trees which we might consider for our gardens, the conifers hold a position all their own. We like them especially because their cheerful greenness persists all year around, but their personalities are so distinct and conspicuous that they are more difficult to place than any other type of plant.

In spite of lack of careful planning, many amateur gardeners achieve tolerable results as long as they confine themselves to deciduous trees and shrubs, perennials and annuals. Nature herself is able to correct many mistakes. But as soon as conifers or other evergreens are included, all the faults of the arrangement are accentuated and the discords in design become at once grossly apparent.

Restful harmony, which should be the highest aim of any decorative scheme inside or outside the house, can be achieved only if we know something about the blending of colors, the balancing of masses, and the proper placing of accents. The decorator has to be thoroughly acquainted with his materials and fabrics and their possibilities. We who work with plants, especially with conifers, also have to know more than the fact that our subjects have beauty as individuals.

Why is it, for instance, that a lone blue Colorado Spruce placed in the center of the front yard grates so much on our esthetic feelings? It may be in itself a beautiful specimen—alas, only too frequently it is not even that; yet it looks forlorn and strangely out of place. The main reason is lack of relationship to the surroundings. Tree-like conifers, such as spruces, firs and pines, are essentially creatures of the forest and always grow in company. To motivate their presence in our garden, single conifer specimens must be presented as outposts by backing them up with groups or larger drifts of conifers. Their most effective use is as a background or frame, and for these purposes they are indeed unexcelled.

(Continued on page 90)
CONTINUING our Planning series, we now offer some suggestions about the living room and library. When these two rooms open into each other, as is often the case, they comprise, in effect, a unit which may be planned in an infinite variety of ways. We have selected for our illustrations a number of typical layouts showing variations in the position, plan and relative size of the rooms. If individual requirements do not call for a library, the living rooms shown here may be considered by themselves, or the library may, in some cases, be visualized as a dining room or other useful space. While it has seemed desirable to show parts of actual house plans, with doors, windows and other details specifically indicated, the major consideration is the basic scheme.

Here is a living room from a typical small home. It provides light and air on three sides, making it the cheerful, livable place which this much-used room should be. One might argue, with reason, that the French windows flanking the fireplace would create a decorating problem, but this could be changed if it seemed desirable. The bay window is a feature which adds to the apparent size of the room.

This plan shows a library attached to a living room similar to the one just discussed. Without undue loss of light or ventilation, the architect has provided an intimate little book room with shelves lining the walls. It is important that these two rooms be harmonious yet in pleasant contrast to each other. Such variety is essential in good planning.

In small or moderate size houses, a guest room which is useless when unoccupied may be considered a rather wasteful luxury. Many new homes supplement their sleeping accommodations and provide space for an occasional guest by incorporating a bathroom and closet with the library. Such a scheme is shown in the plan at right. The corner fireplace makes an unbroken wall space available for books.

An attractive large living room is joined by a small library which in turn leads into the dining room. The contrast in the size and shape of the two rooms is a feature, the smaller room providing intimacy while still partaking of the feeling of spaciousness offered by its larger neighbor. In the living room, note the closet designed for storage of card tables.

Even though the library immediately adjoins the living room, it may sometimes be preferable to plan it as an independent unit. This scheme is particularly convenient when the diverse activities of members of the family cannot well be carried on in one space. In such a case, the quiet seclusion of the library should be protected as a useful retreat from the more active pursuits of the living room. An adequate little powder room conveniently adjoins the library.

The much discussed "open plan" of modern architecture is no novelty where the small cottage is concerned. Here, for example, is a living room which incorporates the functions of dining room, library and even the stair-hall. Under certain circumstances such a compact plan may be entirely adequate, and the house is, of course, correspondingly easier to operate. In a very small home it is usually better to have a large room of this sort than to divide the space into insignificant units.
FLOWERS

Once planted, it is important that seed flats be watered as little as possible prior to germination. Prevention of excessive evaporation therefore becomes imperative, one good method being to cover each flat with a sheet of paper.

When removing the Winter mulch and generally poking around in the perennial garden be careful not to break the tender young growth which has already appeared above ground or is just under the surface. You may be surprised to find most of the plants in this condition by the latter part of the month.

Coldframes that have been used for wintering-over plants should be watched to prevent high temperatures and too premature forcing at this early time of the season.

Hardy Chrysanthemums can be divided and moved as soon as the frost is fully out of the ground. Plant new ones at this time, also.

TREES

Radical pruning of trees should be avoided now, if possible, as the sap is probably coming up. But should you discover any broken or diseased branches, cut them off cleanly and paint the stubs thoroughly with one of the standard tree paints. Burn all removed wood.

All dormant spraying should be completed this month, before new growth starts and becomes liable to injury by the chemicals used for scale and other pest control.

Tree planting should be done as early in the month as the ground is in good digging condition. This means that all frost must be out and the soil dry enough not to cake or clog.

Tree feeding may be done toward the end of the month. The accepted method is to punch or drill holes in the ground a couple of feet apart over the root area in which the tree food is inserted. The holes are then filled in with soil and tamped.

"Well, it's kinder good to git back ag'in to the same old page where I talked 'bout this an' that for so many years—yep, mighty good an' comfortable-like, same as commin' in from the woodlot on a bitter cold January evenin' an' settlin' down in the kitchen chair with your steokin' feet in the oven to dry 'em out. Seems like I'm back home where I b'long, snug as a cat under a stove.

"Come to think of it, there ain't nothin' which likes a kitchen quite so much as a cat in the winter-time. Some-how, he knows how to git real enjoyment out o' the things there—the smell o' food cookin', the, beetle bugs crawlin' 'round the bottom o' the woodbox, the steamy warmth from the stove. A good cat natchurly takes to them things.

"Yep, settin' here today, I feel mighty like my old pussy Sue, snoozin' an' purrin' in tune with the kittle on the back o' the stove. Reckon I'll stay here right along, but I'll try not to go plumb asleep an' git my fur singed."

OLD DOC LEMMON

SHRUBS

When pruning of the specimen flowering shrubs becomes necessary it is generally advisable to remove the branches at their bases rather than to "head back" by trimming their tips. The latter procedure spoils the free, graceful shape desired in most species.

Top-dressing of all kinds of shrubs is now advisable. Whatever standard kind of fertilizer is used, rake it lightly into the upper inch or two of soil.

Rhododendrons, Azaleas and acid-soil shrubs generally are benefited by an early top-dressing of special fertilizer. An excellent mixture to use is 10 lbs. cottonseed meal, 4 lbs. superphosphate, 2 lbs. sulphate of potash. Do not apply this or anything else after late April.

March and the early part of April are excellent times to set out new shrubs of practically all kinds. Get only first-class stock from a reliable source.

GENERAL

It is always a temptation to interpret the first few days of warmish weather as a sign that real Spring has come. Remember, though, that April sometimes brings snow or a sharp freeze-up which would injure plants too far advanced. It is generally better to hold back outdoor plants during March than to push them ahead by the removal of mulches. Winter coverings and so forth before the end of March, at the earliest, in the latitude of New York. Normal development is always the thing to aim at.

Ashes from brush-pile and clean-up fires in general are first-class fertilizing material for the lawn, so collect them as soon as cool and scatter thinly.

Really fine vegetables can be grown only in the best of soils, a fact which few gardeners seem to realize. Actually the soil of a vegetable garden ought to receive as much enrichment and care as you would give to Peonies or any other flowers.
Perhaps no soup challenges the savoir faire of the chef more than cream of mushroom. It must be "born with a silver spoon", so to speak—equal to its high social calling—faultlessly made—truly a soup élite.

So Campbell's chefs, not content with their former triumph, have achieved a new Cream of Mushroom which is surpassingly rich and luxurious. In it are fairly lavished the choice, cultivated mushrooms—both in the delectable purée and in the garnish of succulent mushroom slices. Much, much richer, too, in its golden, double-thick cream—cream so thick it will hardly pour.

If you have a taste for the best things in soup, prepare to indulge it now. Hostess or planner of the family meals—write Campbell's Cream of Mushroom high on your list—and often!
Lumarith shades are available wherever lamps are sold. They're reasonably priced, and they last forever (practically speaking). If dust or film should dull their colors—a damp cloth makes them new again! Celluloid Corporation. Showrooms, 10 E. 40th St., New York City.

If you can find anywhere more noble rooms, a finer staircase or a more beautiful view of streets, I do not know where it can be. In fact, magnificent stucco decoration characterizes all the fine Irish houses; it still exists in Dublin in many places, notably in the present Hotel Russell, built in 1790. Don't forget, if you are interested in these things, to look at the lovely evens in the Great Hall of the Royal Hospital designed by Wren. In Mountjoy Square the houses, many of them, are like none I have seen elsewhere. Some of the rooms are thirty, forty, feet long and the proportions are superb.

In Henrietta Street there are the remains of the houses of five persons, again with lovely stucco work. The Four Courts and Custom House were blown up in what the Irish euphemistically call "the Crossness," but retained their plan and the fabric of their walls and outline, and have now been restored to Gandon's original plan. I find them on surpassed in their form of English architecture. Walk down each side of Dame Street to the River Liffey and note the doorways and façades of the little houses; each one would be a historic monument in a simpler place.

Go to Phoenix Park and see the Viceregal Lodge, built by Clements in Grattan's time by a long ago architect of the Leinsters. See the Chief Secretary's Lodge, now the residence of the United States Minister.

From all these you will realize that even without the outlying county houses, Dublin alone gives many models of perfect Georgian style. Go on the round and see more architecture. Walk down each side of Great Street and Merrion Square: these, of now, are superlative—ed in their furnishing of European.

The country round Belfast remains one of the loveliest part of England, and after a few days of it I took that excellent train, the Irish Mail, to Dublin. Now Dublin is beautiful and very 18th Century, at which time it was rebuilt by the Anglo-Irish and became one of the great cities of Europe. There are monuments of its splendor everywhere and now the city is, they tell me, losing the squalor that Dean Swift resented and berated so fiercely. Could anything be more grandly Georgian than the old Houses of Parliament, now the Bank of Ireland? Go and look at Trinity College and tear yourself away from that fine sculptor, Mr. Foley, and his statues of Burke and Grattan and Goldsmith; and go inside and see one of the most lovely libraries in the world. Go to the Green of St. Stephen's, modelled on St. James' Park, and visualize the time when it was surrounded by magnificent Palladian and Georgian façades. Several of these, now used as clubs, still remain. The Duke of Leinster's house, built in 1711, is finer than anything remaining in London. Go to the old part of town—Harcourt Street and Merrion Square; before Sir Laurence Parsons became the Earl of Rose he built himself a house that is now the Stephen's Green Club.

IRELAND

(CONTINUED FROM PAGE 41)

The great Irish sport

One lovely morning we came out of the Shelbourne Hotel into the last of the Horse Show crowds. There were little groups of nice-looking men whom, if one was within carshout—and that must be close, for they have soft, low voices—one could hear saying: "No, you don't want the chestnut. Sure he's a racer and a thoroughbred, but come out tomorrow and I'll show you a good hunter who can leap." Or: "I'll leave the grey alone, He's high priced and a trained hunter, What you want is a useful good-going hack." Or: "My dear fellow, you'll never win a race with that filly, Stick to the don; you made a good choice, there's no better." Other conversation there was none, not did one wish it.

We know the Irish hotels were nothing to boast of, but we were both suffering a little, this nephew of mine who, I, too, from claustrophobia, and bunged for the open. So we turned the nose of our little hired Ford—quickly named the "Kangaroo", for obvious reasons—south; and made for the Sculp of Enniskerry and the Dargle Valley. (Continued on page 72).
The child is father to the man, and soon acquires a man's traits and habits. The books he reads, the friends he makes, the music he learns to love and love... these quietly fashion the contour of his adult years. The thoughtful parent, aware of what early training means to later life, insists upon a thorough, intelligent approach to the child's musical education. The teacher must be skilled... understanding... abreast of modern teaching methods. The child must learn with enjoyment and pleasure, and not (for this is a relic of a former day) look upon study as a chore. The piano, finally, must be wisely, carefully chosen—for a perfect instrument is the only instrument with which to begin instruction. Then, and only then, music will be the rich delight it ought to be... throughout life, the glamorous source of things that are deep and lasting.


Henny Lind was still a student in Stockholm when Henry Engelhard Steinway... a hundred years ago... completed the beautiful piano which was the first Steinway.

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WEDGWOOD

and the Glen of the Downs—as lovely, so wild, so impossibly near to a city. We went to Hunter's Hotel at Newrath Bridge, which has a lovely garden, and there, because I am a gardener, I heard of Mr. Walpole's great achievement in this line. And on we went, and found a paradise, an Eden admirably and beautifully planted, with a small rushing river banked with Arums and Bamboo running through it all.

We went by Arklow Harbor and the "unspeakable Glendalough", and so through the lovely purple twilight to Kilkenny. Well! Whatever else you see in Ireland, go to Kilkenny. It is a little town on the top of a steep hill, full of beauty and memories and ghosts; for in Gaelic times it was the seat of a great monastery founded by St. Canice in King John's reign. William le Marshall built a strong castle here and encouraged the growth of a town. A century later it passed to the Butlers, and from the Fourteenth Century on the castle has been in Butler hands. The Butler Earls of Ormond were one of the great ruling Irish families, and they made a noble place of Kilkenny—the castle itself a superb monument of the Middle Ages; outside, a mall, and below it the river. For some reason it has kept everywhere its double row of trees—the Normans have left their mark, and it might be a European town. The 18th Century left a fine "gentleman's" city: strong, dignified houses, Palladian and other styles, and above all there is the Cathedral, built no doubt where St. Canice stood, for there is the traditional round tower beside it. The evening before, we had knocked at the door of the empty castle. The Butler family have at last left it, and the Muniment Room, which had letters in the handwriting of every British sovereign from Henry II onward, had only last year been emptied like the rest of the castle and the Ormond family gone.

We had vainly repeated our knocking the next morning, and now had paused forth adjectives on the Cathedral, blue-black like a raven on the outside and a lovely polished black marble on the inside. Then, as we left the church, we were approached by a clergyman who said he was the dean. He had heard us, it seemed, and, finding us appreciative, became our friend and guide. He explained that the window Cathedral was marble, inside and out. The inside, however, was polished. He explained the round tower as being the last refuge in fights (Ireland has a long struggle), and in the end he tossed us through his lovely garden and led us on the way to the Ormond's agen. The latter unlocked the great gate and showed us the Castle. The dean said to the porter: "It is tragic, deeply tragic, to leave a place like that." And he said: "But, you see, they felt they weren't wanted any more." And the porter at the hotel which used to be the dean's said to us: "It's a bad thing the Lords had to leave, but glory is God! you should have seen the first great doings at the auction!"

When we felt we could leave Kilkenny, and it hurts my feelings to think it is best known by the legend of the cats, we started for Cashel of the Kings, or what is left of it. We drove south of the great drowned mountain of Sliabh Liagh through Clonmel, a lovely town, on the Suir; and so reached the great hump of rock in the middle of a plain, called the Golden Vein, where are rich pastures of South Tipperary and Limerick. It is a natural fortress, and I can't give the detailed story of it here. Every guide book gives it, and Irish schoolboy knows it. Just in a word, one can say that for six centuries it was owned by the Bishops, Lords of the South Country. Its first histories go back to 450, when St. Patrick came and converted the King. There is a round tower on the rock which may date from 900, and a stone said to have been used as an altar by St. Patrick. The carven cross with the figure of the saint is more than probably Tenth Century—at any rate the one spoken of almost traditionally the scene of the crowning of all the Kings of Munster.

History, and there is much of it that is heart-stirring, must again be left to the guide books. What one sees is con (Continued on page 74)
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"THE BRIDE’S WEDDING CHART

On her wedding day—greatest and loveliest day of her life—every bride wants perfection to remember.

No less important is perfection in her Sterling—hers not for a day, but for a lifetime!

To the happy Bride, Gorham presents Sterling Silver to match her own shining loveliness... and to suit her own taste. Whatever the period of her new home, she will find its perfect expression in silver among the many Gorham patterns.

In any one of them, she will have silver to treasure forever. The Gorham name stands for masterpieces in Sterling... classically lovely patterns, in exquisite balance. And a Gorham service may be added to at any time—even one hundred years from now.

Your leading jeweler has Gorham Sterling and illustrated price lists. Or write The Gorham Company, Providence, Rhode Island... since 1831.
guinea as a prize; but there were only two guineas earned that night, and I like it best so.

Before we left Glengariff we went all around the peninsula that begins at Glengariff and ends at Kenmare. If you want to drop a century or two and see much beauty, and if you lose the ocean, be sure to take that drive. On our trip to "tourist-ridden" Killarney and around the countryside it was a big day when we met three cars. We did meet many very lovely gypsy caravans. When we finally started north we turned at Kenmare and drove all around the Dingle Peninsula, a thing few tourists do and so worthwhile. The Irish Free State is certainly doing a good job in the countryside; every cottage we saw in every county was whitewashed like new, every roof was not only perfect thatch (all roofs are thatched in this picturesque land) but gaily decorated. The place is full of gardens; such Hydrangeas, such Roses, such Lilies! And when you remember that every hedge, without a miss, is of Pachia, purple and scarlet, you can imagine the color and gaiety of it all. Also, and this I'll admit was probably an exception, we had no rain—one day in Galway and that was all.

THE "INN OF DREAMS"

We went to Tralee and then, both to leave the sea, to Limerick, and settled down at the one good inn in Ireland, the Dunraven Arms. It is the "inn of dreams" and so lovely in its surroundings; it is on the little river Maigue and the Dunraven family have done much and all well to preserve and beautify the village and park. Here, to make my cup complete, there are no less than three ruins of abbeys, two Franciscan, one Cistercian and one a fortress so old that it is easy to imagine the fighting Geraldines who owned this land through centuries going forth to battle with their great war cries.

We went north to Galway and to Connemara; and in Connemara we found the ultimate of Ireland: no flowers, no wuthar, hardly a tree, the fields so tiny you found out why only when we saw how many walls had to be built to use up the endless stones. The houses are built of the biggest ones, the chimneys of the next; the thatch grows thin and everywhere and everywhere are the bare-headed, bare-footed women in their dark red skirts. Where this fashion came from, how it started, I cannot tell, but perhaps because of the difficulty of affording new ones the fashion still persists—all praise for that. In Galway City we saw much, but of all, outside the walls the Irish town, or Claddagh, of which there was till recently a king; I fear you must go quickly to see what is left, for the improvements are wrecking it fast.

NORTH TO GALWAY

As we reached our most northern objective, Killary Harbor in Galway, we took to breathing deeply; surely this is the most exhilarating air in the world. We swung up one road along the range of mountains from Miviluskar to Croagh-patrick to Achill Head; we came back a saner road but not less beautiful.

And so we travelled slowly back to Adare, stopping to look at many things and many places, and from there sailing across country through Naenagh and Killarde to Dublin where we took boat. Dingle and northern Ireland must be left to another day.

IRISH PROVENDER

These are my memories of Ireland, and so many more, and best you think of them as a private joke. I am exaggerating its charm I will omit one great failing: its inns are mostly very bad; there is no excuse for it. All one asks for are a fairly good bed, air, cleanliness, and food, but these are hard to find. Eccles Hotel is clean and comfortable but the food and service are shocking. Dunraven Arms is first class, but quite expensive. The cooking is passable, beyond that I cannot praise. The food is a ridiculous situation, for they have delicious meat and the best potatoes in the world. They could have all the vegetables they want, and all the fish and shellfish. The bread, particularly the oat bread, is delicious, as are the eggs, milk, and butter; and the bacon is the best you can find anywhere, so breakfast is the one good meal of the day. Everywhere the cooks are impossible, but this is a very small shadow of a lovely land. I want to go again very soon, preferably with an Irishman or an Irishwoman and certainly to see more of all the things I missed this time.
CURTAIN CALL
For Spring Fabrics

Scott Wilson "Peon" design on a Carrillo linen. Background of soft pink, with strong colors; Margery Sill Wickware

Light yellow Celanese in brand new damask pattern. It has an unusual feeling of richness and color. Comes from Thedlow

Lilies-of-the-Valley forming on a delicate chintz of blue, turquoise, yellow and white. Thorp material: Rebecca Dunphy

SAYS:
"The Imperial papers are enchanting! The colors and the patterns, both, have unique beauty and imagination."

This year the new Imperial patterns have surpassed their own long record for style and beauty. And, as always, the Imperial Washable Wallpapers are of a quality that is possible only because of Imperial's extensive resources. Every step of the way, from studio and laboratory to the finished product, the practicality of Imperial Washable Wallpaper is assured. The silver label, shown on this page, identifies the genuine in sample books and is your guarantee that the paper is washable and fast to light. Insist that your paperhanger or decorator show you Imperial Washable Wallpapers.

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FRANCHISED DISTRIBUTORS,
DEALERS AND REGISTERED CRAFTSMEN EVERYWHERE
The Ipswich Group is an assembly of faithful reproductions of fine examples of old New England Maple Pieces selected for harmonious and practical room groupings.

These accurate reproductions, finished with all the warmth and patina of the original models, present an interesting ensemble of correlated pieces for the home.

The Ipswich Group is furniture in exceptional good taste and built to IRWIN standards. Each piece has a background of tradition that lifts it far above the ordinary.

Watch for the Ipswich display in your city. If interested in reproductions send for Irwin's Portfolio of Brochures.

Displays of the Ipswich Group will be opened during March by the following dealers upon dates announced by them.

**ALBANY** — Murray Furniture Co.
**AMARILLO, TEX.** — S. R. Isaacson, "The Home Beautiful"
**BROOKLYN** — Frederick Loeser & Co.
**CEDAR RAPIDS, IA.** — The Killian Co., Inc.
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**CHICAGO** — Scholle Furniture Co.
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**DETROIT** — J. L. Hudson Co.
**ELMIRA, N. Y.** — J. P. & M. Sullivan Co.
**FLINT** — Elyasley Furniture Co.
**GARDEN CITY, L. I.** — Frederick Loeser & Company
**GRAND RAPIDS** — Wurzburg's
**KANSAS CITY** — Robert Keith Furniture & Carpet Co.
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**MANCHESTER, CONN.** — Watkins Brothers
**MILFORD, CONN.** — Wayside Furniture Company
**MILWAUKEE** — Klaude Furniture Co.
**MINNEAPOLIS** — Boutell Bros., Inc.
**NEW YORK CITY** — B. Altman and Co.
**OAKLAND** — Breuer's
**OMAHA** — Corte-Currie
**PEORIA** — P. A. Bergner & Co.
**PHILADELPHIA** — Strawbridge & Clothier
**PITTSBURGH** — Joseph Horns Co.
**PORTLAND, OR.** — Meier & Frank Co.
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**ST. LOUIS** — Scruggs-Vandervort-Barney D. G. Co.
**SAN DIEGO** — H. L. Benbough Co., Ltd.
**SAN FRANCISCO** — W. & J. Sisane
**SEATTLE** — Frederick & Nelson
**SHEVEPORT, LA.** — Booth Furniture & Carpet Co.
**TOLEDO** — J. F. Bennett Studios
**WASHINGTON, D. C.** — P. J. Nee Co.

**Glazed chintz on a soft turquoise ground, flower and rope motif, terra cotta, tape, white. Thorp fabric from Rebecca Dunphy**

**This loosely woven cotton fabric by Louisville Textile has lines of terra cotta and green on a natural ground: B. Altman**

**A GLANDALE linen of deep dull yellow and tan and brown on beige. Large design of leaves and berries. From Theohlow**
FUTURES IN FURNITURE
(CONTINUED FROM PAGE 36)

Woodes. Each generation has its own era of manufactures. Eventually, through our erosive desire for change, it becomes infected to a veritable autodidaké of store. At present mahogany is suffered the suffering of perceiving, breeching, sighing, scraping and distressing. Is it good for the wood? Will furniture infected to these unnatural processes of decomposition demand the final answer and be asked?

Furniture in authentic mahogany is in its simplest forms still holds its place as one leading manufacturer reports that 75% of his business is in these 18th Century types of finish and design.

Maple is the phoenix of woods. It survived almost a decade of brownness and can be found here and there in its ancient state, a wood soft in tone of restful to the eye. In other centers, maple has still to emerge from the various treatments of manufacturers. House & Garden believes that good maple, unspoiled by fantastic washes, is waiting for us with us a long time.

On the horizon. Of course, furniture styles do not change with the dizzy sale of clothes. The tides move slowly. Pattern clothes may be worn only once. Furniture to many people is a lifetime investment. That is why so far in the West, the treatment of fabric-makes must be used sparingly.

What furniture styles appear dimly on the horizon? Will we see oak and maple come back to favor eventually? The oak-lace oak types have their use in certain kinds of houses and one. Early Georgian and Queen Anne types, which both take wheat, are often seen on the horizon. Baroque. There is much loose slang about the word "Baroque". We are in for a Baroque era. Just what is meant by Baroque? Certain rich colors of the eagle, the patterns of the china. Looking over the offerings of various manufacturers, it is evident that Baroque designs are coming in strong, big, bold patterns.

(Continued on page 80)

Beauty that is also smartness personified, that is Orrefors Class. Every piece is hand-wrought, the work of a world-renowned designer. Crystal stemware for the table—ornamental pieces for every purpose—utility pieces—and new lamps . . . . .

Orrefors items range in price from $1.50 up. Every piece brings pride of possession . . . . . Only a few selected dealers in each city sell Orrefors Class. If you have any difficulty in finding it, please write us. We will send you a miniature catalog and the names of one or two stores near you.

A. J. VAN DUGTEREN & SONS, INC.
1107 BROADWAY, NEW YORK CITY
Famous old expensive hand-blocked linens are now available printed on cheaper linen. For those who can pay the prices there is an amazing assortment of hand-printed materials.

The colors of drapery fabrics include all the popular rose tones and pinks. Lavenders and violet tones and reseda green are fast finding acceptance. Turquoise is faintly booming. Dark gray and slate gray are new colors for fabric backgrounds.

Your smart choice in drapery fabrics lies between three big groups—dark, bright colors; pastels; monotones.

Mohair is now being printed in good chintz designs and, offering excellent color values, promise to find their way on many upholstered pieces of furniture as well as on chair seat and backs.

Silk—silk, hand loomed—is being used more and more by decorators. It is another evidence of a return to elegance and spending.

Curtains are enjoying quite a revival. They are tough and sturdy in material and many flourish in big, bold designs. The colors and drawing are really marvelous.

Sheer fabrics—the nets and such—used for under-curtains are mostly Modern in design. They show broad blades, plaid and vertical stripes. They are also finding puckered organdie on the market and can visualize them at many kinds of windows.

Wall papers. While certain manufacturers report a marked demand for Baroque designs in wall papers, we cannot discern any overwhelming tendency in that line. It may burst out next season. On the whole, the present tendency is toward old-fashioned floral designs. Papers seem less stylized than a year ago. Many Bowery 18th Century patterns are found. Colors are softer and grayish than heretofore. The only new colors that catch the eye are plums and violets, which are also found in fabrics and—a really new note—tangerine for backgrounds. This same tangerine, by the way, is being used in the new linoleum patterns.

On the whole, we must say that the tile in wall paper design and colors is creeping very slowly.

LAMPS, HOUSE & GARDEN forecasts return to classicism in lamp bases—distinguished Sheffield urns and geometric porcelains, many of them Louis XVI bases. We also find a revival in crystal especially in a commendable line of clear glass bases in column and urn forms with the air of crystal.

Rugs and Carpets. Texture is not important than ever. There are good figured rugs in Modern designs and others that are very bad. Here one must use discrimination. However Modern designs are leading. They are better colors, more variety, not subtle off-tones. Off-whites and light tones are popular in commercial lines.

Wall-to-wall carpeting of rooms is becoming more popular. Both in carpets and rugs, we find an increased return to elegance and spending the more expensive grades are selling well. New hooked rug designs are weaves are plentiful. Newness is a word resembling needlepoint.

Sculptured designs are popular. Wil patterns made of cut and uncut pile. There are also rugs showing differing heights of pile, which make for rich and interesting design.

Rugs and carpet designs, in some strange way, lag behind the developments in the furniture industry. No that Modernism in furniture has become almost static, rugs are rushing into a furor of Modern patterns. What don't the carpet designers get together with the furniture manufacturers and that things happen at the same time. Just now rug designs, especially in the sculptured classifications, are much geometric. Hous and Garnet believes—and it has found one evidence already—that we will be seeing sculpturing rugs in both Baroque designs.

QUESTIONS AND ANSWERS

Cabin Color Scheme

I have recently purchased a small mountain cabin, and my greatest problem is color.

The living room is on the south east, and has a green and red wicker set and a blue rug with a small yellow design. The walls are gray and the woodwork is a grayish-green. I intend painting the walls and woodwork, and the furniture if necessary. The furniture will be upholstered.

There are two small bedrooms, one on the northeast and one on the southeast. These rooms will have walls and upholstery painted and new drapes and bedspreads.

The dining room is on the south. This room will also be painted and have new drapes. The room already has quite a lot of red in it—that, etc.

I would appreciate very much your suggestions as to color and materials.

D. R. F., Denver, Colo.

Since there are blue and yellow in your rug, you could choose a pale shade of blue for the wall color and a slightly deeper shade for the woodwork. Paint the wicker furniture a light jade green and do the upholstery in a striped material. Use a combination of jade green and pale blue or jade and white. Hand-colored printed linen curtains combining blues, green, yellow and a bit of red.

Painted floors are most attractive in a cabin or informal cottage and you might use such a treatment in the bedrooms. One floor could be painted—deep jade green and the walls a pale dusty pink. The rug could then be deep brown. A lot of design can be introduced in the window draperies. Choose a chintz combining white, red, pink and brown. Have white candlewick bedspreads. You will probably have a small upholstered chair in the room and it can be done in jade green.

In the other bedroom have pale yellow walls or wallpaper and off-white woodwork. Paint the floor a deep burnt orange and use fawn colored hooked rugs. Have burnt orange and white striped linen or cotton curtains and off-white bedspreads the same yellow of the walls with a white trim. Do an oak chair in deep green.

(Continued on page 81)
In doing the bedrooms use the yellow walls for the cold room and the green and pink in the room with the sun.

White walls with a bright blue woodwork trim would make a very attractive background for the red lacquer pieces which we have. The floor might be painted deep blue or covered in a rug of this color. Have white draperies with a half fringe or trim of blue, and in the dining room chair seats in yellow.

Boxwood Scale

I have nine old Box bushes at least sixty years old, which were perfect until the Winter of 1934-1935. Since then there has been a progressive destruction going on. Whole chunks had to come out in the Spring of 1935, followed by all Summer.

This past Spring, though not so drastic, was the same. I finally discovered that moths were gathering inside the bushes and a blight was at work. I found a white, shiny substance on the sections which were turning brown. This I wiped off and fed the roots with bone-meal.

Due to the removal of the dead parts here are gaps. Worse in the side with northern exposure. Is there something that can be done to help this spring and how? Is there anything better than bone-meal for the soil, which is very sandy? Will clippings from Box help to restore the form? Is the Box being affected from underneath due to a lack in the soil? Is manure better than bone-meal?

A. C. F., Manasquan, N. J.

Spraying will not bring back parts of the plant, but will help to keep the live parts in good condition. A miscible of spray during the Winter or early Spring will carry scale control, if it is present. If the leaf miner appears, that can be controlled by spraying in late Spring. For particulars about either of these sprays consult a book on insect control.

We cannot suggest using bone-meal except in moderate quantities, and then only if plenty of peat moss or leaf mould is used at the same time. Stable manure, if thoroughly decayed, would be beneficial. It should be applied as a mulch and worked a few inches into the soil in the early Spring.

The plants can be trimmed or pruned to restore any desired form or shape. A new surface will be restored by new growth fairly rapidly, Box being a continuous evergreen in this respect.

The dying back of sections or large branches of the plant is probably not due so much to soil conditions as to Winter injury. Sometimes this does not show up until a year or two after the damage is actually done. Adequate mulching with peat moss and an abundance of water during dry weather will probably go far in returning the plants to good condition.

Bedroom Color Scheme

Can you give me some suggestions for decorating the master bedroom of our home? I like very much the color combination of the one in the Ideal House, and think it would be suitable, especially since our bathroom is coral with white trim. Do you want the room to be quite as formal as the one in the Ideal House, for the house is not elaborate.

T. Y. D., Chestnut Hill, Pa.

For the curtains you might plan on a chintz combining coral, light brown, dark brown, jade green and yellow on a white ground—or at least as many of these colors as you possibly get. The walls and woodwork can be either white or a pale coral than that in the chintz. Choose a dark brown rug and have the bedspread yellow. I would cover one chair in a jade and while fabric, the other in the coral color. I like very much the jade and yellow in the bedroom.

Yours sincerely,

T. Y. D.

Electric Clocks by SETH THOMAS

Here are electric clocks that are lasting—that won't wear out in a year or two or grow noisy. They are sensibly priced, styled by the foremost designers, and made to the Seth Thomas standard of quality. Ideal for gifts—to yourself or someone you like. See these and other self-starting electric and eight-day key-wound clocks now displayed at leading jewelry and department stores. Seth Thomas, Division General Time Instruments Corporation, Thomaston, Conn.
fully camouflaged, and order has been brought out of chaos.

As to colors. Last month we discussed using color architecturally in the walls and floor of this same room. We decided on a medium shade of blue for three sides of the living room, with the garden end of the room painted white. The above has wallpaper with white ground and a swinging scenic design in the same blue as the living room, with a bit of deep pink for contrast.

So we take the same scheme in furnishing. For the windows a soft fabric in blue and white which falls onto the blue broadloom carpet. The two chairs by the fireplace have been upholstered in deep blue chintz. This scheme of light underfoot and darker above helps to broaden a room that is not too large. The uniformity of color in the chairs will make them appear to be a pair, even if they happen to be of different sizes. The sofa is in striped blue and chairtresse, whose vertical lines carry the eye up, echoing the height of the fireplace and bookcases. Accents in the room are in purply red.

And now a few miscellaneous hints for improving a room architecturally by furniture arrangement. If you are buying new upholstered furniture, don't get it oversize. Human beings are just so big and can get no added comfort out of an excess of padding. Furniture of correct proportions, whether upholstered or otherwise, helps immensely to improve the architecture of your room.

In a small dining room, try mirroring one wall and placing the dining table against this mirrored wall instead of in the middle of the room, to get a sense of space.

In a bedroom, twin beds placed horizontally against the wall at either end of the room will make a small room seem larger.

Lounging pieces are usually the biggest furniture in the living room. Therefore these should fit into the background if a room is small. If they are in the middle of the room they are too prominent, being the largest objects in the room, and this makes the room seem smaller.

In building book shelves for an ordinary sized room, make the shelves only as deep as need be for books that is, eight or nine inches. Books, being colorful, stand out instead of recede, and therefore fill up a room. Shelves that are built flush with the chimney breast should go to the ceiling to lend dignity, and an arch top helps to make the wall recede.

A mirror on a narrow side of a room would help to widen it.

Tables should be closely related to the piece nearest. They should be wedged to a chair, sofa, etc. Otherwise, the room has a loose sort of contour. Tables should look like an integral part of the room.

ROMANTIC REALISM

And yet these terraces are real enough, with real everyday flowers and everyday vegetables, tended by very practical horticulturists and market-gardeners; all real, yet all pervaded by that transmitting atmosphere of romance which turns common things into something new and strange. The ordinary operations of husbandry seem to be carried on in a world of poetry. They seem to have the same value they have for us when we read about them in the Georgics of Virgil, something of that religious mystery and sanctity which once attached to natural processes with which the Greeks were supposed to be presided over by supernatural guardians, and the springing of the blade from the hard ground, and the sudden unfolding of bud and blossom on dry boughs seemed a miracle, the marvel of some concealed wonder-working hand.

And in many beautiful things, these hanging gardens of Provence have been wrought out of practical needs. These high perpendicular cliffs come down so close to the sea that there is little level ground left to plant anything in, and the Provençal husbandmen have, therefore, made a beauty of necessity, and built up terrace after terrace, with their supporting walls, one leading up to another by pathways like ladders of stone, till at last the topmost terrace, narrow and tiny, dizzy next to the sky, is a mere lap-full of soil and flowers. How many generations of tillers of the soil have stood here to lend dignity, and an arch top helps to make the wall recede.

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JOY IN ASSOCIATION

As I make this quotation from Rousseau, I cannot but reflect how much our enjoyment of nature, and of the world and life generally, is a matter of association. Very few worthwhile things, or even sensations, are incapable entirely for their own sakes—addition to their intrinsic qualities, they have gained an added significance from what we have read about them, and from the fact that our forefathers have experienced them all before. Those “moderns” who, old enough to destroy literature and other inerterances from the past have only to succeed to what a colorless world they would be without them. This explains to our simplest pleasures. So much of the world and life generally.

THE CHARM OF CONTRASTS

Sometimes on the rugger slopes of the hills, Heather and Gorse, and the plate of Broom bushes call one back to northern moorlands, while beneath one the long lines of the great fatted palms set one dreaming of Africa and desert caravans. And, again, how strange it seems to come upon clumps of Daffodils and Narcissi, gently blooming on the same terrace with the splendid savagery of the Cactus and the Aloe, vegetable families, so to speak, united, mingling their northern and southern perfumes in a delirium of color and scent.

I remember well one morning, when, gazing up from the trees on the terrace, and he realized that he was fed. So, he writes:

"...dramatic feature of these Provençal terraces are the great black walls of the Cypress, planted as a screen against the north wind—the "mistral"—and what a background of superb gloom they make for the ethereal daintiness of Almond trees in blossom. Pine trees of every variety are here too, jutting out of the rocks, next door neighbors to Oranges and Lemons with their fruitage of solid gold; while Honeysuckle vines and Wild Rose brambles trail everywhere down the terrace walls, mixed with Jasmine white and yellow, mingling their northern and southern perfumes in a delirium of color and scent.

HANGING GARDENS

(continued from page 82)

when first seen face to face, lovelier and pleasantest still.

Another day other associations were awakened by finding Primroses growing in a grassy hollow, and near by, where some dainty Bamboo flourished in the bed of a little stream, it seemed hard to believe, but here too was a fragrant hedge of English Hawthorn in their incongruous society.

SCREENS OF CYPRUS

Another dramatic feature of these Provençal terraces are the great black walls of the Cypress, planted as screens against the north wind—the "mistral"—and what a background of superb gloom they make for the ethereal daintiness of Almond trees in blossom. Pine trees of every variety are here too, jutting out of the rocks, next door neighbors to Oranges and Lemons with their fruitage of solid gold; while Honeysuckle vines and Wild Rose brambles trail everywhere down the terrace walls, mixed with Jasmine white and yellow, mingling their northern and southern perfumes in a delirium of color and scent.

THE CHARM OF CONTRASTS

Sometimes on the rugger slopes of the hills, Heather and Gorse, and the plate of Broom bushes call one back to northern moorlands, while beneath one the long lines of the great fatted palms set one dreaming of Africa and desert caravans. And, again, how strange it seems to come upon clumps of Daffodils and Narcissi, gently blooming on the same terrace with the splendid savagery of the Cactus and the Aloe, vegetable families, so to speak, united, mingling their northern and southern perfumes in a delirium of color and scent.

I remember well one morning, when, gazing up from the trees on the terrace, and he realized that he was fed. So, he writes:

"...dramatic feature of these Provençal terraces are the great black walls of the Cypress, planted as a screen against the north wind—the "mistral"—and what a background of superb gloom they make for the ethereal daintiness of Almond trees in blossom. Pine trees of every variety are here too, jutting out of the rocks, next door neighbors to Oranges and Lemons with their fruitage of solid gold; while Honeysuckle vines and Wild Rose brambles trail everywhere down the terrace walls, mixed with Jasmine white and yellow, mingling their northern and southern perfumes in a delirium of color and scent.

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Sanforized-Shrunk

IL Y EVERY style review today, the silhouette of fashion is mentioned. Are we to have our clothes in the silhouette of the Moyenage, in the studied simplicity of the Directoire period, or do we prefer a silhouette that frankly dates to Edwardian days? The silhouette is so often dismissed that we never think how the word originated, much less associate its beginnings with Mme. de Pompadour, for she played her role of charm and grace long ago as an integral part of the gay court life of 18th century France. Delightful as it is to pursue a word back through the centuries to its original source; seldom are more fascinating facets of history flashed before our eyes than in tracing this particular word to its obscure origin.

As suggested, the quest takes us to the beautiful favorite of Louis XV, Mme. de Pompadour's brilliant mind and sparkling wit penetrated even into the political affairs of state. Her powers of observation and of conversation were skilfully raised. She became a political hostess expert in handling each person she met regardless of ability, rank, or position in life. During Mme. de Pompadour's influence many an official rose to fame, many another faded into obscurity. A patroness of the arts, of literature, of the theatre, all that was gay and colorful at court reflected her personality, as well as many serious matters pertaining to government.

One of her appointments was that of Ettiene de Silhouette as Controller General of France in 1759. This proved to be unfortunate. At first great confidence was placed in this Minister of Finance, but he soon lost his aristocratic supporters by his attacks on the privileged classes. His excessive taxes forced nobles to dispose of valuable property even to their silver plate.

A storm of protest arose. There were many cartoons and stories against the unhappy minister. His name became a term of derision. A new word was coined: Silhouette. This defined anything stripped of superlatives and reduced to a form of bare simplicity. Although used in many ways the word silhouette has clung to an inexpensive means of portraiture in profile and has become permanently identified with it. This simple art of portraiture previously had been known as shadow pictures. These were profile likenesses usually cut from black paper by skillful artists of the important people of the day. Silhouettes became the fashion. Instead of exhibitions of portrait paintings there were exhibitions of silhouettes of the fashionable. It is said that Mme. Pompadour sponsored one of these. By 1773, there was a Silhouette Theatre in Paris, where shadows of actors flitted about.

(Continued on page 85)
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MILD AS MAY
A CIGARETTE CREATED BY PHILIP MORRIS

SILHOUETTES
(CONTINUED FROM PAGE 81)

(continued from page 81)

the screen and by their shadows told their story.

Now the origin of the art of shadow pictures is lost in antiquity. Its first appearance may be found almost at the dawn of history, and can be traced through the arts of nearly every country. There were silhouettes, as we know the word, on Etruscan vases. Silhouettes were used in many forms of art in Egypt, in India, China, Java, Mexico. There were expressions of the art during the 18th Century on porcelain and rare glass, as well as in various forms of portraiture in miniature. Whenever these silhouettes displayed unusual qualities or artistic merit, they invariably reflected those qualities inherent in the artist.

Recently there has been a decided trend towards using silhouettes again, exquisitely framed in Colonial, 18th Century and Victorian Rooms. They add interest, individuality and charm entirely of their own.

FULL-LENGTH PORTRAITS

To illustrate this article we show a few choice full-length portraits in silhouette. These are reproductions of American silhouettes in the manner of three great masters of the art of cutting full-length figures; artists who left a memorable record of America during the early part of the 19th Century, Edoaurt, Hubbard and Brown.

Often these itinerant artists left the only record of a family during a decade. Sometimes the whole family was cut in silhouette to make one complete picture, sometimes individual portraits were made. These three artists cut silhouettes of the important emissaries to the country, of the prominent statesmen of the day, the fire department, a train of cars, the clipper ship that sailed the seven seas, the gracious ladies who brought courage and life to the domain of the boudoir. The children at play or with their pets. The simple portraits they made in silhouette are a precious heritage of days that are gone, some are still privately owned, most of the finest to be found now only in museums.

THE FRENCH MANNER

Augustin Edouart was a Frenchman. He first used the term silhouette to describe his shadow pictures cut in France and in America. His work is unsurpassed and his fame endearing. When we realize that he cut thousands of silhouettes in America after he landed in 1839, we might think that many examples remained of his work. Unhappily the accidents of time, in shipping, arrival, and sale, have destroyed most of them.

To own an original Edouart silhouette today is almost a patent of nobility. Edouart was skilled in portraits and was a master of the characteristics of his subjects, their costumes in their costumes. In many instances he used an adjourn to his art, lithographic or sepia-wash backgrounds, which show us the furnishings of the day, the bride and groom are after Edouart. The sculptural quality in the figure of the bride is most remarkable and lifts this simple figure into the realm of art. The grace and charm of the figure of the groom make this an outstanding silhouette as well. It is seldom that such a perfect pair of silhouettes can be found.

HUBBARD'S STYLE

The last silhouette is in the style of Hubbard. It is reproduced from an old family piece that has been preserved for generations. It depicts Great-grandfather Robinson with his little sea and his favorite horse. When this picture was shown to a little boy in the family his mother said, "Howard, this is your great-grandfather and this is your great-grandfather," "And whose great horse is that?" replies Howard.

Hubbard came to New York in 1857 from England, although young he was celebrated. It is interesting to note that he became a pupil of Sally. From the very first Hubbard exhibited great skill in cutting silhouettes. His gift for recognizing the essential differences of people amounted almost to genius, and he advertised to "Cut Portraits in Full Length or Likenesses of Favorite Animals." His work has a distinct style of its own, easily recognized even though the shape of men's hats, shoes and clothes.

LITHOGRAPHIC BACKGROUNDS

Great-grandfather Hall is shown with his son in the first silhouette. This is done in the manner of William Henry Brown. The Lithographic background is identical with that used in the famous cutting by Brown of the Schirmer family. The original of this handsome silhouette was found in a box in the attic of a charming old house in a small town in Massachusetts. An ambitious house painter copied the corner of the picture, but fortunately decided before serious damage was done.

William Henry Brown was born in Charleston, South Carolina. He was famous for his "Portrait Gallery of Distinguished American Citizens." There is marked individuality in his style, in the keenness of observation with which he viewed his subjects, their stance, the folds of the clothes even the bend of the knee. In these four silhouettes we display the characteristics of the three great silhouette artists as they worked in America in the early 19th century, and depict interesting likenesses of people whose portraits might have been unknown to us but for these simple works of art. Perhaps some of our readers have some of these pictures and tell us what has gone by, which they have kept between the leaves of some book or stored away in attics, blessed by their function of preserving unknown many of the treasures of the past.
MADELEINES, MACAROONS, AND MERINGUES

(continued from page 49)

by be purchased. If these are used,
or them tightly before adding the
dough. They are expensive, but the
fingers-fingers having a more uni-
form shape. Remove from tins im-
mediately. This quantity makes about
6 ladyfingers.

GÂTEAUX ET LÂCHELES

These are paper-thin wafers which
are baked on Swedish wafer irons,
which resemble somewhat our old-
nioned coal-stone wafers except
that they are smaller and the inside
surface is smooth with just a faint
lace of a lacy design. These irons,
supposedly, are hard to find but I
ought mine in a department store in
New York and they assured me that
they would have more in stock later.
The wafers are baked and rolled off
on iron immediately, when a golden
light brown. They become crisp im-
mediately. Served with ice cream they
are divine and delicious.

Sift together 5 level tablespoons of
unry floor with 1 gramulated sugar
of mix to a smooth paste or batter
of thick cream. Add teaspoon of melted butter and 1 1
milla. The batter should be as thin
as possible, so bake one and if you
could add a little more cream do so. Heat the iron gradually,
set it both sides of the interior, and
then good and hot, but not smoking.
Place a scoop of batter in the center of the iron and shut
and clamp it tight immediately. Bake
half minute or so and turn over onto
second side. Open the iron a little to
se if the batter is burning. When a
delete brown on both sides, remove
on to a table, open it up and with a
cake lift up a bit of the wafer and roll
se off the iron forming a tube
bout half or three-quarters of an inch
diameter. The wafer will be still
 crisp almost by the time you have
nashed rolling it, so work quickly.
that as soon as possible, but they may
re heated if by any chance they are
at all eaten the same day. This recipe
akes about a dozen wafers.

CHAMPAGNE BISCUITS

In my last article in House &
Garden I mentioned Champagne bis-
uits to stir Champagne with at desert
tine. These, I believe, to date have
not been imported into America. As

round for taller shrubs and vines.
Trellis work, in architectural patterns
or run up quite simply, affords some
protection.

Another problem that does not
suffer gardeners on the ground is the
depth of soil. All too many
of gardeners do not give their plants
depth enough root run. A foot and a
halfof soil is the minimum, and two
feet grows best.

A much larger plant list is available
for the roof gardener than the limited
range with which the backyard gar-
dener has to work. Some New Yorkers
have raised even Canna and Tomatoes
in their roofs. The size of the garden
and the investment in protecting walls
and in plant material will all depend

on the size of one's purse and the length
of one's lease. The beginner had better start with
not too ambitious a program. An easy
Spring effect can be gotten with Tu-
lips, Hyacinths, Daffodils and English
Daisies planted with dwarf Arbutus
and Flowering Almonds. The balls can
be planted in the Fall, but one can
more easily buy them growing in pans
and set them out in the Spring. For
Summer flowering there is the whole
range of annuals. For vines on the
fence or trellis, use Cardinal Climber,
yellow Canary Bird Vine and Pfitzer
Hop. In the beds, Sweet Alyssum, Por-
tulaca, Paris Daisies, French Marig-
olds, Nasturtium, Convolvus, Zinnias,
Verbena, Gaillardia and Petunias.

my supply brought back from France
is running low, I have endeavored to
create something that might take their
place. I think the results were gratify-
ingly successful.

Beat the yolks of 2 eggs with rotary
beater until light and thick. Beat the
whites of said eggs until stiff and dry.
Combine the two, folding them to-
gether. Add the grated rind of ½
lemon and 1 teaspoon of vanilla. Then
add gradually 1 cup of sifted powdered
sugar, beating constantly with a spoon.
Then add gradually 2 cups of sifted
flour and a pinch of salt. When well
mixed, remove half from the
bowl and add to the remaining half a
few drops of red coloring to tint the
dough a pale pink. Turn out onto
lightly floured board and knead until
smooth, but not too long. Do the
same with the white dough. Place them
separately into covered bowls wrapped
in wax paper. Put into refrigerator for
an hour or so, at which time roll out
in long strips about four inches wide,
and not more than three-eighteens of an
inch thick. Now cut the dough into
triangular strips about one inch wide
at the bottom and tapering to a blunt
point. Lay these out onto a baking
sheet with another cloth and let them
don out overnight. The morning lift
them one by one, moisten the bottom
of them with a wet cloth and lay them
onto lightly buttered and floured cookie
rins. Put them into a very moderate
oven (about 275°), and let them bake
about three-quarters of an hour.
but don't let them brown at all. They
rise slowly forming a little cushion on
the bottom and should be about twice
their original thickness when baked.

PETITS SARLÉS PARISIENS

These are very simple but good.
Cream together 1 pound of sweet but-
ter with ¾ cup of granulated sugar.
Add 3 yolks and 1 white of egg beaten
well together. Mix well, then add 1
tea spoon of vanilla and, if procurable,
a teaspoon of Eau de Fleurs d'Oranger
(Orange Flower Water). Add 2 cups of
sifted flour and mix until smooth. Toss
them with a wet cloth and lay them
onto lightly buttered and floured cookie
rins. Put them into a very moderate
oven (about 275°), and let them bake
about three-quarters of an hour.
but don't let them brown at all. They
rise slowly forming a little cushion on
the bottom and should be about twice
their original thickness when baked.

TOWN GARDENS

(continued from page 32)

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supply the best and do so at fair prices.

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House & Garden 87
FLOWERS OF ST. MORITZ

(continued from page 65)

of half-molding bells near the tip of each slender, wiry stem, made taches of blue, intermingled with the ever-present white of Sedum album. Nature-made gardens, as well as our own, seem unable to do without these two alpine companions.

On the base of a bank could be seen the red deep of the true wild Sweet William, Dianthus barbatus, its color a strong accent among the handsome white Clovers (Trifolium montanum) which sprawled on long stems at its feet.

The borders of the woodlands were decked to the purpose of the European wild Geranium, Geranium sylvaticum—deeper in color than our American species.

The sturdy one-sided spikes of Campanula rapunculoides rose prominently above the grass against the background of forest trees, and amid the great coarse yet handsome purple heads of Centaurea scabiosa. Here were two splendid flowers for the garden at home, yet they are almost never seen with us. 

They must at one time, however, have been used in American gardens, for both have spread into the wild through an area that was quite early settled—across the southern border of Canada and through the northern United States from the east coast as far west as Ontario and Ohio. Both are well worthy of being re-introduced.

Following woodland paths on foot outside the charming town of St. Moritz, we still were confronted with garden after garden in the wild. Most intriguing of all were the miniature rock gardens before which we knelt to examine their minute flora. One, for instance, was built entirely on one great sloping rock, which was cracked and roughened and partly carpeted with moss.

The Cobweb Houseleek (Sempervivum tectorum), which we know so well, revealed to us here how much at home it is in crevices.

Tiny rosettes not only of Sempervivum but also of Sedum dasyphyllum and of Saxifraga Aizoon studied the natural rockwork which bordered some of the paths. Here again were masses of Thyme, the natural rock gardens closely resemble those that we build for ourselves. And down in a meadow on the opposite side grew one of the most precious of the smaller Orchids, the chocolate-colored Nigritella nigra, with its head of fragrant dark-red flowers.

The Clovers here were unsurpassable. Even the common red clover (Trifolium pratense) grew with uncommonly large heads of deep crimson. But in addition there were the familiar Clovers, more of the white Clover (T. montanum) that had been seen farther back along the road; the bronze-yellow gold Clover (T. hybridum), the deep-purple zigzag Clover (T. medium), with enormous showy heads on long stems, and most of its outstanding all, the deep-pink alpine Clover (T. alpinum), with flowers an inch long arranged loosely in a large head, and three narrow, sharply pointed, deeply veined leaflets.

Growing in a tangle with the alpine Clover and, except for the Fern-like leaves, looking more like a Clover than the Clover itself, were masses of Campanula guttata. One of the most fascinating of the attractive Crown-vetch (C. cariri), which American rock gardeners are just beginning to appreciate for covering banks. Each seed in the pod of this Coronilla is shaped like a crescent moon, around which the pod fits so tightly that it creates a scalloped effect of an attractiveness vying with that of the flowers.

Where the steep rock banks on the left gave way to a wooded slope, bright yellow Rock-cresses (Corydalis) joined with the large-flowered Potentilla (P. grandiflora) in spotting the bank with glints of gold. Above, several kinds of Campanula turned the steep hill into a garden of Bluebells. The difficult name of Campanula Schaueri should not discourage rock gardeners who are seeking new types of Bluebells in foreign catalogs, for the single, large, blue flower standing nearly erect at the tip of a slender stalk is a delight on a grassy bank such as this, as it would be in a suitable spot in a garden. The New York Botanical Garden (Continued on page 89)

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Cord
FLOWERS OF ST. MORITZ

(CONTINUED FROM PAGE 83)

The Bearded Bellflower, Campanula hirsuta, easily recognizable from the long hairs in its throat and the fringes at the base of its leaves and thick stems, as well as on the exterior of the heavy-stemmed corolla, is plentiful here. But of the most intriguing Bellflowers all, with huge, nodding bells of pale blue, richly patterned in the white with purple, turns out to be only relative of the Campanula. It is **Euphrasia walloni**, on close examination an attractive flower which quite unknown in this country, European travelers may see it at the Botanic Garden of Berlin.

**IN DRY SPOTS**

Dry roadsides and hillsides for many eaks—from Scotland and England cross the Channel to Holland, through France, to California in America, to northern Europe and in Switzerland, and now in Switzerland, the air was never been Inghill into the meadows, has been forming a clump. On the flowered side of Niagara Falls, one can find many stalks, and the deep rose-color of the bellflower could be admired. One can slowly pick a handful. I still have a few lovely! Then pass it on, which I found at St. Moritz, he said. I see a place for picking wild flowers, and I love the fresh green and chestnut-colored buds, it never failed to draw our attention. But it was at St. Moritz that I saw the most unbelievable specimens of this ordinary-looking plant, the moist depression at the foot of a bank, right beside the path, *Lotus corniculatus* grew, not flat against the ground, but upright to a height of nearly a foot, with unusually large numbers in spreading umbels on each stalk, it might be worth planting in my rock garden in America. The flowers could be admired in each, and slightly set that no sense of individual flowers was possible. One saw only the terminal head or spike, which was so beautifully harmonious, yet interesting enough to make those three subjects—the blue Horned Rampion, the purple-flowered Burnet, and the rose-colored Bistort (*Polygonum bistorta*)—create a curious harmony of form and color. Given ample room to spread its broad feathery leaves and to flaunt its large flower cluster formed of many minute flowers in a compound umbel.

**THE CARROT FAMILY**

Another plant of the Carrot family, not merely through less showy, was the common *Caraway* growing wild in the grass. Tall spikes of deep pink flowers, close-set at the top of the stem, mingled with the compact blue heads of one of the Horned Rampions (*Phyteuma botryoides*), and with the curious, deep-red, catkin-like spikes of the Burnet (*Sanguisorba officinalis*) gave a curious aspect to a field beside the road as we returned toward the town. For in these plants, all growing together, the flowers were so small and so tightly set that no sense of individual flowers was possible. One saw only the terminal head or spike, which was so clearly beautiful, yet interesting enough to make these three subjects—the blue Horned Rampion, the purple-flowered Burnet, and the rose-colored Bistort (*Polygonum bistorta*)—create a curious harmony of form, color, and stature to the brilliance of their blossoms.

**ORANGE MEADOWS**

Similarly, the tall, coarse, overgrown-looking, Dandelion-like heads of the Cat’s-ear, *Hypochaeris uniflora*, were not beautiful to observe at close range, yet were most effective in a meadow below the path. Far handsomer, more closely set than the former, the yellow flowers, was the Arnica (*Arnica montana*), beloved of all mountain folk for its odor when crushed, as well as for its usefulness as a liniment, and cherished by gardeners as well for its sturdiness and for the brilliance of its lasting blossoms. One who visits these mountain regions in midsummer, even though he sees a wealth of floral beauty, is quite justified in envying the springtime traveler, who brings back stories of slopes which are covered with Crowfoots, as soon as the snow has gone; of Poet’s Narcissus in stretches of white as far as the eye can see; and of Primulas and Anemones—one of them sulphur-colored—which open their eager buds to adorn the mountain meadows with the first approach of warmth. But even in July Anemones still can bring delight, for from out of the basal cluster of much-divided leaves arises a tall stem which bears a giant tassel of the persistent gray-bearded styles which later will carry the seeds far away on the wind.

**EDITOR’S NOTE:** This is the third and last of Miss Woodward’s series of articles on botanizing in Italy and Switzerland. The other two were on the Adda Valley (January issue) and the Chiavenna region (February).
**EVERGREENS (continued from page 66)**

Much has been said by authorities on the misuse of conifers in foundation plantings, but still bad practices continue. In order to avoid needless repetition, only the following four warnings shall be registered here:

1. If you wish to plant conifers against the house, be sure to plant them at least two feet farther away from the wall than their greatest spread will eventually be, so that they can not be affected unfavorably by the radiation of heat from the wall.

2. Tree-like conifers, such as Arbor vitae, Hemlocks, Pines, etc., should never be planted close to the house. If they live and thrive they will get taller than the house, and will then darken your windows and render the house damp. Usually they die a lingering death under such unfavorable conditions, and are then anything but an ornament.

3. In setting out a foundation planting of conifers, consider carefully the exposures and choose the varieties accordingly. Yews, for instance, do well on the shady side, while other kinds, such as Junipers, must have sun.

4. The soil in the immediate vicinity of the house is usually much poorer than elsewhere; thus most builders spread the excavation soil from the basement there. Make sure before you plant that the soil is suitable for conifers. If necessary improve the soil by adding leaf mold or well rotted manure.

Do not use fresh manure or artificial fertilizer.

To choose wisely and correctly from the great many types of conifers which are offered in the trade is no easy task for the uninstructed; therefore a summary of those varieties which are most desirable and least likely to disappoint may be welcome.

**THE FIRS.** In a general way it can be said that of all conifers the firs are least suitable for cultivation in city gardens. They seem to be particularly susceptible to injury from smoke and soot, and the hot Summers of our eastern states constitute for most species an unsupportable hardship. The best of the genus are two species: *Abies homolepis* and *A. Fratizzi*, both native to Japan. The first is more dependable under unfavorable conditions, the second is more beautiful. Both have proved their hardiness and worth through many years of observation.

Another beautiful and hardy fir is *Abies Nordmanniana* from the Caucasus, which, however, is somewhat more sensitive to the unclean air of the city and its immediate vicinity. *Abies concolor*, the White Fir of our own Northwest, is renowned for its resistance to drought as well as to smoke and soot, but as an ornament it cannot vie with those mentioned above.

As a dwarf form for the rock garden, may be mentioned *Abies Foresti* prostrata, which is of undisputed merit. Our native Balsam Fir, *Abies balsamea*, is one of the least amenable to garden cultivation, and cannot be recommended for general planting.

**THE CYPRESS.** Here again, two Japanese species take the leading rank: *Chamaecyparis obtusa* and *Ch. pisifera*. Both provide excellent material for interesting hedges or may be employed for background or frame plantings. *Ch. obtusa* var. griffithii is somewhat

(Continued on page 91)

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more compact and of slower growth than the type, Ch. obtusa var. name is a beautiful dwarf for the rock garden. The horticultural forms of Ch. mertonii will not be mentioned here. Their employment is better left to the expert. Indiscriminate use has spoiled many an otherwise perfect garden scheme. Our western American species, Ch. Lawsoniana and Ch. breweri, as beautiful as they are, can not be generally recommended because of their special requirements and uncertain hardiness. The eastern American Ch. thunbergi is inferior in ornamental qualities.

**SPICED**

**THE SPICES.** In this genus the first prize for beauty, hardiness and ease of culture belongs to the Serbian Spruce, Ch. silvestris var. silvestris. Its second-year branches droop while the main branches assume a graceful downward sweep, turning up their tips and showing the white underside of the needles against the dark green upper side of those beneath them. A mature specimen with its lower branches touching the ground and with its straight habit of growth is unsurpassed as an ornamental tree. The only disadvantage which might be mentioned is that plants of this species are still quite expensive. But those who want the best must be prepared to pay for it, and the Serbian spruce is well worth its price.

Beautiful and hardy also is the European Spruce, Picea orientalis, native of the Caucasus. It is of rather slow growth but with its small, glossy, dark green leaves lends itself to striking effect if used as background for lowering shrubs or perennials. The Norway spruce, Picea excelsa (or Picea Abies), does not support very well in our climate of our eastern states, for its tree form it is usually short-lived and not satisfactory in gardens. Of its many dwarf forms, which are so useful for the rock garden, var. nana is one of the best. The White spruce, Picea ariea (P. glauca, P. conifer), is more reliable than P. excelsa, and in ornamental merit it is decidedly inferior to the two species which were mentioned first, however, it has given us a dwarf spruce, var. alba glauca, which at least for American gardens is one of the best of the genus. Without shearing, this variety forms a very dense and regular bluish green mass of unexcelled value for accents in formal gardens. Picea pungens, the Colorado Spruce, is still too stiff and graceless in its habit of growth to compete for ornamental effect with the Serbian Spruce, although its hardness and its resistance to the various garden hardships are undisputed. Its blue form, var. glauca, too conspicuous to be easily brought to proper relationship with its surroundings, and it is more likely to give rise to the tingle sensation than satisfaction. The Pines, Most species of Pinus, such as the handsome Austrian Pine Pina nigra austriaca), need a great deal of care, particularly when they grow up and must be considered when they are planted. Our own native White Pine, P. strobus, will also grow into a very big tree with spreading branches, somewhat more easily accommodated

is its var. fastigiata, with upright branches. This is now available in the trade and it well deserves recommendation. Worth considering also is the Macedonian Pine, P. picea, which resem- blines our White Pine but is of slower and more compact growth. Besides, it is at least partially immune to the White Pine blister-mite which always hangs as a threatening menace over Pina strobus. Still slower growing and almost columnar in habit is the highly ornamental Swiss Stone Pine, P. cembra. Our indispensable rock garden friend, the dwarf Swiss Mountain Pine, Pina monophylla, must also be mentioned. Its most desirable form is var. compacta.

**THE Yews.** The English Yew, Taxus baccata, so much used in Europe for hedges and topiary work, is not reliably hardy in our northeastern states. Luckily we do not need it, since we have an excellent substitute in the Japanese Yew, Taxus cuspidata, which properly cared for passes without injury through our severest winters. However, when planting this species one must consider the height limits of its various forms. Var. cuspidata grows into a tree which will reach 30' or more in height. Var. nana (known also as var. brevifolia) is much more compact and usually does not get more than 12' tall. Var. densa is a dwarf with about 2' as its height limits. The last three varieties are among those which offer the best material for hedges.

In place of the quite tender and often unsatisfactory Irish Yew, Taxus baccata var. fastigiata, we can use the hardly T. media var. Hicksii—a hybrid between T. baccata and T. cuspidata—which assumes the same narrow columnar outline if it is helped a little by shearing when it is young.

**ARBORVITAE**

**THE ARBORVITAE.** The most important garden use of the American Arborvitae, Thuja occidentalis, is as material for tall hedges or shelter plantings. In strictly ornamental qualities the species as well as its numerous garden varieties are inferior to the other conifers mentioned here, their greatest drawback being the unpleasant discoloring of their foliage in the winter. Only var. albovariegata or the golden Thuja occidentalis var. aurea is worth singling out as distinctly valuable for formal effects. However, the Giant Arborvitae, Thuja plicata, in its variety atrata, deserves to be considered as an ornamental plant, since its foliage retains its glossy dark green color in winter. The graceful and often picturesque Japanese Arborvitae, Thuja Standishii, also is decidedly worth while. Both of these last named species are perfectly hardy in the vicinity of New York City.

**THE HEMLOCKS.** The Canadian Hemlock, Tsuga canadensis, is too well known to need much comment. Its hardiness and garden merits are undisputed. Perhaps it is worth mentioning that this Hemlock also provides splendid material for tall hedges. Not so well known as it deserves to be is the Carolina Hemlock, Tsuga carolina, which is very distinct in its habit of growth, fully as hardy and

(Continued on page 92)
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**EVERGREENS**

(continued from page 91)

**ZINNIAS**

(continued from page 91)
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ZINNIAS
(CONTINUED FROM PAGE 92)

ZINNIA LILIPUT SALMON ROSE
ZINNIA LILIPUT

two tones of yellow, very glowing and almost luminous.

Perhaps for general garden use, and especially for cutting, the most effective are the plants bearing medium sized flowers, the Cat and Cone Zin­ nias (elegans paiala breifleu). The flowers measure about two inches across, are very double, borne on long stems and come in splendid clear colors. I like the bright scarlets, the rose­ pinks, Valencia, (burnt orange), canary yellow, and the pretty pure white ones. Not unlike these are the Lilliputs (Pompons) of which Rosebud is a beauty, and Pinkie, Snowball and the bright scarlet ones—all well worth growing.

Smallest of all is the Tom Thumb type displaying a complete range of Zinnia colors, the small round bushes about six inches high, neat and com­ pact and literally covered with very double flowers. Each plant is a little bouquet in itself.

But there are still other types that the victim of Zinnemia will be un­ able to resist. There is Fantasy, coming in many colors with its petals all curled and twisted; the beautiful Scabiosa flowered Zinnia, appearing like an an­ nual Scabiosa, the flowers two to three inches across with a circle of flat petals lighter in color than the central "pin cushion". Both of these types grow about two and a half feet tall and come in many colors. They are extremely ef­ fective for cutting. Also there is Little Red Ridinghood (Hossegoria) with miniature, perfectly double blooms bright scarlet in color and carried on stems of generous length. They make a gay edging for warm-hued summer borders and the bright little flowers are perfect for small vases.

And now here is a little Zinnia wis­ dom gathered from experts which it is well to heed if we would meet with genuine success;

Zinnias are gross feeders and shou­ ld not be planted year after year in the same ground unless manure or other fertilizer is added to refresh the soil;

Wide spacing is important as a free circulation of air prevents the mildews which sometimes attacks the leaves and spoils the appearance of the plants. I have had this unsightly blight attack plants that were growing in partial shade, never those in full sunshine.

When watering Zinnias do it thor­ oughly; place the nozzle of the hose near the roots and soak the ground. Do not merely sprinkle the plants. And keep the soil stirred around them to form a mulch.

If you want a low bushy plant rather than a tall one pinch out the first bud that forms on the main stem. This in­ duces free branching.

The flowers last a long time, whether on the plant or cut and placed in wa­ ter, but "like all hollow-stemmed plants the Zinnia keeps better as a cut flower if the stems are submerged in boiling water for fifteen seconds"
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cool and will look relatively good. For this type of cutting, it is
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GROUND COVERS

(Continued from page 44)

ated one. The latter is not nearly so pretty because it gives a spotty appearance. It is important in planting the Vincae not to place the crown of the plant below the soil surface.

This plant is Pauchyantha, if you admire it. It is reliably evergreen and will stand full sunlight as well as dense shade.

For a more colorful planting use any of the early bulbs—Snowdrops, serpents, Aconites, or Grape Hyacinths—in drifts among the evergreen ferns. The Spanish Bluebell, Scilla siberica, is particularly pretty under Pine trees where other bulbs will not grow. More effective pictures can be made if conspicuous markers are placed near the bulb groups so that the encroaching vines can be trimmed away in spring. The space is thus cleared for the bulbs to show their best effects and to win the admiration of the gardener's union. Shortia galacifolia, Oconee Bells, is berry charming and should have a prominent position. Its nodding waxen bells, appearing in April, carries the promise of Spring in its golden-touched cups. Tracling Arbutus, *nigra repens*, is a sweet companion in its colorful leaves and fragrant blossoms. A little patch of it is well over fusing, though skillful growers are now producing very civilized plants which acclaim themseives easy to garden conditions. This is not far off, indeed, when named species of Arbutus from bluish white deep pink will be offered, and this idealization of the woods will come a prominent member of the fagrant garden. *Galax aphylla*, with its white Milkwort leaves and bright Autumn hues, is a charming accompanying plant; a little clump of Hepaticas, while its sturdiness in the group the lowly Hepcherry (*Geania rosea*) may be added, the Partridgeberry (*Mitchella repens*) and the wintergreen (*Gaultheria procumbens*), both with persistent red berries for winter ornament. A friable, acid soil must be supplied if this group unless the plants are grown in sections of New Jersey or the Carolinas where such a condition is natural. Preparation is simple, however; if sand, peat moss, and leafmold, the guaranteed acid grade, are mixed in one-third proportions. The extra trouble is more than justified by the reshaping appearance of so unusual and forming a collection.

Carex remendana, the Bunchberry, like a beautiful rug, too, as those who know have sat about on its use settlements of it in the Adiron-

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GROUND COVERS

CONTINUED FROM PAGE 95)

ture. On shady mounds beneath lady Elms I have seen glorious plantings of Hall's Honeysuckle (Lonicera japonica Halliana). This is nearly evergreen, requiring little care but yearly pruning to check its rampant strength. It is, of course, never suited to limited spaces, its profusion of bloom is deliciously fragrant all summer and fall. Lately it has been repeatedly said that used as a trailer this plant will not bloom, Travellers through the country roads of Pennsylvania and near Jersey from the enchantment of its sweet scent how untrue this is.

Near a bridge-crowned creek where the banks are moist and shaded I have seen Sempervivum sibiricum, commonly called Hen-and-chickens, spread out profusely, covering quickly every inch of ground. Forget-me-nots (Myosotis palustris) are ideal for such a location, too, though they will also bloom on open sunny banks. A charming companion for them is the double Buttercup, Ranunculus repens, with the most shining green leaves and yellow spring flowers. Let this go where it may roam freely, however, for it is a mighty spreader.

Another beauty for the shaded bank is Clematis paniculata, intoxicatingly sweet with its border of late Summer beauty. It is also suited to the sunny banks where it tends to flower more freely.

The whole group of Eosynmuses, though slow to start, may also be considered for either shady or sunny locations. The Evergreen Bitter-Sweet (Eosynmus radicans veflctias) is glorious in winter with its scarlet fruits. None of these, however, is recommended for localities where scale infestations are heavy, for their care is too arduous.

If the bank is large and sunny, excellent combinations of vines or vines and shrubs may be used. Houstonia, Akebia quinata, and the old-fashioned Ramblers which root along the stem soon make an unpropertising bank a lovely sight. Dorothy Perkins Ramblers are most advantageous so planted and make a swift covering, for they quickly root along the ground, their leaves a glossy covering when the abundant pink blooms are gone.

The American Pillar, a fine red Rose, is also striking and will root well if it is pegged down at intervals. Rose Max Graf is almost evergreen and in bloom has all the delicacy our wild pink Roses. Furthermore, it seems to be insect and mildew proof. Root wrestling is often great fun. A fine carpet for bed but usually it seems to me to be too starved sorry sight, rather than an overcrowded beauty and element. Will so many other choices, this Rose simply is not good enough.

For shrubbery plantings, the yellow Jasminum nudiflorum is fragrant delightfully early blooming. In favorable seasons in the region of Philadelphia it will often flower in late January. It is naturally procumbent, easy to spread through layering.

Among shrubs, Cotoneaster depepi is good for rocky banks although decisions. It grows to twelve inches high. The evergreen Cotoneaster, microphylla thymifolia 2' high, and Cotoneaster horizontalis although still, also serve the purpose.

At ground covers, Juniperos deppepi is the best low Juniper.

Where the bank is smaller, the Saxifrage, Leptospernum baccatum with good evergreen to face down the Bearberry (Arctostaphylos Uva-ursi) This plant in Spring is delicately blue with very tiny white blooms which are followed in Fall by red fruits. It is an excellent edging plant for difficult locations and naturalizes with Daphrillies which push themselves through it. Be sure, though, that you secure pot-grown plants from a good nursery, as collected stock is extremely difficult to establish.

Both the tiny evergreens, the soft pink Daphne cneorum and the white Etois sempereirens, are fine for small bank in sun or partial shade. From rock gardens many other localities in cover plants may be learned. One sunny bank I have delighted in combination of Phlox subulata rose, Anchusa myosotisfiflora, a blue Sea beauty, Vincas minor, and Phlox canadiensis. This makes a group of subtle lavender and rose shadings.

Phlox subulata with its very grassy foliage is also excellent massed alone on a bank. The colors must be carefully selected, however. I saw plants on the brilliant red rose for example, on the terrace of a very orange yellow stucco house. The combination were so disgracefully ugly we had made even the Good Samarian pass on the other side!
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(CONTINUED FROM DECEMBER, 1936)

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OUR HERITAGE OF GARDEN FLOWERS: 23 col. pl. by the
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GARDEN YEAR; line ill. by W. Dilley. Toronto, Mus­
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EARLY VEGETABLES UNDER GLASS. Toronto, McClel­
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TOWN GARDENS PROBLEMS SOLVED; one hundred
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(Continued on page 98)
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FIELD BOOK OF ILLINOIS WILD FLOWERS; six hundred fifty of the most common flowering plants in the state. Urbana, Ill., Illinois State Natural History Survey Division, 1936. $1.50.

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Mabius, F. K. IDENTIFICATION OF TREES AND SHRUBS; an easy key with 2500 diagrams and descriptions of 1732 species. Toronto, Ont., 1936. $4.75.

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Parer, Edith Avisgil. PLANTS OF SILVER STRAND BEACH STATE PARK, SAN (Continued on page 100)
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(To be continued in April)

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### HOW TO USE THIS PORTFOLIO

**Forth** in a series of great home-building Double Numbers, this Portfolio is concerned with those details of building which determine the success or failure of the completed structure. Two of the preceding Double Numbers, in September and February, were devoted to architectural plans and photographs. For the thousands of prospective home-builders who have by now tentatively decided upon the architectural plan and style which they prefer, we publish this Portfolio. That it will prove a lively stimulant to the planning pulse of those who had not actively considered building, or remodeling, goes without saying. It is, however, primarily edited for the thousands of our readers, old and new, who are contemplating building in the near future. They know what they want. This Portfolio is designed to help them realize their wishes to the fullest extent.

And we have kept our architectural friends in mind in the planning of this Portfolio, too. We know their problems. They have told us how often clients come to them clutching handfuls of pictures of unrelated architectural details. From this mess the architect is asked to construct a house. To obviate such helter-skelter planning, we have put our Portfolio in order. We have divided it into sections, arranged related details together, identified the architectural styles and, in general, have tried to give the prospective home-builder a proper orientation for this fascinating business of home-planning. From this attempted codification, incomplete as we regret it must be, we hope will come a better understanding in the layman’s mind of what to expect of the architect and, more important, perhaps, what the architect may expect of him.

A word then, as to the right way to use this Portfolio. If properly read, it can serve as a simplified, pleasant “home course” in architecture which will prepare your mind for your future talks with your architect. Other issues of House & Garden, containing many pictures of distinguished houses and floor plans, may have suggested to you the plan and general mass of the house you like. Armed with this information you look through the pages of your Portfolio. Seeking the wall material that seems best fitted to the house in your mind’s eye, covering your house, imaginatively, with a proper roof and putting into it just the detail of doors, windows, stairways and equipment that seem to express your needs and wishes. Weigh each selection carefully. Study the means that other able architects have employed to build beauty into houses. Above all keep your mind open for interesting suggestions. Then when you go to your architect to discuss the actual building of the house that is now only an exciting picture in your mind, use this Portfolio and your other collected material to define your preferences.
FLEUR DE PECHE MARBLE ACCENTS THE GRAY-GREEN MANTELPIECE IN THE GOVERNOR'S DINING ROOM AT WILLIAMSBURG, VA.
In its broader sense the term "design" includes every drawing made by the architect covering the structural, architectural, or mechanical elements of a building. The plan of a house is as much a design concept as is any part of its interior trim. Likewise the mass of the house, its appearance as one walks around it, is the result of a design idea, first expressed in drawings, then realized in the enduring materials of architecture. Considering this, it becomes apparent that the successful realization of the original design must, to some extent, depend on a discriminating selection of the materials to be used in the building. For each material has a well-defined character of its own. The roof of a house might be surfaced with wood shingles, slate, tile, or with some modern composition; and the walls might be enclosed in brick, concrete, clapboard, stone, etc. And each of these, and several other broad classifications, are again divisible under such headings as various types of shingles, widths of clapboard, sizes and bonds of brick. Texture, color and the appropriateness of the material to the character of the design are matters as important in their way as are the practical questions of durability and economy.

Under the general heading "Design" we have therefore set aside a section of this portfolio to show not buildings in their entirety—since the number of possible designs is almost limitless—but photographs of materials which might be employed in carrying out such designs. We have confined this section to wall and roof surfaces, accenting as much as possible the variations in character mentioned above, without reference to such specific elements of an architectural design as are presented under the section titled, "Details".

Among the materials shown on the ensuing pages is one—perhaps more—which will ultimately be used in the construction of your home. As you study and compare them, try to visualize the exterior of that home and consider which of these materials will most effectively give it the color, the texture and a subtle quality which may best be described as the "feeling" most appropriate to the design and most satisfying to you.
1. Here Pennsylvania black slate covers a roof of New England Colonial derivation, an always popular combination and an enduring one.

2. Broad-shouldered gambrel roofs of the Dutch Colonial style eliminate the second story wall. Sped wood shingles were used on this house.

3. Light-weight, but durable, shingles laid with a wavy butt line give an interesting thatched roof effect to houses of English or French derivation.

4. A new development in the roofing field is this copper shingle. It is light, fireproof, permanent, of course, and easily laid over existing roofs.

5. The informal character of English or French cottage architecture permits the use of roofing effects such as this one of random widths of slate.

6. In restoring Colonial Williamsburg, fireproof composition shingles made to resemble those on the original structures were generally used.

7. Tile manufacturers offer many interesting types of roofing tiles, in lovely colors and treated to match the surfaces of historical prototypes.

8. Here heavy slates were used to give a rugged, interesting texture to the roof. They will last forever and they give fine character to the house.

9. Shingles with rounded butts, the delight of Victorian carpenters, have, in fact, an excellent Colonial precedent—as shown at Williamsburg.

In THE design of some houses, the roof is a featured element of the composition; in others, it is restrained, with the accent placed elsewhere. In our selection of a roofing material, then, we will be careful not to choose too strong a pattern for a quiet, unpretentious roof; nor one too modestly unassuming for a roof which was intended to be boldly assertive. Every material used by an architect on the exposed surfaces of a house speaks, as it were, a language of its own, and, even on short acquaintance, the differences in inflection are discernible. The practical side, of course, must never be overlooked and the owner is well advised who roofs his house for permanence, and freedom from maintenance, as well as for beauty. It is easiest and most economical to do the job right the first time.
10. Regaining popularity, sheet copper is now used generally, as here, with standing seams. Many century-old houses are roofed thus.

11. Here random slates are carried up the sides of the dormers to give further protection to the walls and make a pleasing unity of the roof.

12. This treatment of the dormers is similar to the one at the left, only the roofing material here is an interesting heavy tile of reddish black.

13. An Early American cottage, with white walls and a roof covered with black slates. The contrast is a good one. The roof is durable and fireproof.

14. Recently reintroduced to the readers of House & Garden, thatched roofs are winning renewed favor. This thatch is firesafe and vermin-proof.

15. Composition shingles are made to resemble historical types closely. They are light in weight, permanent and, of course, are perfectly firesafe.

16. Flat tiles are particularly suited to houses of the Tudor or French Provincial type since they originated with these styles of architecture.

17. This method of laying shingles is known as "Dutch lap". It is economical and, with composition shingles, it gives an unusual effect.

18. Round tiles are properly used on houses of Mediterranean derivation such as are found in Florida or California. They are very colorful.

Of all the roofing materials shown on these pages there is scarcely one which is not available in a variety of weights, shapes and colors at varying cost. When making our preliminary selection, therefore, we first limit our choice by our knowledge that a heavy tile, for example, is more appropriate to French Provincial architecture and that an Early American cottage is better roofed in slate or shingle. That being decided, we progress to the selection of suitable weights, colors and textures, bearing in mind that a heavy slate is generally more expensive than a light one and requires stronger framing to support it. We finally select a sound, appropriate, attractive roofing; but we do not spend a disproportionate sum on it, since this is no longer necessary; and there are other important items in the house.
WOOD WALLS

1. Popular in earlier years of this century, stained clapboards, contrasting with white trim as here, are returning to favor for Colonial types of homes.

2. The regular shadow lines of clapboard walls, spaced at correctly proportioned intervals, give a lively interest to this type of wall surface.

3. This interesting detail of a wall covered with hand-split shakes shows the natural beauty of these rough textured shingles and the way in which paint, adding the charm of color as well as protection for the wood, detracts nothing from the beauty of the surface texture.

4. Narrow clapboards, stained or painted brown, represent one of the oldest New England Colonial traditions and are commonly used there today.

5. The grain of this redwood siding used on a modern home is a decorative feature of the wall. Oil brings out the grain, protects the wood.

6. This is the type of clapboard used on Southern Colonial houses in the Virginia district. A section from the wall of a house at Williamsburg.

We like to think that there are few home builders with souls so dead that they do not look long and lovingly on the walls of their home as these walls rise from the foundations to the eaves. And we like to think that, prefacing the actual building, the owner looked at many walls, as an architect does, trying to find in the width of a clapboard, the length and texture of a shingle, a key to some wall's peculiar, individual charm. For on such careful observation depends not only much of the success, but much of the joy of building a home. The infinite variety of materials and the methods of their application may be confusing, at first, but, with the architect's help, the choice soon narrows down and a study of the subtle differences in the remaining few will amply reward the prospective home builder.
7. White painted shingles on a Connecticut residence laid with an even butt line and so closely together that the vertical joints hardly show.

8. Battens, narrow wood strips covering joints on vertical siding, give an interesting surface to an American provincial type of house.

9. A little beading on the edge of these clapboards gives them additional interest and makes them harmonize well with the paneled shutters.

10. Here an interesting surface texture has been economically attained by the use of ordinary shingles laid with a staggered butt-line.

11. The higher the fewer. An old New England Colonial trick was to lay the clapboards narrow at the bottom of the wall, wider at the top.

12. The irregular shadow patterns cast by the foliage of trees and shrubs contrast pleasantly with the regularly spaced shadows of the clapboards.

13. Wood has not been so commonly used in modern architecture as some other materials, but here redwood clapboards show its possibilities.

14. “Eternal” cypress has been used in this Florida house in an interesting surface made up of vertical siding with well-designed, decorative battens.

15. Flush siding, which does not have the prominent shadow lines of shingles or clapboards, was commonly used on formal types of Colonial homes.

Clapboard, shingle and siding, pine and red cedar were perhaps the favorite, because the most available, of building materials in early New England history. They were handled with the skill and insight characteristic of a good craftsman, and in this latter day we can do little to improve upon the quality of that work. We enjoy, however, a wider selection than was theirs, and if cypress from Louisiana or redwood from California is the ultimate choice, we may have it as readily as they had pine boards from the forests of Massachusetts. Note, on these pages, the variety of effects obtained by the use of wood in different forms, the bold ruggedness of hand-split shakes, the smooth surface of flush siding, the strong lines of clapboard appropriately sized in accordance with the good traditions.
STONE WALLS

1. Squared stone laid in a random pattern gives a good range of color and texture to the wall and imparts a pleasing trim, finished appearance.

2. Joints in this stone gable-end have been thickly "buttered" with mortar and the whole wall whitewashed in the Colonial manner.

3. The raked joints in this stonework accent the shadow lines of the courses and emphasize the horizontality of the mass of the building.

4. This fine Pennsylvania wall is laid up in what is known as an uncoursed rubble bond, an old pattern which gives a very craftsmanlike effect.

5. An interesting pattern of fieldstone roughly faced and painted white. The window opening is decorated with a flat arch and a keystone.

6. Contrast this picture with the one directly below. In the wall above, the stones project beyond the plane of the mortar joints.

7. Here cut stone has been used in the formal, elegant manner of the French and Italian architects. The tight-fitting mortar joints hardly show.

8. In this Cleveland house the light-coloured mortar joints accent the random, interesting pattern in which the smoothly cut stone has been laid.

9. An example of the well-known old Colonial stonework from Bucks County, Pa. Here mortar overlaps the stone, giving a smooth surface.

SYMBOLIC of strength, and time-honored in its association with every type of architecture throughout the centuries, the stone wall possesses a charm peculiar to itself. Since the use of stone has been so general in all countries and in all eras, it is appropriate to almost any architectural style with the possible exception of Modern, which is usually more successfully rendered in modern materials. If good building stone is available near the site of your new home—and by "good" stone we mean that which is workable, durable, and of good color—then this material may be a logical selection. The manner in which it is cut and laid will depend upon the character of the architectural design. When a design is founded upon a tradition, the stonework should be strongly reminiscent of that tradition.

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1. Brick, one of the most ancient of building materials, adapts itself well to the rectilinear requirements of modern forms of architecture.

2. The most popular brick bonds for all types of architecture are probably English, Flemish and Common. English bond is shown above.

3. Bricks of special size and uneven shape are used in this California English type of house to give an interesting texture to the wall surface.

4. Here brick is used decoratively for quoin, in a Common bond, at the corner of the wall and in a projecting band course below the windows.

5. Blue-green glazed headers in the upper section of this Flemish bond wall at Williamsburg, Va., contrast with salmon yellow-d tint stretcher.

6. Brick nogging between the timbers of Tudor English houses may be laid up in a number of interesting patterns, a few of which are shown here.

7. Bricks used in restoring Colonial Williamsburg are made and laid in the old manner. They are bigger in size and are laid in oyster-shell mortar.

8. "Heads" are the short way of the brick, "stretchers" the long way. This sample of Flemish bond shows the way the pattern is achieved.

9. The practise of painting brick surfaces is common on the East and West Coasts and is rapidly becoming popular in the Middle West.

In the hands of a competent workman, brick is a highly adaptable material and the number of difficult bonds and patterns to which it lends itself are legion. This, however, is not to say that one’s choice of the brick or the bond should be haphazard. Tudor architecture, in which the structural lines of the building were emphasized by exposing the heavy timbers of the frame, made free use of the decorative possibilities of brick. Our own Colonial architecture, on the other hand, shows the designers' awareness that when the exterior walls are built entirely of brick, that brick must be chosen carefully for color, for surface and for size, and laid in a simple bond which will impart a feeling of strength and repose to the structure. Flemish and English bonds, as illustrated above, were used in much of the best Colonial work.
Much progress has been made in the development of composition shingles. Here is one, with an interesting butt line, laid in two widths.

Cinder concrete block is often used today for the walls of houses. Here we see it, covered with a cement paint, in a small, charming cottage.

Stucco is readily worked into a variety of forms and textures. In this home the second story wall was molded into pleasing horizontal surfaces.

A new product is this composition clapboard, marked with an authentic wood grain and having the desirable factor of fire-safety and permanence.

Concrete block is used here in a house of English derivation to simulate the coursed ashlar walls of the traditional houses of this type.

Stucco covers the cinder block walls of this handsome modern house. Glass brick, a very new material, is also used for the curved bay.

Another combination of glass brick and stucco which gives a decidedly modern effect, one which will make the house bright both inside and out.

Concrete blocks, painted and laid in random courses, give beauty to the walls of this house. This material is economical and enduring.

A composition shingle which closely approximates the surface texture of wood shingles is used here in restoring an old Colonial house.

The fact that modern building materials—new or improved substances perfected in industrial laboratories—are highly appropriate to the more modern styles of architecture is not to say that they are inappropriate to the more traditional styles. Concrete, for example, or stucco lend themselves admirably to many homes whose prototypes were originally built in wood, stone or brick. Shingles and clapboard, fabricated of enduring, firesafe materials, and skilfully designed to simulate natural wood, may be used with excellent effect. But the major claims which these materials have on the home builder's interest are due to their own inherent worth. Often quite economical by comparison with other materials, they are simple to use, long lasting, and, in most cases, entirely free of maintenance expense.
It is unlikely that the individual who first used the phrase “mere detail” was an architect. Architectural details include such items as entrance doors, stairways, fireplaces and, in fact, almost every design element in the building, aside from its general mass and proportions. The work and skill required in the designing of these details is no small part of the architect’s task, for, as the plan and mass fix the general scheme of the structure, the details are the particular, defining elements which give to that scheme life and light and color.

It is essential, of course, that all the architectural details of a home be in harmony with the spirit and tradition of its basic design—what we sometimes call the “style”. This restriction, however, need never result in a solution which is much at variance with the practical, functional requirements which conditions or our own predilections may impose. Small windows were often used in the homes of Colonial America, for example; but if we, with our modern attitude toward light and air, want to give some of our rooms the benefit of large windows, we may certainly do so—and without stepping too far outside the true spirit of the Colonial tradition.

This point of view should be borne in mind while looking through the photographs to which we have devoted this section of our portfolio. We present this collection of details because they seem to us highly suggestive of the variety of possible solutions to the same problems. In some cases the reader may find a design which seems to him exactly right for his purpose. More often, we believe, he will gather ideas from several designs and, discussing these with his architect, will assist in the evolution of a design which suits him, personally, better than anything we have shown. We hope it will be so. These details were originally drawn by well-known architects, occasionally taken from famous buildings which represent the acme of a certain tradition. But in the final analysis, even though our intuitive response to some traditional architectural form dictates that the details of our home be in accord with that tradition, still there remains, and should remain, the desire somehow to express something of ourselves in their design.
DOORWAYS

1. An unusual but charming doorway. This is the sort of detail it pays the home-builder to study when he or she is planning the new home.

2. The Norman arch, exemplified here, is suited to a house of Early English or French derivation. Detail and door must be kept simple.

3. Again white is used to effect a pleasing contrast with gray stone walls. This doorway is of Late Colonial or Georgian character.

4. Gracefully carved stone and painted brick decorate the rather imposing doorway of this Detroit home in the small French chateau style.

5. The traditional New England vestibule, handled with rare skill. The refined details of the trim complement the formality of flush siding.

6. A little applied ornament in the form of a basket of flowers repeats the graceful arch of this simple but very attractive Colonial doorway.

7. Recessed panels in the first story brick wall frame the windows of this house and add importance to the well-designed Colonial doorway.

8. The old Colonial residence of General Cooke, at Claremont Manor, Va., has this fine doorway built up of brick and then whitewashed.

9. This simple doorway adorns a house of English antecedents which is perhaps more modern in the style of its details than it is English.

As every man's home is his castle, he may well consider the front door of his home as the all-important symbol both of his sovereignty and of his hospitality. Architecturally, it is perhaps the most significant detail of the house. It may be monumental in character, or the essence of simplicity, depending always on the nature of the house itself—for the entrance is a kind of architectural synthesis, an introduction to the design and spirit of the whole house. Look, for example, at the illustrations shown above. In no case is any considerable portion of the various houses shown; yet in every case it is possible to make a very shrewd guess as to the general appearance of the house, and even as to what one might expect to find inside. Note that meaningless and unnecessary detail is carefully avoided.
10. Dutch doors are proper to houses, like this one, of informal Colonial character. They are useful, too, in the control of ventilation.

11. This charming little porch and doorway are from a house in Sioux Falls, South Dakota. The detail is excellent, the effect very pleasing.

12. Here a massive carved oak beam is used to decorate the simple entrance doorway of a white-painted brick house of the Tudor type.

13. A simple doorway from Williamsburg, Va., in which the charm of right proportions is evident. The hood over the door is typically Colonial.

14. Visitors to Cape Cod have noticed that the majority of old houses on the Cape have this type of shutter on either side of the door.

15. A well-designed doorway in which the light over the door is made an interesting feature of the composition. The style is Georgian.

16. Doorways, being the most prominent detail, must be strictly in keeping with the architecture. Here is a formal door for a town house.

17. Tall hollyhocks surround an interesting doorway, painted dark brown, of the very early New England Colonial type. The detail is simple.

18. The formal elegance of the Regency or Georgian style requires a rather severe type of doorway, decorated perhaps, as here, with ironwork.

The eighteen doorways shown on these two pages may not, of course, be considered representative of all possible doorways. They serve, however, to illustrate good design in the popular architectural styles. And all of them have this one important virtue in common: they are to a high degree characteristic of the building of which they are a part. This quality, together with a certain simple dignity and repose, is what we may expect from the work of a competent architect. In the final analysis, the door itself is the important feature. Enclosing it, and giving emphasis to that importance, the frame is simply a detail. But this detail should be so harmonious with the house as a whole that in effect it epitomizes the character of the architectural design, and makes the entrance an appropriate introduction to your home.
1. A translucent plastic is used here for the first time in sliding panels which serve as a double sash. These may be illuminated at night.

4. Here a bay window at the end of the living room gives access to the garden by means of a French door and a brick-covered step.

7. This is an example of good relation between first- and second-story windows. The details of both have been excellently worked out.

2. Probably the most welcome contribution of modern architecture is the corner window. It permits a wide-angle view, admits more sun.

5. The bay and second-story window shown as a unified composition in a gable end. Notice the width of this new double-hung stock sash.

8. Here's how a modernist plans a bay. Metal sash and trim are used and the design is such as to admit the maximum of light and air.

3. The French practice of breaking the dormer through the eaves has been widely adopted in this country for Georgian and Colonial houses.

6. The last year or two has seen a tremendous growth in the popularity of bay windows for houses of the Colonial and Georgian types.

9. Copper- or lead-covered roofs are commonly used over bays. Notice here the way the gables of the dormers rest on the stone wall.

In point of design, windows must be considered from two positions: the exterior of the house, and the interior. Or, to state the case differently, a successful window must be attractive and appropriate in design, and must adequately fulfill its function. It is probably best to approach the window problem from inside the house, since that is where the window does its work. The functions of this essential part of the home are to admit light, to permit effective ventilation, to afford clear, undistorted vision and, very often, to be an important decorative element in the room. Before any very serious consideration is given to the architectural design in which the window is to be clothed, these functional requirements should be clearly met in whatever degree may be desirable.
10. Attractive garden vistas require the use of large windows to bring the natural beauty indoors. They must be well proportioned, as here.

11. This bay, supported on brackets, is of the Colonial type. And notice the placing of the dormer here, at the line of the eaves.

12. A Williamsburg dormer, raised well up the roof as was the Colonial custom, with random width diagonal siding and a hip roof.

13. Definitely French is this composition in which the vertical accent of the windows is emphasized with big dormers in the mansard roof.

14. A picture not hung on the wall but framed by it. This "picture window" is a beautiful feature of a house on the California coast.

15. Early Colonial houses, built when glass was scarcer, had small panes and large muntins. As glass-making was perfected panes became larger.

16. This modern window is a large and very important part of the modern house. This one is from a house designed by Richard Neutra.

17. This pair of stock sash feature the modern tendency toward slim muntins (strips between the panes). They are light and easy to operate.

18. Developed in the grand manner of Tudor England, this richly ornamented bay has large stone mullions and the typical leaded glass.

After we have established, in general terms, the sizes and types of windows which the various rooms of the house require, we can progress to the specific treatment of their design. Perhaps it has been decided that a large window at one end of the living room would be attractive. As indicated in the photographs above, this feature can be designed in a variety of ways, the choice, as in other details, being influenced by relative appropriateness to and harmony with the rest of the design. The same conditions apply to smaller windows and dormers. As between casement and double-hung windows, the choice may be considered a matter of personal preference. Although casements are traditional in much European architecture, as double-hung is favored by Colonial, these traditions need not be held binding.
IT MIGHT have been more accurate, had space permitted, if we had headed these two pages, “Terraces, Balconies, Porches, Verandahs, and Covered Walks”. In the stricter sense, a porch is a covering over the entrance, projecting somewhat beyond the face of the building. Three of these are well illustrated at the top of the opposite page. The other covered outdoor areas might better be described as verandahs or covered walks. The important consideration however, is what kind of outdoor space to provide to call it. This little collection may suggest solutions, the best one for a given home has been adapted to the owner’s needs. Note how all of them are not only to the house, but to the surrounding landscape.
7. A Williamsburg, Va., entrance porch of well-studied proportions and excellent details. The square reeded columns seem modern in feeling.

8. An old Colonial entrance porch in Albemarle County, Va., showing the Chinese Chippendale influence in the design of its graceful railing.

9. Benches on either side of this Colonial porch and vines wreathed around the columns serve to make it a happy spot on warm summer days.

10. In Pennsylvania this flagstone terrace, large window and wrought-iron balcony decorated with flower-pots are reminiscent of a French manor.

11. An interesting view from the covered passageway of a recently completed Colonial farmhouse. The timbers and walls are whitewashed.

12. In warm climates such as Florida, and California, where this house is situated, porches and balconies also serve to shade the house.

13. From a bedroom window one looks down on this inviting terrace where grass grows between the big flagstones and vines climb on the walls.

14. California patios provide interior porches and balconies. This one, with brick floor and simple detail, is of a particularly attractive type.

15. Where shade trees abound, the open terrace is the most luxurious of summer rooms. The cast-iron balcony is a pleasant feature here, too.

It has been pointed out that orientation is an important factor in establishing the proper place for the terrace or porch on the plan of the house. This is a planning problem rather than one of detail, but it seems to deserve special mention. Remember that no one orientation—the south side of the house, for example—is ideal under all circumstances. Consider the relative importance of a sunny and a shady position; consider the direction of the prevailing breeze; consider the most attractive outlook; and, if the site is in a suburban community, consider the desirability of privacy. Then, since it may not be possible to combine all the best elements in one location, let your choice be based on those which are of greatest importance to you. What you are planning is an outdoor summer living room.
CHIMNEYS

1. Sturdy central chimneys were a feature of the New England houses of early Colonial days. They were built up in brick and cement-covered.

2. The houses of Tudor England made a decorative feature of their chimneys. Chimney pots, of random heights, often surmounted them.

3. In the English type of house, chimneys may have entirely different designs, each one boldly and skillfully decorated as in this house.

4. Another type of chimney for a house of English derivation is this one where a well-designed cap tops a pleasing stone chimney.

5. This simple painted brick chimney adorns a modern house of native provincial origin. Its slight taper and black cap add to its charm.

6. Here painted brick is used for the gable-end chimney of a Colonial type of house in California. The composition is very effective.

7. Modern Georgian, as in this attractive Long Island house, adheres strictly to the simple tradition exemplified in the old English houses.

8. This French Provincial chimney, whitewashed, is a fine feature of the living room wing. It is like the Tudor type but more restrained.

9. Chimneys are a notable feature of the Williamsburg, Va., restorations and are in much variety. This is one of the most interesting ones.

Chimneys are so intimately associated with homes that the layman may tend to take them rather for granted, assuming that a chimney will come with the house, in the manner of a front door key, and that it merits as little consideration. Sometimes, however, a chimney is an important architectural feature, as shown in some of the photographs above; and even when only a small part of it is visible above the roof, the conscientious designer will give it the same careful study given to other details of the house. We would call special attention to the fact that the chimneys shown here are all designed in harmony with the homes of which they are a part, and that they impart a certain stability and strength to the composition. More latitude in design is permissible with informal types than when a formal style is used.
1. The increase in popularity of Regency architecture in recent years has been responsible for a tremendous increase in the use of ironwork.

4. Even small houses now have ornamental ironwork at the doorway or decorating a balcony. This house was recently built on Long Island.

7. For this Philadelphia doorway a pattern of oak leaves and acorns, in cast iron painted black, has been selected. The roof is of copper.

8. Very intricate patterns are possible where cast iron is the material. This one is in the style of the true antique ornamental ironwork.

9. We repeat this picture of William Powell's house, previously published in House & Garden, because the wrought ironwork is so finely done.

2. Ornamental cast ironwork for houses of today may still be made from the old patterns that were used to decorate houses a century ago.

5. Ornamental ironwork has many uses in the garden, too, to decorate the entrance to a garden or terrace, or to beautify a masonry wall.

6. Wrought iron in a perfectly simple design has been used to ornament the doorway of this Connecticut house which is Modern Regency.

3. While old New Orleans is the center for much of the finest antique ironwork, there is a tradition of good ironwork throughout the South.

11. Whether used in a balcony, a porch, or solely as a trellis, ornamental ironwork need be considered purely for its value as decoration rather than as a functional requirement. Square posts, for example, could do a perfectly adequate job of holding up the roof of an entrance porch; but they would lack the qualities which make ornamental ironwork attractive and important in certain types of homes.

This kind of ornament gives life and movement to what might otherwise be a rather cold exterior; and, despite its actual strength, it has, by virtue of its delicate tracery, a charming appearance of lightness. Cast iron is made by pouring molten metal into moulds; wrought iron, by bending, hammering and welding heated metal into the desired shapes. The character of the design depends on which is to be used.
1. Soft carpet, with a design inset in a contrasting color, covers the floor of this library in a house of very modern design. The walls are lined with books which make a most effective, lively decoration. Notice too the modern paneling that carries out the horizontal lines of the shelves.

2. These painted walls are molded in panels of the Louis XV type, a graceful effect which is comparatively easy and economical to achieve.

3. White, gray and aubergine inlays radiate in a most striking pattern from the oval center of this handsomely designed dining room floor.

4. Modern composition paneling, like this one made of wood products, has many desirable factors. It is sound-absorbing and easily applied.

5. Hooked rugs on a waxed slate floor, white woodwork and old pine furniture give a very interesting character to this Colonial dining room.

6. Here a cane-fiber board, textured and surfaced to simulate real wood paneling, makes a colorful and economical type of modern wall surface.

If we were called upon to put all homes into two broad classifications, it is quite probable that we should concern ourselves with the questions of interiors. We should probably observe that there is the home in which all rooms are strangely alike, and the home in which each room is delightfully endowed with a personality of its own. In the former, we move about the house without experiencing any very definite feelings concerning the rooms through which we pass; in the latter, every room is a fresh experience, contrasting subtly with the previous one, and the sum of all the rooms has a quality of richness and vitality. So we come to think about walls and floors. These, of course, must be related to the general architectural scheme, and we should attain diverting effects within limits proper to that scheme.
7. Knotty pine paneling breathes the essence of the Early American spirit. Its soft sheen imparts a delightful character to this room.

8. A variety of grain and color may be secured by the use of this easily applied oak flooring which is made in squares in the parquet style.

9. Increasingly popular is the use of structural glass brick for both interior and exterior walls of a distinctly modern architectural type.

10. Early American oak floors were commonly made with boards of a width unusual in modern floors. Their polished irregularity is charming.

11. English Tudor interiors were distinguished by the use of skillfully carved linenfold paneling of pine, waxed as shown in the picture above.

12. Waxed tile, showing soft colors through its lustrous surface, may be had in many shades, colors and patterns for Italian or English rooms.

13. Colored mirrors for sections or whole walls of a room are a new and very effective note in decoration. This one extends to the ceiling.

14. A basketweave pattern executed in two tones of gray linoleum makes an attractive and lasting floor for this modern living room.

15. These walls of Ponderosa pine paneling decorate the living room of a California residence. Good woodwork is the basis of good paint work.

In so far as the appearance of a room is concerned, the furniture which we put into it may be likened to actors on a stage. Whatever may be their costumes, and however well they may fulfill their purpose, they are, none the less, dependent to a considerable extent upon the setting which surrounds them. Consider, then, the wealth of possibilities represented by wall treatments and floor coverings. Naked, a room is merely of a certain size and shape, with certain openings in the walls. But when, after thoughtful investigation, we treat the walls and floors as important problems in design and detail, we invest the room with character and establish a background against which not only our furniture but ourselves live more happily and to better effect. Note the range of materials and effects in the pictures above.
FIREPLACES

1. A unique mantel and overmantel from the Governor's Palace at Williamsburg, Va. Different colors of paint accent the carved details.

2. A Modern Classic room has this handsome mantelpiece in chaste black and white. A low mirror panel protects the white rug from ashes.

3. A typically Tudor arch shapes this gracefully carved wood mantel in an attractive library setting. The brass andirons are appropriate.

4. Notice that the majority of fireplaces shown here from Williamsburg, Va., make use of marble for decoration. This is a particularly fine one.

5. White cement and wood paneling make an attractively simple fireplace in the old Colonial Market Square Tavern at Williamsburg, Va.

6. Belgian black marble with pewter ornaments accenting a bold Greek fret pattern give unusual beauty to this modern Georgian fireplace.

7. Like the frontispiece of this Portfolio, this is another remarkably fine detail photograph made at Williamsburg, Va., by F. S. Lincoln.

8. Marble panels set in wood decorate the fireplace in this wood paneled room, the parlor of the Governor's Palace, at Williamsburg, Va.

9. Old Delft tiles in the true Colonial colors make a cheerful spot of color in this simply designed bedroom fireplace at Williamsburg, Va.

The fact that fireplaces continue to occupy such an important place in the scheme of the home is in itself interesting. The remarkable advances made in home heating systems has certainly rendered the fireplace obsolete as a primary source of heat. But nothing, it seems, can quite take the place of a brightly burning fire on the hearth; and nothing can supplant the decorative note, or focal point for decoration, afforded by a well designed fireplace and mantel. We have seen rooms in which the fireplace appeared to have been built without sufficient thought for design, and we know that it is almost impossible for a room to rise above this defect, no matter how charmingly it is furnished. It is best to consider the fireplace an integral part of a room's decoration and furnishings and to treat it accordingly.
10. Above is a little marble mantel, very French and very feminine, in a Louis XV dressing room in New York. Mrs. Cheever Cowdin, decorator.

11. An interesting example of the Florentine type of fireplace used in a house of Mediterranean type. The metal canopy is severely simple.

12. Swedish type of corner fireplace built up of brick, tile and plaster. The cast-iron fireback is another attractive feature of this fireplace.

13. With ceiling-high mirror for overmantel a restrained classic motif is carried out in this beautiful fireplace for a Modern Classic room.

14. Black bakelite and white lacquer make a charming decorative feature of this fireplace in a distinctly modern type of living room.

15. A sailor’s snug harbor is this cast-iron fireplace on which a number of sea-faring activities have been amusingly reproduced in relief.

16. German silver makes a smartly modern fireplace in which fluted columns and simple audacious contrast with a black bakelite hearth.

17. Structural glass brick finds a novel use in this modern fireplace. Flames on the hearth will make a particularly attractive picture here.

18. The picture which serves for overmantel decoration in this modern game room is lighted from a frosted panel in the mantelpiece.

The pictures on these pages give some idea of the innumerable designs for fireplaces which may be worked out to give appropriate character to various types of rooms. The traditional materials in which mantels have been designed—carved or painted wood, stone, marble, tile, brick, or some combination of these—would seem to offer sufficient scope for the designer. But now we add a list of modern materials, such as glass brick, heat-resisting plate glass and glass moldings, and a variety of enduring, beautifully finished synthetic materials, flat or molded, which are available in a wide range of colors and tints. Any room, whatever its style, should now be able to have a fireplace which not only carries out its decorative motif but which may properly be the most important element in the entire composition.
DOORS & TRIM

1. Some of the exquisite detail that graced the walls of Colonial Williamsburg is shown here in close-up. This is a section from a panel in the Supper Room, which was added about 1751 to the Governor's Palace, showing the antique Chinese wallpaper and elaborately carved woodwork.

2. A popular feature in House & Garden once was "Doors That Breathe". Here is another louvred pair, designed for a Colonial house.

3. This well-designed shell-back corner cabinet and white-painted trim are characteristic Colonial. They are available out of stock.

4. In the classic mode is this interesting black lacquer door set with pewter stars. The plaster cap and cornice are well related.

5. This door and the one at the right are interesting for their architectural character. Reeding and Greek fret moldings give the classic effect.

6. Notice here the interesting variety in the panels that make up the door. The simple hardware on these doors should also be studied.

W hen we considered the subject of exterior details, such as dormers, chimneys, the entrance, etc., we spoke of the need constantly to bear in mind the architectural fitness of these elements to the scheme as a whole. The same rule applies to interior details. When we come to the choice of interior doors and trim, we should think of them in relation to the proposed decorative scheme of the room; and should attempt to bring them into the closest possible harmony with whatever design elements are used in the room. Hardware, too, should be selected with great care. It has been called the jewelry of the home, a phrase which aptly suggests its importance as a decorative note. But hardware is also a hard-working servant, and fixtures of good quality are the best guaranty of economy in the end.

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DOORS & TRIM

1. These interesting modern doors are made of satin-finish metal and panels of pressed glass. The hardware, too, is kept very simple.

8. An interesting comparison of old and new. The strictly Colonial paneled entrance door harmonizes well with the modern flush surface door.

9. Pre-Revolutionary simplicity. Notice the heaviness of the detail in the corner cupboard, chair, cornice and window. These are painted.

10. Williamsburg, Va., recently restored to the likeness of Colonial times through the munificence of Mr. John D. Rockefeller, Jr., has furnished many interesting and hitherto unpublished photographs for this Portfolio of Details. Skilfully reconstructed under the direction of the Boston architectural firm of Perry, Shaw and Hepburn, the architecture of Williamsburg really reflects the inner spirit and meaning of Colonial times. And that is what we have tried to capture in this Portfolio. We have tried to select details that were representative of a style of architecture or of certain phases of that style. For instance, these two pictures of over-door decoration from Williamsburg; one suggests the grand manner of the courtly Georges, the other represents a unique and gracious manifestation of the Chinese Chippendale influence. Without slavishly copying, talented architects can give new life and form to such worthy prototypes.

For a time, we showed a tendency to neglect the decorative possibilities of the doors in our homes—and especially those used in the principal rooms—there is evidence that a lively revival of interest is now taking place. The well-polished mahogany doors of Colonial days, contrasting with the surrounding trim, were emphatic pieces of good design. Now we are offered a great variety of types, paneled or plain, in natural wood, in metal, or in one of the new, permanently colored, synthetic materials. And if our choice is wood, for example, we may paint the door or, if the scheme permits, we may make a selection of some fine veneer of native or imported wood. Great progress has been made in this direction and it is difficult to resist the soft colors and textures of these beautifully figured woods.
1. Visitors to this old house in Maryland are impressed with the beauty of the Chinese Chippendale stairway, decorated with exquisite detail.

2. A wrought-iron staircase in the Regency manner, with cast-iron ornaments in color. The walls are decorated to resemble drapery hangings.

3. In this Chicago house, wood and metal combine to give a delightful modern version of a stairway in the simple classic tradition.

4. For the authentic Colonial cottage the stairway should be extremely simple, unpretentious and economical of space. Wallpaper is commonly used.

5. A free-standing staircase such as this one in a house in the Georgian style in Cleveland, Ohio, represents a real tour de force in design.

6. We republish this picture of the stairway in the House & Garden Ideal House because its fine Regency detail attracted much attention.

7. Richness and strength are the chief characteristics of this staircase in the florid Georgian manner in the Governor's Palace at Williamsburg, Va.

8. Here we have modern materials used in a modern way. Glass brick, bound with an aluminum hand-rail, make this interesting stairway.

9. The elliptical curve of the hand-rail and staircase, seen through the wide arched opening, gives interest to this entrance hall.

What we can, or should, do when designing a stairway for a given house will depend, to some extent, on the size of the stairhall and the degree of prominence given the stairs. As shown in some of the examples above, a stairway for an essentially simple little home should be equally simple, while the more spacious entrance hall may well feature a graceful and imposing stairway of intricate design. Between the extremes, the various degrees of simplicity or elaborateness furnish the general range from which our choice of design should be made. This applies regardless of architectural style, which, of course, must be appropriate. It is interesting to note the extent to which new materials, such as structural glass, or older ones, like cast or wrought iron, are being used in new designs.
1. A synthetic plastic for the first time made in translucent sheets is used here for an attractive ceiling fixture in the modern manner.

2. This well-designed indirect fixture, reflecting light from the ceiling, has glass ornaments for decoration and to catch the brilliance of the light.

3. A Williamsburg crystal chandelier with candles in tapering chimneys could be readily adapted for electric lights in a contemporary house.

4. In an Early American type of farmhouse near New York this ox-yoke, with cast-iron lamps added, serves as an interesting ceiling fixture.

5. A wall bracket of attractive modern design throws soft light against the wall and reflects sparkling light from its glass ornaments.

6. This handsomely designed outdoor light in the Colonial style adds its share of beauty to the decoration and illumination of an entrance porch.

7. The science of seeing has produced these efficient bathroom fixtures which give perfect illumination and a high degree of visual comfort.

8. A new wall fixture in white and gold which is decorated with attractively designed cut-glass chimneys and ornamental crystal trimmings.

9. This built-in dressing table has a full-length 10-inch soft light over the mirror which gives the necessary smooth and shadowless light.

If we had shown ten times the number of lighting fixtures pictured above we should still have barely scratched the surface of this absorbing subject. Instead, we have tried to indicate that fixtures are readily available which are formal or informal, delicate or massive, as authentically traditional as a Sheraton table, or as modern as television. Whatever style of fixture may be decreed by the room in which it is to be used, one should realize the importance of soft, adequate illumination. The whole appearance of the home can be immensely improved by good lighting, and its importance to all the members of the family, in their work or play, cannot be too greatly stressed. As to table and floor lamps, we highly commend those made in accordance with the standards of the Illuminating Engineering Society, and so marked.
GARAGE DOORS

1. The solid, overhead-type of garage door gives the effect of a plain, inconspicuous wall surface beside the front door of this modern home.

2. To reduce the architectural importance of this swing-up type garage door it has been disguised as an arched and latticed woodshed.

3. Extra room has been secured in this two-car garage by building out a decoratively designed canopy. The doors are of the overhead type.

4. Rarely is a garage door so completely camouflaged as this one. The sectional window lights the garage and yet it rolls up with the door.

5. Here old-fashioned swinging doors, with hardware of the traditional type, are used to match the architectural character of the house.

6. This is the folding type of sectional door. The overhang of the garage roof protects the doors when they are folded back against the wall.

7. A ramp leads down to the garage in this English half-timbered house. The garage doors are of solid oak to match the style of the house.

8. Suggesting a Venetian blind in design, this overhead type of door has a wide span to provide generous clearance and ease of maneuverability.

9. Garage doors invite skillful architectural treatment. These overhead type doors are decorated with squares in a checkerboard pattern.

In most modern homes, the garage has become either an integral part of the house or is so intimately associated with it that its design must be given the same careful consideration. The one detail of the garage which naturally demands most attention is the door. It is of importance from a functional standpoint because it is constantly used and must work easily and efficiently; and it is architecturally important because it is a large, and often prominent, feature of the home.

Garage doors have progressed from a barn-door heritage to their present efficiency which permits effortless operation, gives maximum clearance when open, and an attractive appearance when closed. Several modern types are designed to operate easily, regardless of a possible accumulation of snow and ice on the sill.
It is quite possible that future generations will find in the mechanical equipment of homes built today the greatest contribution to domestic architecture made in this era. They will note that we had widely divergent opinions as to what constitutes the most pleasing architectural style. They will find some homes built in the Georgian or New England Colonial tradition; others influenced by various European ideas; still others launching out into the unexplored territory of that untraditional architecture which we call “modern”. And they may wonder at the versatility of architects who were able to express themselves in so many architectural languages.

But they will find us unanimous on one point. Without regard to the size of the home or the inspiration of its particular design, we like to equip it with the most modern comforts and conveniences. We have come to think of these items as necessities, without which life would be a very troublesome business. We may weigh, in our minds, the relative desirability of Colonial and Modern design, but we cannot admit that there is any choice as between Colonial and modern heating systems. Likewise with all the heavy equipment of the kitchen, of the bathroom, and even with the insulation enclosed within the walls and roof. These things we must have.

And because of our unanimous acceptance of these modern products, because we demand them in enormous quantities, we are able to buy, for a very modest sum, the kind of comfort associated with kings and princes, but which even they never had till now.

All this speaks well for the progressive spirit which consistently urges the technicians and industrial designers to make better equipment available to all the home builders of this country. In a decade or so of ceaseless inquiry and experiment, they have freed the modern American home-owner of all that was laborious in operating his home and, in the process, have made it many times more comfortable, efficient and secure. We confidently commend their products to our readers.
1. An automatic stoker which brings coal into the furnace directly from the coal bin through the pipe shown on the floor at the left.

2. Cold air is drawn through the grilles at the bottom of this fireplace, then warmed and delivered to the room through the upper grilles.

3. New beauty and efficiency: lacquered brass heating pipe with painted green fittings around an oil-burning boiler of strictly modern design.

4. An individual room heater of a new type. Convenient, odorless, it gives instantaneous heat for rooms not reached by a central heating system.

5. Gas heating has many advantages shared in certain respects by other types of heat: ease of operation, evenness, quiet and odorlessness.

6. An efficient, compact oil-burning boiler which permits attractive development of unused space as a recreation or hobby room.

7. This oil-burning air-conditioning unit cleans, humidifies and heats the air. Cooling coils could be installed in the duct-line for summer use.

8. One of the new oil-burners designed to meet the demand for the short firing periods required by modern close temperature regulation.

9. Gun-type oil-burners, such as this one, may be installed in existing furnaces although specially designed furnaces give greater efficiency.

The modern heating or air-conditioning system would be one of the marvels of this age if we had not already come to take it almost for granted. When we equip our home with a thoroughly modern machine for temperature control we obtain a variety of conveniences over and above a mere supply of heat. In the first place, operation is fully automatic; that means something to any home owner who has stoked his own furnace. Temperature control is supervised by a thermostat which is infinitely more sensitive to temperature changes than a human being, and which can take corrective measures much more quickly. Abundant hot water, day or night, summer and winter, is another benefit. And we might add that modern equipment is so compact that it has, in effect, added another room to the house.
A thermostat uncovered. This precision instrument efficiently controls the temperature by regulating the firing periods of the furnace.

11. A sentry bulb outside the house helps to regulate this gas-fired air-conditioner, warning of sudden drops or rises in the outside temperature.

12. An auxiliary air-conditioner connected with the ducts above this boiler distributes conditioned air while the boiler heats the house.

13. Completely automatic boiler-burner unit which supplies domestic hot water as well as steam or hot water for the radiators or conectors.

14. This split-type air-conditioning unit distributes radiator heat to certain rooms, such as service quarters, and conditioned air to others.

15. Besides bringing beauty to the basement, the sound-proofed jacket of this oil-burning boiler, in two tones of gray, keeps unwelcome noise in.

16. Look inside a modern air-conditioning unit, such as this one, and you will see it has been designed to extract every bit of heat from the flame before exhausting it. Thus you can get greater efficiency at lower cost.

17. Cross sections of gun-type oil-burners show similar mechanical features: a fan for the air and an atomizer for the oil. But the efficiency of the burner depends, as here, on the elements which insure complete combustion.

In addition to heat, we avail ourselves of the other advantages of air-conditioning, we enable ourselves to control the climate as well as the temperature. The relative humidity of the air, for example, has much to do with our comfort. Winter heating tends to dry out the air and if, by humidification, the balance of moisture content is restored, we live in a healthier climate. Similarly, in summer, much of our discomfort on warm days is caused by a superfluity of moisture in the air, and dehumidification can correct this condition to the extent that even in relatively high temperatures we are not uncomfortable. Filters in the conditioner remove dust, dirt and pollen from the air so that we breathe a purer, as well as an ideally tempered, atmosphere at all times. Refrigerating coils may be added if desired.
1. A corner bath, a lavatory with flat, easily-cleaned surfaces and plenty of shelf space and a 1-piece, built-in toilet with shelf top tank feature this convenient, attractive bathroom in the modern style.

2. Complete bathrooms are now available in the form of interlocking wall sections comprising a lavatory unit and bath-shower unit (illustrated above) and a utility unit illustrated in the panel below.

3. A wide range of selection now permits the choice of bathroom fixtures closely in keeping with the architectural style of the house.

4. Jade structural glass tiles are used to decorate the wainscoting and bathtub recess of this pleasing bathroom in West Newton, Mass.

5. Another unit of the interlocking sectional type pictured above. This can be installed separately or in conjunction with the other two units, either in a wall recess or against a finished wall. The water tank and linen compartment are both located in the wall, resulting in better appearance and less disturbance of floor and other room space.

Among the many benefits accruing from traveling in foreign lands, surely one must include the feeling of immense satisfaction on returning to one’s own home—and to one’s own modern bathrooms. Here we have the essence of that luxury which American ingenuity and industry have made available to all of us. In point of design all fixtures and fittings are perfectly adapted to their several uses; and all of them are available in such a range of styles and sizes as to enable us to plan our bathrooms in any size and in any decorative scheme that our needs and tastes may call for. And, back of all this charming design and ultra-convenience, we are comfortably aware of an inexhaustible supply of pure water, hot and cold, brought through rust-proof pipes from rust-proof tanks hidden away somewhere below.
6. Colorful, modern bathrooms are no longer confined to large, expensive homes. The illustration above shows an interesting bathroom group including a cabinet lavatory, dressing table and toilet planned for a small house. These units are of a new type and are light in weight.

8. An excellent use of contrasting colors in a linoleum type of wall-covering, giving unusual interest and a beautiful surface.

10. The square type of bathtub is easy to fit into the small or oddly shaped bathroom and furthermore it is convenient to use. The shelving sides make excellent seats for the accommodation of foot baths or for the impedimenta of the bath, such as soap, brushes, etc.

It is wise, when planning a home, to plan for an adequate number of bathrooms and to put into those bathrooms every desired convenience. It is always easier and cheaper to make plumbing installations at the time the house is built than to attempt additions and corrections later. On the other hand, should this not be entirely practicable, an alternative is to run pipe lines as near as possible to where an additional bathroom may later be installed. It is also good economy to apportion your building budget in such a way as to provide good, heavy fittings of the best materials, and fixtures with good lines and long lasting finishes. Walls and floors, covered in some of the splendid new materials and exemplifying today's attractive color schemes, merit equal consideration with the fixtures.
1. A new liquor base which holds 23 bottles and accessories. The honeycomb holds wines and cordials. Drawer and workboard are convenient.

2. Air conditioning has given great impetus to built-in fans that completely remove kitchen odors and keep the cooking center comfortable.

3. The Pompeian red wainscot, black moldings and white upper walls are executed in a wallboard with a polished, impermeable surface.

4. Linoleum is used for the floor, counter top and over the sink in this efficient kitchen of modern design. Note the contrasting border.

5. Outside the recreation room of a large house in Des Moines is this convenient unit kitchen, consisting of dishwasher, sink and electric stove.

6. A cabinet-model, double-drainboard sink of a new light-weight type which is easy to install in the modern kitchen. Ample storage is provided.

7. Electrical efficiency, 1937 model, in a kitchen of interesting Colonial design. The units include a new type of electric range, a sink and diswasher topped with Monel metal and a new model electric refrigerator.

8. A green and white kitchen composed of two shades of beautiful green structural glass walls, green and white linoleum and white cabinets. Red topped stools, not shown in the picture, complete this interesting scheme.

No room in the home has undergone greater changes in a short time than has the kitchen. If these changes had been in matters of appearance alone it is possible that a great many people who now enjoy modern kitchens would still be clinging to their old ones. But the changes have been fundamental, affecting equipment, appearance, and even the technique of kitchen planning and operation. Doubtless some part of this revolution has been due to changes in our way of living. The kitchen is no longer a mysterious room, hidden somewhere in the back of the house and seen only by the servants. It is now something of a show-place, always attractive to informal gatherings, yet serving the modern housewife with maximum efficiency and economy. Contrasting colors, used with discernment, add lively interest.
9. A 1937 model gas range equipped with thermostatic oven heat control, griddle plate and left-hand oven with a convenient rack lever.

10. Simply sweep your garbage into this sink receptacle and a hidden “disposal unit” magically grinds it to a pulp and washes it away.

11. A gleaming white gas range, heavily insulated to keep the heat in, is equipped with a light and labor-saving, automatic controls.

12. Mechanical refrigerators are no better than their motors. This particular type makes a point of full pressure lubrication to all bearings.

13. Streamlining, in the sense of elimination of details and full utilization of functional space, is attractively evident in the new refrigerators.

14. This extra capacity gas range with six top burners is designed for larger families. Oven and broiler compartments have individual controls.

15. Royal blue agate structural glass panels over the sink and along the wainscoting bring fresh beauty to this kitchen in a residence at Wilmette. This type of wall covering is easy to clean, strong, non-warping.

16. Monel metal covers the counter tops and sink in this interesting all-steel home in Pittsburgh. Monel gives a lustrous surface, non-tarnishable, non-breakable and proof against the wear and tear of cutlery and dishes.

No kitchen plan is ideal for all families. Your architect will find it helpful if you will give him a clear idea of your requirements. How many in the family, as a rule? How many persons working in the kitchen at the same time? Do you like a dining alcove, or “breakfast bar”, for hasty or informal meals? These are the sort of facts that will help him in designing your kitchen. Then you have a wide choice of possible wall and floor coverings, as shown on these pages, and of various types of refrigerators and ranges. Counter tops and kitchen sinks are available in many materials, colors, and sizes. And there are cabinets, of wood or metal, efficiently designed for every conceivable article used in the kitchen. Small wonder that even the most modest home built today boasts a modern kitchen.
It is common practice now, in the better type of house, to apply insulation over the second-floor ceiling and in the exterior walls. Of the 36 homes published in our February Portfolio of Houses, 22 had insulation both over the second-floor ceilings and in the walls, 10 had it over the second-floor ceilings alone and four, in California, had none. The following notes identify the usual types of insulation employed for residential construction. The sketches show how each is applied to exterior walls. Application over second-floor ceilings is similar, except that the joists, of course, run horizontally.

**Quilt:** A loosely felted fibrous mat of eel grass, wood fibre or similar material covered with a layer of moisture-proof paper or fabric. It is supplied in roll form and may be installed in the wall space or second-floor ceiling in several different ways, two of which are shown on this page. At the right we show the quilt tucked into the joists and nailed in place.

**Board:** Rigid panels of a material such as cane fibre, wood fibre, magnesite, cork, etc., which are light in weight, cellular and usually possessing structural strength. The sketch at the left shows the board type used as an insulating lath on one side of an interior wall and, as insulation, with a metal lath, on the other side. Usual thicknesses are \( \frac{1}{2} \)", \( \frac{3}{4} \)" and 1".

The thicker boards, of course, give the best insulation value.

**Quilt:** This sketch shows another common method of applying quilt type of insulation. The quilt here is nailed to the face of the joist, making a dead-air space between the outside wall sheathing and the layer of quilt. A dead-air space, being the poorest transmitter of heat, is the most desirable form of insulation. Every insulating material aims at forming a dead-air space either within itself or in the wall.

**Bat:** Generally made of rock wool, glass wool, crêped cellulose, etc. Bats are usually wall-thick, that is 3\( \frac{1}{8} \)" or 4", and are made in roughly block form. They commonly have a water-proof envelope or backing to help them keep their shape and make them easier to handle. Like quilt they are easily applied over second-floor ceilings and in the exterior walls of houses when they are in the process of construction.

**Board and Reflective:** The sketch shows board insulation used between sheathing and siding and as an insulating lath for the interior plaster wall. Reflective insulation consists of a paper-thin foil of metal, usually aluminum, either used alone or backed up with heavy paper or a wall-board. Polished mineral pigment is also used. The foil must face a dead-air space. In this position it reflects the tiny, unwelcome heat waves.

**Fill:** A fibrous material such as rock wool or glass wool, or exfoliated mica, for filling the space between inner or outer walls, in second-floor ceilings or under the roof. In granular form it may be used to fill spaces in existing buildings. Its use in bat form has been described above. Fill insulation is wall-thick yet light in weight. With any type of insulation complete weatherstripping is a first requirement.
Food is a vital subject. Yet the air we breathe constantly; the air that should be pure and invigorating, is too frequently neglected. Isn't one as important as the other? Many home owners think so... and they are doing something about it with Sunbeam Air Conditioning. All winter long, they have uniform heating at the most healthful temperature. And this new kind of air conditioning does more than heat. It humidifies the air... filters out the dust, germs and pollen. And the blower-fan keeps this clean, pure air in gentle circulation.

In summer these Sunbeam owners get relief by operating the blower to circulate cool night air. Mechanical cooling can be installed at any time.

If you could live in one of these Sunbeam homes you would quickly learn of many other Sunbeam advantages... how cleaning is reduced... how the small inconspicuous wall grilles do not interfere with furniture arrangement. Basement appearance is improved, unit installed out-of-the-way, ducts require little headroom. There are attractive models for homes large or small, new or old, and for the economical burning of any fuel — oil, gas or coal. Send for literature.

The Fox Furnace Company
Elyria, Ohio
Division of American Radiator & Standard Sanitary Corporation

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HG-3-37
You will agree that a mountain breeze is refreshingly cool on a hot July or August day. But Coolness in itself is not Air Conditioning. Imagine, however, the proper degree of Coolness maintained in your own living room, office or industrial plant, and with it the other necessary functions for Summer Comfort. These are De-humidifying, Cleansing, and Circulating. If all four elements function in harmony under the guidance of Minneapolis-Honeywell Automatic Control, you have True Air Conditioning! It’s never too early to install year round air conditioning. See your architect, engineer or dealer NOW.

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Don’t guess about the necessary requirements for True Air Conditioning. They are explained simply and clearly in the booklet, “This Thing Called Automatic Heating and Air Conditioning.” Obtain your copy simply by addressing Minneapolis-Honeywell Regulator Company, 2790 Fourth Avenue So., Minneapolis, Minn.

AIR CONDITIONING ASSURES YEAR ’ROUND COMFORT

. . . if the System is Completely and Automatically Controlled by MINNEAPOLIS-HONEYWELL

Most of us greatly enjoy cooking and eating out of doors. The strongest memories of camping trips have to do with the odor of wood smoke and the pungent aromas of meats cooked over an open fire.

Each fine weekend sees thousands of picnickers cooking in the open. Favorite places have become so over-run that many of us would rather have our picnic suppers at home. And there are many advantages to an open air eating place at home—comfortable tables and chairs can be provided, real napkins, if you happen to prefer them, drinks really cold, and an assured privacy.

That which is lacking, however, is an outdoor fireplace. But if you have space enough for a bonfire, you have enough for an open fireplace.

Outdoor fireplaces may be as elaborate as or as simple as you like. Expensive ones may be built against the side of the house or other buildings, with chimneys leading up over the roof, but you will probably get just as much fun from the simplest little open hearth.

We have shown two very modest fireplaces. One has been cut into a stone wall, where it takes up no room at all and becomes a decorative break in the wall. Owing to the difficulty of setting bars into the rock we have used a back grate instead of bars for holding the fire. Many people do not know that fire will burn much better if it is raised off the ground or hearth. For the particular sort of a fireplace we recommend using a grill to be laid across the top opening. Small iron rods are run through an iron strap at each end. If you want a grill which may be placed nearer the coals you can use the same sort with a dip in it. Sketches of both kinds are shown.

Our second example is designed to be set anywhere in the open. It may be built of brick or of cement. Cement would be the easiest for setting in the iron rods which are used for the grate. If building of brick, use androite instead of setting in the food grills, a portable grill as shown for use with the other fireplace.

Of special interest is the semi-circular hearth with its raised edge for holding the ashes in bounds. This was made of iron with a brass top. If building of brick, make the hearth square cornered, and raise the external course of brick 1½ inches.

—Harry Richardson

CONCRETE fireplaces much in the modern manner, although it is guaranteed to broil a steak in the good old-fashioned tradition. Two types of removable grills are illustrated at left for those who would like to make a similar fireplace of stone.
A Copper Roof that combines all this metal's advantages...yet is moderate in cost

Anaconda Economy Copper Roofing is fire-safe, durable and economical through the years

From "copper headquarters"...has come another contribution to your comfort and security. A roof that "belongs" to the fine home; that will reflect lasting credit upon your judgment in selecting it. A roof that, properly grounded, protects against lightning! A roof—fire-safe, that earns a low insurance rate. A roof that is tight, eliminating moisture and air-infiltration!

This new Anaconda Economy Roofing for the home is lighter in weight (10 ounces per square foot), and in narrower sheets. It is rigid...good looking...yet costs much less than you would expect! Let us tell you more about it.

Anaconda Economy Copper Roofing Offers:

Charm and Dignity—Weathered copper harmonizes with landscaping at all seasons.
Fire-Safe—Copper roofing eliminates the spark hazard.
Lightning Proof—When properly grounded, protects the structure against lightning.
Light Weight—Copper needs no heavy, costly supporting structures.
Protects Insulation—Impervious to moisture, copper preserves the efficiency of under-roof cellular insulation.
Home heating is a necessity. And for no more than the cost of operating an ordinary heating plant, Gar Wood air conditioning brings you these five great luxuries—these five modern aids better and healthier living—

- Air that is warmed to any temperature you select by thermostatic control. No work, no worry, no dirt.
- Air that is constantly filtered to remove germ-laden dust and pollen. A spotless house and a healthier one.
- Air that is humidified to preserve natural body moisture and to keep underheated rooms.
- Air that is conditioned—filtered, blower, economizer, oil burner, freshen and humidifier. Practically all of the heat is extracted and used. You can combine with oil burner for the best of both.
- Blower cooling and air filtering in summer. Restful sleep, more comfortable days, relief from hay fever and asthma.

The low cost of this air-conditioned luxury has been proved by hundreds of fuel cost records. Gar Wood owners talk about their units in terms of highest enthusiasm. They say that Gar Wood oil heat costs less than coal and prove it too, by actual figures. It makes the interior of the house free from chills and drafts and the conditioning of the room is instantaneous.

Air Conditioning & Heating

- FASTER HEATING plus smaller condenser units on every floor. The truck, according to this booklet, is to have a thin 1) inch film of water between stratified cells of steel (this heats quickly) and a pre-heating water jacket with greater capacity (this heats slowly). The sum total is the specially developed water film flash flash boiler for your oil heat system. WATERFORD BUILDERS, INC., DETROIT, MI.

- B3. FUEL OIL FACTS tell how to get most out of your oil burner for the least cost. Gar Wood oil heat saves something about the oil that you put into it. It’s non-technical and full of information. PIERCE RAYLOR, Inc., DETROIT, MI.

- AIRE-FLO AIR CONDITIONING system explains fully the story of what you can expect of an air-conditioning system today. It describes the Aire-Flo system that can be bought complete—no added, It is self-contained, in your present box. LUNA FORNACE CO., INC., DETROIT, MI.

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- B7. AUTOMATIC HEAT Stoker gives you automatically controlled temperature and accurately controlled fuel consumption. This is the story of the automatic heating features which give you “luxury at a saving.” WILLIAM O. WILSON CO., DETROIT, MI.

- TRANE SYSTEMS of heating and air conditioning provide modern homes with a steady supply of properly conditioned air, heated or cooled—humidified or dehumidified—and cleaned. Whether your mechanical inclined or not, you can grasp this description of how it’s done. The TRANE CO., Harrisburg, Pa.

- HOW TO ADD A ROOM TO YOUR HOME gives many original suggestions for interesting rooms from which to select the one you can build in your house. It tells you how much space you need only switch from old-fashioned heating equipment to Williams OilOMarine heating equipment and/or air conditioning equipment. WILLIAM O. WILSON CO., DETROIT, MI.

- B10. GAR WOOD AIR CONDITIONING GUIDE is an introduction into the theory, science and practice of air conditioning of installation and operation. It teems with facts, figures, charts and explanatory sketches. GAR WOOD INDUSTRIES, INC., Air Conditioning Div., 7934 ROIPEL, DETROIT, MICH.

- B17. THE CARRIER WARRIER MAKER “manufactures weather” for the time. THE CARTRIDGE CORP., DETROIT, MI.

- B19. OIL-EIGHTY AUTOMATIC is a modern streamlined steel boiler that lines up with any oil burner to give you 100% efficiency. Use your regular oil burners—the Fitzhugh boilers that are more heat per gallon of fuel for fuel savings. FITZHUGH CORP., DETROIT, MI.

- B22. ROMANCE OF INTERIOR APPLIANCE is a pocketbook interest to anyone planning a new heating system. It tells the internal workings of a steel or iron boiler that aims to give home owners 20% to 50% more value for fuel, to dollars and cents. LEROY WERFLE & BROS. CO., DETROIT, MI.

- B25. INTERNATIONAL “FUEL SAV-ER” is a book of pocketbook interest to anyone planning a new heating system. It tells the internal workings of a steel or iron boiler that aims to give home owners 20% to 50% more value for fuel, to dollars and cents. LEROY WERFLE & BROS. CO., DETROIT, MI.
THE HOUSE THAT JACK BUILDS TODAY is more than a house... in the hands of the architect, using new and improved materials it becomes—a HOME, a comfortable, economical, practical home.

In actual practice, the guiding genius of architectural skill effects savings, both in original cost and upkeep. With knowledge born of experience the architect weaves modern materials and new structural usage into today's pattern of a home.

And in this modern home, the trend is toward the use of more and more glass, both as a building material and a decorative means. Sparkling corner windows that banish shadows—Ample mirrors that brighten and widen rooms—Double glazing that is so essential to successful air conditioning—Mirrored panels—Glass doors—Mirrored table tops. These and countless other uses bring a distinctive and stimulating beauty to even the most modest dwelling.

This new importance of glass is only one of the many radical changes that have come about during the past few years. That is why the skilled architect and dependable builder, working together with new methods and materials, give you your best assurance of permanent satisfaction in your home and lasting value in your building investment. Libbey-Owens-Ford Glass Company, Toledo, Ohio.

NOVEL USES FOR GLASS, both decorative and practical. A glass pushplate on the door to the kitchen never tarnishes. Glass drawer fronts on a closet chest; you can tell at a glance what each drawer contains. A Vitrolite glass top for the kitchen table; both sanitary and practical. Many other practical suggestions which utilize the sparkling beauty of glass will gladly be suggested if you will consult your decorator or local L-O-F Glass Distributor.
COLD, DRAFTY ROOMS THIS WINTER? Expensive fuel bills? That's because heat leaked out of your house through sieve-like walls and roof. And that means hot, stifling rooms this summer.

Send for free J-M book which tells the fascinating story of J-M Rock Wool Home Insulation. It is fireproof. Will not decay or corrode. Scientifically installed, it is unaffected by atmospheric conditions.

Mail the coupon below for the FREE BOOK that describes all its advantages. And REMEMBER — you can finance your Johns-Manville Rock Wool Home Insulation with convenient monthly payments, and save fuel bills up to 30%.

**BUILDING BOOKLETS**

(CONTINUED FROM PAGE 148)

022. REXOIL, an oil burner made by pioneers who have been building oil burners for more than 30 years. Besides its dependability, its chief claim upon your interest, as explained in this descriptive leaflet, is its method of achieving an extremely hot flame with low fuel consumption. Rex Oil Burners Inc., H.G.S., Buffalo, N. Y.

023. RICHARDSON OIL BURNING BOILER is one of those to investigate before you make any heating installation. It's "open for inspection" in this booklet, which gives you an inside view of its workings, and includes complete technical data for your plumbing engineer. Richardson & Houghton Co., Dept. H.G.S., 244 Madison Ave., New York City.

024. HOFFMAN CONTROLLED HEAT with Air Conditioning. In a fascinating chapter, this booklet makes thorough study of your home conditioning, what types you can choose for your home, and just how the effective Hoffman system works. Hoffman Specialty Co., Inc., H.G.S., Waterbury, Conn.

025. BEAUTY IN HEATER ENCLOSURES takes up a problem of first rate importance in the designing of a fine home, the combination of beauty with efficiency in the visible portion of a heating system. It shows handsome grilles in period styles and modern convertors to hide them. Also, terms of the Johns-Manville Million-dollar-to-lend plan.

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Send free book telling whole amazing story of J-M HOME INSULATION. I am interested in insulation for my present home [ ] for new construction [ ] please check).

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OIL DRAFTY ROOMS

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

This Book FREE

If your house isn't insulated the J-M way, it's leaking health-giving warmth and comfort, as well as precious fuel dollars. Send for this free book which tells the fascinating story of J-M Rock Wool Home Insulation.

BATHROOM & KITCHEN Equipment

028. FOR BETTER LIVING, G.E. invites you to "come out of the kitchen and enjoy the comforts of living" showing such perfect electrical kitchens that you'll want for the first time to enjoy the comforts of living in your home. G.E. Electric (Sales), Dept. H.G.S., 727 St. Clair Ave., Cleveland, Ohio.

029. MONTZ METAL in the Modern Kitchen is a booklet of inspiring ideas and practical plans for the finest of modern kitchens. With before-and-after photographs, cost estimates, and a "thorough, illustrated" history of metal kitchen equipment. The International Nickel Co., Dept. H.G.S., 73 Wall St., N.Y. C.


031. ROVER GAS RANGES have many interesting features which provide easier kitchens, cleanliness, economy and speed. You will be interested in seeing the "Water-base" cooking chart which accompanies the booklet. The George B. Rover Corp., H.G.S., Rockford, Ill.

032. MODERN BATHROOMS FOR OLD AND NEW homes make the latest, neatest, drab old bath and rooms, and shows how to make them dainty and useful without expending a fortune. A colorful Church, Sun-Seat is an interesting point. C. F. Church Manuf. Co., Dept. H.G.S., 216 Boston, Mass.

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For keeping sullage and basement perfectly drained at all times. Consists of silent centrifugal pump, operated by electric motor. Absolutely dependable and externally automatic in action. Starts whenever water enters drain pit or sump. Can be easily installed. Circular will be sent on request.

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Where cool well water is available, it is possible to accomplish temperature control of air conditioning in costs much lower than where other methods of cooling air are employed. Correspondence is invited from those who may be interested. The F. E. Myers & Bro. Co., 46 Orange Street, Ashland, Ohio

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FOLKS who enjoy the comfort and convenience of a MYERS Water System in their homes, soon learn that they can afford to use plenty of water any time they want to. MYERS Water Systems are wonderfully fully built as well as absolutely reliable. Their economy of operation furnishes running water at the lowest possible cost per gallon. MYERS owners frequently discover that water actually costs them less than it does their friends who rely on service from city water mains. Find out now for how little you can install and operate an economical MYERS. Make your home both deep and shallower wells; powered either engine, motor or electric motor today for interesting free water system booklet and the name of your nearest dealer.
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When You Buy Air Conditioning


drafts and colds, won't desert you for the ceiling, and gives you unconditioned heat in an air-conditioned home.

Isn't it wiser to install the one air-conditioning system of which Radiant Heat is an integral part? ... the system that not only circulates, cleans and humidifies the air, but vitalizes the air with the life-giving radiance of the Sun?

American Radiator Air-Conditioning includes Radiant Heat... rendering you four kinds of service instead of three... and only this system can give you the 15 years' experience that has made American Ideal, the world's highest standard of heating perfection.

Fits any kind of home... suits any kind of budget... burns any kind of fuel... call your heating contractor... and mail this coupon... now.

New American Radiator Conditioning Systems

The New ARCO Radiant Convective

Not to be confused with enclosed radiators, this new, scientific radiator adds RADIANT HEAT to your Personal Comfort.
1937's
SMARTEST HOMES
will be firesafe, economical
CONCRETE

There's no longer the slightest reason why you should be satisfied with a 1915 model home, with its high depreciation, lack of rigidity, fire-safety and other essential home values. Of course, you want thoroughly modern construction—and you can have it, with concrete.

What IS a concrete home? It is a home built with walls and partitions of concrete masonry or reinforced concrete; it has concrete floors and a firesafe roof. Such a home is tremendously strong and rigid; fire-resistant; and safe against the attacks of storm, termites and decay. It may be of any size; any architectural style, Cape Cod to California Ranch House; any color or surface texture.

What is COST of a concrete home? Surprisingly low! The walls and floors are a small part of any complete house. Hence building with concrete adds only a very few dollars a month to the payments on the average house, compared with ordinary non-firesafe construction. A low maintenance, slow depreciation and high resale value may turn the small extra first cost into an actual saving. A concrete home costs less to own.

How can I get a concrete home?
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ART-PLY is readily adaptable to any room in the house. Its beautiful natural grain can be stained for library or dining room—enamelled for kitchen or bathroom. Choose any of its hundreds of pleasing variations for modern effects. ART-PLY is an innovation in three outstanding particulars: (1) Battens, or strips over joints, are eliminated. (2) Mouldings are inlaid flush with surface to form standard multi-paneled sections. (3) Joints between sections are entirely concealed and sealed for insulation. ART-PLY is manufactured from durable Douglas Fir. Its natural surface grain has all the beauty of this famous wood. ART-PLY is 1/4-inch thick and has great tensile strength. It can not crack like plaster and is not as heavy as wood. ART-PLY is an innovator in the house. Its beautiful natural surface gleam with luxurious beauty that looks far more expensive than it is. It is a practical and interestingly informative story—told without technicalities—of the uses of steel in the modern home. You really should know all the advantages of Gas and completely automatic.

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(Continued on page 352)
Check up on roof materials before you build or re-roof!

In roofs, too, beauty is as beauty does! A roof of Kenmar Copper Shingles on your home will be distinctive and lovely now—and many, many years from now too! When friends and neighbors exclaim: “Your roof is certainly beautiful,” you can tell them it is just as completely trouble-free and useful as it is good looking.

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With this Chart you can determine accurately for yourself the real value of roof material. Before you build or re-roof, get this free Chart to help you avoid costly guesswork.

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Building Booklets

(continued from page 151)

845. Copper, Brass & Bronze in the Home shows the hazards of vats and how the modern home owner avoids them by using copper or brass for water pipes and fixtures, for roofing and screens, for heat radiation and for damper-proof floor and wall coverings. The American Brass Co., HG-3, Waterbury, Conn.

846. What to Do About Remodeling suggests the replacing of rusty water pipes with copper and brass plumbing screens, wooden windows with bronze and copper rust-proof screen cloth and the introduction of chimney-mending fixtures into your bathroom. Chase Brass & Copper Co., HG-3, Waterbury, Conn.

847. Paint and Glass in Your Home is a fascinating book on the possibilities of paint colors and modern glass in home improvement and decoration, filled with illustrations and practical suggestions on how to take advantage of the many possible effects and modern treatments using mirrors and glass. Pittsburgh Plate Glass Co., 2384-B Grant Blvd., Pittsburgh, Pa.

848. The Story of American Walnut is a beautifully illustrated brochure of the value of walnut—a combination that results in an absolute perfection of the properties, types and uses of Walnut—with pictures of fine traditional and modern furniture. Associated Hardwood Mfrs., Assn., Dept. HG-3, 616 S. Michigan Ave., Chicago, Ill.

849. Western Pine Camera Views show the versatility of Western Pine—the beauty of its grain and texture—a combination that results in an absolute perfection of the properties, types and uses of Walnut—with pictures of fine traditional and modern furniture. Associated Hardwood Mfrs., Assn., Dept. HG-3, 616 S. Michigan Ave., Chicago, Ill.


Floors & Floor Coverings

851. Building Color Schemes From the Floor is a 20-page booklet in which the color harmonies on your floor, showing how you should lay the floor, will add charm to your house. It is a complete guide to the floor decorator, showing what color schemes will work in your home. The Union Co., HG-3, Lockport, New York.

852. Akron Carpet Tile, showing how homes and commercial installations of modern floor materials, lays special stress on the fact that the floor should be a color-suggesting factor—photographs of characterful modern rooms, in which Upon Foam Tile is used for bright and cheery walls, are reproduced. The Union Co., HG-3, Lockport, New York.

853. Oak Floors. Problems of laying, finishing and care of fine oak floors are systematically dealt with in a little booklet that’s good to have whether you are planning to put in new floors, or merely giving right care to your old ones. National Oak Flooring Mfrs. Association, Dept. HG-3, 350 Division Blvd., Memphis, Tenn.

854. Gay Floors for Basement Playrooms, after a problem that’s solved by Accolite, which can be laid in all sorts of colorful patterns, right over cement or concrete, is a pleasing solution to the problem. See some of the colors, and the attractive floor designs in this booklet. Armstrong Cork Products Co., HG-3, Lancaster, Pa.

Insulation

855. Sealed House Insulation is a photographic study of an important problem—saving surprising facts—showing how to save fuel while keeping the house temperature comfortable in all seasons, with a half-inch layer of Balsam-wood that can keep out as much heat as a 17-inch-thick wall.

856. What the Celotex Guarantees Means is a most interesting book as it is pood looking, completely trouble-free and useful as it is good looking.

857. Comfort that Pays for Itself is an efficiency study showing how the cooling, heating, and insulating picture of the actual savings brought about by treating your house to a heatproof blanket of rock wool—and your wife’s arms don’t reach that far. Here—are the sensational facts—showing how easy it is to save heat, and at the same time saving the passing of the Heat. The Rockwool Co., HG-3, McLean, Ill.

858. Build Warm Houses tells you all the practical details about a blanket wrap around your house (with the walls of course)—a heat insulating, sound deadening product that went to the Arctic and the Antarctic and protect the homes of famous aviators. Mississauga, Canada, Inc., Dept. HG-3, 1201 Ontario Ave., Chicago, Ill.

859. What Winter Heat in... summer heat out... says this featured the fuel-saving and comfort-improving product of United Rock Wool. In the plot of diagrams it shows how to turn your house upside down—giving you the resistance to the passage of heat or cold. Standard Lime & Stone Co., Dept. HG-3, 907 National Bank Bldg., Richmond, Va.


861. Hothouse is a weatherproofing bulletin that you’ll want to keep more about if you’re planning to build a small house, a summer camp, cabin, or other small building. It’s economical because it comes in big sheets... and has withstood every weather test and treatment. It will give you the facts. Ag elevator Millers Co., HG-3, Trenton, N. J.

Doors & Windows


863. Curtin Windows designed to build lasting beauty into a house includes a Silhouette Pre-fit windows that are sure to round comfort. Beautiful doors for every type of architecture and interior; kitchen—modern and complete to the last detail. It is a beautifully illustrated and more in extensive booklet, made with practical accurate descriptions and measurements. Coors Companies Service Bureau, Dept. HG-3, Curtis Bldg., Clinton, Iowa.

864. The Garage Door That Opens. Upward is a modern beauty available for any garage—old or new. Star it up under a full of the hand—form a window with a jack at a cord or opener, electrically. Read about this new door that never needs hooing, made by Kenmare Mfrs. Co., HG-3, 300 Field Ave., Columbus, Ohio.

865. Close the Window—but how if it is an old existing casement type located over a kitchen sink? The average housewife’s arms don’t reach that far. Here—wherever small windows are used in the house—casement hardware is necessary. The Casement Hardware Co., HG-3, 4th N. Wood St., Chicago, Ill.
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...New standardized designs in both "double hung" and casement styles make the beauty and permanence of bronze cost far less than ever before. Consider these advantages:
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FOR WINDOWS
Anaconda Bronze

Editor's Note: Before work begins on the actual designing of a house—or at least before it has progressed beyond the preliminary stage—the home builder should be able to assume the role of critic and pass judgment on the quality of style and general character of the home he has in mind. In this connection, we have noted some paragraphs contained in a book which will appear shortly: More House for Your Money, by Elizabeth Ducas and Dorothy Gordon. So closely do their observations coincide with our own, that we have secured the authors' permission to pass them on to our readers.

Pleasure springs from the element of beauty which, intangible as it may seem to most of us, can be picked out instantly by a discriminating eye. Nothing you can do will insure it in the hands of an inadequate artist; still, there are some mistakes which can be avoided, some generalities which apply to all types of architecture. As a practical aid to quick discrimination between good and bad home architecture, (by no means a complete guide), we have prepared the following questions which may prove helpful in judging the house you are planning.

1. Will the house fit its site? Will it nestle so closely to the ground that it looks squat and unimportant, or will it perch so high that it seems temporary, as if it did not really belong there?
2. Will it have an approach, either a sidewalk or a drive, that will add dignity and drama—or is its layout so involved that the approach will be frountous and detract from the house itself?

Harmony of Style

3. Will it mingle decently with its neighbors? Too wide a discrepancy between the style of a house and the prevailing style of the neighborhood can spoil its dignity. Some communities such as Country Club District, Kansas City, present but one kind of architecture in some of their streets, creating an impression of well-knit and pleasant unity without monotony. There is wisdom in this, wherever possible. The clearest, well-proportioned, honest lines of a modern house make a traditional house seem cluttered up and messy in comparison; or, to put it the other way, the traditional style house makes a modern house seem hazy and cold indeed. The house is as important in relation to the neighborhood as the rooms of the house are to the whole house.

Composition in Mass

4. Will the front of the house look related to the sides and the back? If the front is like a stage-setting, which promises a third dimension that fails to materialize when you walk around behind it, it is wrong. House fronts with strong roof lines and pronounced architectural details placed on simply rectangular houses are nothing but false fronts. The house should match all around. Beware of plans that call for a front made of different material than that for the sides, and back. Be careful about using different materials on the first and second floors, without tying them together with a plan.

CHECK LIST FOR STYLE

6. Do the walls express their structural nature and contain solid structure? Walls should look really strong. It is poor taste to use brick, stone and terra cotta on walls of one house, for this mars the feeling of unity and strength. Accidents of stone in brick walls are good only when they are in important structural positions, as at corners or other loadings. A random use of stone in brick looks exactly as if you had run out of bricks and were filling in with whatever came to hand—pretty silly, in price, for a contractor today would sooner to order enough of everything needed before he began. It is also poor taste to use an obvious and fancy setting pattern; for using bricks contrasting colors, or in a prominent pattern, makes walls look spotty rather than solid. Remember their purpose; they hold up the house. Don't ever be afraid to have a house look from outside like what it really is.

7. Will the door frame overlap the space of the door or the window? Don't overload the window-space! Don't anybody sell you doors and windows for a mansion if you are building a modest cottage.

8. Do chimneys look like chimneys? There is never any use in trying to disguise a chimney which is, in itself, a fine structural device. Put it where it belongs and give it a chimney breast. If you are planning a colonial house, give it one. Piling gingerbread on will only serve to call attention to something which rightly belongs to the house structure.

Space Relations

9. Is there a pleasant balance between windows and wall spaces? You can spoil the looks of a room with windows set haphazardly into walls. The spaces between windows don't make sense—both to the inside occupant who uses them and to the outsider who merely glances at them. There are too many windows in one wall not enough in another? The traveling from lighted space to solid wall, must feel this pattern: this is what your architect will call rhythm. In our modern society we are coming to prize light for its own sake. No more numbers of windows have increased enormously. With the vast improvements in insulation of windows there is no longer the original air spool for small windows, and their attendance of light. Have as many as you want, properly designed to fit the wall. Don't sacrifice precious, health-giving light to a copying, no matter how faultless, of a period style.
BUILDING BOOKLETS

Hardware

87. EARLY ENGLISH AND COLONIAL HARDWARE shows all sorts of handles, hinges, knockers and knobs for the home builder who takes with proper seriousness the question of selecting good hardware with fine modern mechanism—and correct period design. Here are more than a dozen designs in matched ensembles. P. & F. Corbin Co., HG-3, New Britain, Conn.

88. FAMOUS HOMES OF NEW ENGLAND is a series of brief monographs on the door knobs, knockers and other hardware of famous Colonial residences, showing Revolutionary versions inspired by them. For folders on authentic hardware types for your home, write to RUSSELL & BROWN MFG. Co., Dept. HG-3, New Britain, Conn.

89. FOR CAREFREE DOORS that won't sag or slam—windows that won't jam—for screens that go on and off in a jiffy—study the hardware problem before you start to build. This little book makes an interesting read. THE STEVIE WORKS, HG-3, New Britain, Conn.

880. PATRICIAN HARDWARE has a new idea—the application of color to hardware, so that the door knobs and trim may not only conform to the architectural type of the house, but to its decoration as well. This catalog adds pastel tinted hardware to iron, brass and bronze of many types. LOCKWOOD HARDWARE MFG. Co., Dept. HG-3, Fitchburg, Mass.

Elevators

881. FIVE TYPES OF RESIDENCE ELEVATORS offer release to the invalid or aged confined by hard-to-climb stairs. This booklet describes handicap elevators, and electric ones that run on the house current. SCIENTIFIC MAESTRO WORKS, Dept. HG-3, 146 W. 14Th St., New York City.

882. THE HOME ELEVATOR PROBLEM is solved (without extensive alterations) by the "Elevator" that's located in a stairwell, a closet or a corner of the room. Or by the "Incorporator," that rides you smoothly up the stairway—and folds neatly against the wall when not in use! ELEVATOR COMPANY OF AMERICA, Dept. HG-3, 1414 Vornado St., Harrisburg, Pa.

883. THE SHEPARD HOME LIFT is a small automatic home elevator requiring only a hole in the floor and an electric motor for its installation. See this folder for sizes and prices. THE SHEPARD ELEVATOR COMPANY, Dept. HG-3, 2429 Colfax Ave., Cincinnati, Ohio.

Fences

884. ANCHOR FENCES for your lawn or garden by means of chain link, of pickets or palings—all of them as sliggly as they are safe! And they're easy to put up. If you have a baby—or a dog—you'll be interested in the quickly put together safety pen. ANCHOR FENCE CO., HG-3, Detroit, Mich.

885. STEWART FENCES define your property lines, enlce your tennis courts, safeguard your grounds! The choice includes not only sturdy and practical chain link, but plain and ornamental iron fences and gates. STEWART IRON WORKS CO., HG-3, Cincinnati, Ohio.

886. FENCE FACTS is a concise booklet of information, with illustrations and descriptions of various styles of chain link fence, in four different metals, for all sorts of installations. It shows many beautiful wrought iron fences, too. FENCE ASSOCIATION, HG-3, Bridgeport, Conn.

Miscellaneous

887. CERTIFIED LIGHTNING PROTECTION brings you up sharply sobering thoughts of life and property safeguards. By pictures of devastated houses are shown the effectiveness of chain link, of pickets or palings—all of them as slight as they are safe! And they're easy to put up. If you have a baby—or a dog—you'll be interested in the quickly put together safety pen. ANCHOR FENCE CO., HG-3, Detroit, Mich.

888. HODGSON HOUSES is a book of photographs of ready-to-put-up houses, with their floor plans, dimensions, prices—all information complete, even to a letter telling how many years they have been lived in. It answers all questions about every type of ready-made house. E. F. HODGSON CO., HG-31, 1110 Commodore Ave., Boston, Mass.

WINDOWS OF BRONZE OR ALUMINUM

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1/2 one heat from the same amount. All because more heat is put to it. This thoroughly proved Pierce is designed exclusively for oil, is not wasted; it is walled in on your sides and on the bottom by practically all the heat from the oil is used to warm the house. Buming gases pass 5 times through narrow, water-jacketed flues, up a greater amount of heat before it enters the chimney.

Fire automatic! Thermostat control! For either steam, hot water or heating systems. Provides round domestic hot water. Comically inclosed in a smartly enamelled one-gray steel cabinet, it brings you modern basement recreation rooms.

COMPLETE SYSTEMS FOR ALL HOMES are Pierce heating systems for hot water or vapor—complete boiler to radiators. Dependable is backed by 98 years of Pierce experience.

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ALUMINUM • CAST COPPER OR DOUBLE HUNG BRONZE or BRASS—fenestration that is efficient and decorative, that is firm and unprejudiced an"" against the wall when not in use! ELEVATOR COMPANY OF AMERICA, Dept. HG-3, 1414 Vornado St., Harrisburg, Pa.

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bring more than beauty... Today they are weathertight, rattleproof, easy to operate, moderate in cost

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Permatite Windows cost less than half as much as former windows of much lower efficiency and no higher quality. We invite you to use the coupon below to obtain fully illustrated literature.
PAINTING THE HOUSE

A LESS-EXCITING automobile ride through any suburb will readily indicate vast potentials for the sale of paint. Failed shutters, walls discolored or streaked with stains, doors and steps marked with the kicks of hurrying feet and the scratches of impatient parking, and more are the indices of property too long neglected.

Americans are not accustomed to figuring depreciation costs on residential property. The business man must count depreciation costs on industrial property, yet all too seldom does he make provision for this item in the upkeep of his own home. Possibly the present trend toward long-term amortization of first mortgages will be of value in teaching the important lesson of depreciation.

Recent federal and local surveys of residential properties have indicated the lamentable condition of a considerable majority of the houses of America. Many of them are actually in a dangerous state of disrepair. Most of them would be enhanced in value by the application of one or two protective coats of paint.

But in every community there are citizens who have already taken the lead in improving their own properties—and, by force of example, the homes of their neighbors. Two examples come readily to mind: one, a house in a suburb of New York which was so attractively repainted that seven of the remaining ten houses in the block were repainted within a year; the other was "a house on the hill," one of those old-fashioned manses in a small town which, in other times and another country, would have been known as "The Spinks' house." When this house was repainted, it developed, within a very brief time, an actual shortage of paint in the hardware stores of this particular village.

Local drives to "clean up and paint up" have proved useful in improving the appearance—and the real value—of whole communities of homes. Naturally House & Garden is heartily in accord with such movements.

PAINTERS—AND PAINTING

In this article we attempt to give our readers information of substance in securing the proper kind of painting job. It is true that approximately 75% of the cost of painting—and an equal measure of the responsibility—is invested in the painter. For this reason it is wise economy to employ only painters trained and skilled in the intricacies of their craft.

Only the conscientious master painter can be relied upon to mix and apply paint properly and efficiently. He will know how to deal with the problems of new construction for repainting and do whatever needs to be done—sandpapering and dusting the surface, cleaning out gutters, nailing down loose clapboards or shingles; or, if the surface is badly blistered and peeling, doing the necessary burning and scraping off of the old coat. And he will be entitled to a proportion of your property.

It is not an uncommon occurrence, where unskilled painters are employed, to find paint carelessly splattered over the ground, shrubbery trampled, and an unsightly clutter of ladders, lumber and paint cans scattered around premises. If you want the best results—which means best appearance, greatest economy—employ only the best materials and the best workmen.

And bear in mind, always, that the painting too long deferred is unprofitable, for not only is good appearance rife but not only is the surface suitable for repainting, in many instances the structure itself may be exposed to serious damage by the elements.

Now, properly applied—and reapplied when needed—is the best guarantee of satisfaction, economy and protection.

TWO KINDLY TYPES

Interior and Exterior Paints.

Subject of house painting divides into two parts: interior and exterior. The problems of each are distinct and differ appreciably.

Interior painting involves the consideration primarily of color and texture; durability of the paint used for the exterior is of relatively small importance since in almost any case the owner redecorates long before the paint begins to show signs of failure. Color and decor are matters of personal taste while the selection of the right colors, a science, and an art.

But interior painting presents special problems if good paint is to be obtained. It is not uncommon for decorators and contractors to make estimates on the assumption that paint may last seven years. In no case does it last that long. It is on exteriors that paint must be tested and does its important work. Therefore, while this article applies generally to house painting, it seems wise to give particular attention to the causes of paint failure in exteriors and suggest ways by which failure may be avoided.

MATERIALS

Unquestioningly, one of the most important factors coming to satisfactory outside work is the use of high-grade materials. The use of high-grade materials, the right kind of materials. The durability of the paint depends on the quality of the materials. The durability of the paint depends on the quality of the materials.

Inferior paint often contains low-grade solvents and water which are of no value and which rapidly lose their strength. Impartial comparative tests of house paints have shown that as high a percentage of low-grade solvents and water is used in inferior paints as in the highest quality paints.

Inferior paint, therefore, hides nothing, is less durable, spreads badly and needs more coats. Inferior paint will not stand traveling on outside walls. Inferior paints and inferior methods of application are not the answer to your painting problem. Inferior paint and inferior methods of application are not the answer to your painting problem. Inferior paint and inferior methods of application are not the answer to your painting problem.

The use of high-quality materials, in combination with good workmanship, is the answer to your painting problem. Inferior materials and inferior methods of application are not the answer to your painting problem. Inferior materials and inferior methods of application are not the answer to your painting problem.

Inferior materials and inferior methods of application are not the answer to your painting problem. Inferior materials and inferior methods of application are not the answer to your painting problem. Inferior materials and inferior methods of application are not the answer to your painting problem.
PAINTING THE HOUSE
(CONTINUED FROM PAGE 155)

very high. Finally, when the surface must be repainted the old film will have developed so many defects and have perished to such an extent that it is not a fit undercoat and must be removed at considerable expense.

Costs. It is important that new wood be given three coats of paint—a good priming coat and two finishing coats properly applied. A priming coat differs in composition from a finishing coat, and one finishing coat applied over it furnishes neither sufficient protection nor, in most cases, sufficient hiding power to produce good color. On the other hand, two finishing coats applied to new wood without a primer will be robbed of much of their oil by the fibres of the wood and will often be very short-lived. The same paint, applied over a priming coat, might easily last five years.

Moisture. Few persons would feel they were saving any time by having the exterior of their house painted during a rain storm. It will be obvious that no paint will adhere to a saturated surface. Yet the presence of excessive moisture continues to be one of the leading causes of paint failure.

This situation is due to a rather general lack of understanding of the origin of such moisture and of how it works its way behind the paint film.

There is always danger of excessive moisture in new construction. And there is often danger that the owner, impatient to "move in," will encourage the painter to get the paint job finished as quickly as possible. If the painter is conscientious, and careful alike of the owner's interest and his own reputation, he will not comply, if he does, even the finest building materials and the finest paint can be counted on as a guarantee against early blistering, streaking, and spotting of the painted exterior.

Lack of ventilation during construction, lack of sufficient time for plaster walls to dry out before finishing coats of paint are applied to outside walls, are common causes of such failure. Take, for example, a new frame house. The wood siding is dry. The recently applied plaster of the interior walls is apparently dry—that is, the surface is dry. A primer and two finishing coats of paint are applied to the siding, allowing just sufficient time between coats to permit the paint to harden.

Now the trouble begins. The plaster walls, behind their dry surfaces, are still moist. This moisture, in evaporating, passes through the wall construction and eventually condenses on the inner surfaces of the siding. Then the fibres of the wood become saturated and conduct the moisture to the outer surface, behind the paint film. The priming coat is permeable, so the moisture passes through it—and had the painter been careful not to apply the finishing coats until this drying out had been accomplished, no damage would have resulted. But the moisture is brought to a full stop by the tough, impermeable, finishing coats. Free water collects behind the film at points where the wood offered least resistance to moisture, and water-filled blisters form. These eventually dry out, leaving patches of paint which have no contact with the wall and which soon scale off.

(Continued on page 158)
Beauty need no longer be sacrificed for practicality in heating the modern home. Architects know that there is no better equipment for efficient heat distribution than a steam or hot water system with Modine Convector heaters. The Modine Modern home. Architects know that there is no better equipment for heating with outstandingly beautiful enclosures, and grille designs in almost endless variety, to harmonize perfectly with the style, period and color scheme of the decorations and appointments of even the finest homes.

The small beating heart of the Modine Convector is built into the wall and takes up no floor space. Made of endurung copper instead of cast iron, it is far cleaner, faster heating, quickly responsive to automatic control and very economical of fuel.

The decorative steel enclosures of Modine Conectors, unlike the old heat-retarding radiator covers, do not merely afford concealment but promote gentle circulation of convected heat. No heat is wasted through the rear or radiates through the front to crack plaster and smudge walls.

Modine offers four types of enclosure: Recessed (sheet-metal front, in-the-wall type) shown above; Concealed (plaster front, in-the-wall type) see diagram; Wall Cabinet; Floor Cabinet. Modine patented flexible grille design gives you virtually custom-built variety of pattern selection.

The cooler, heavier air near the floor is drawn through the lower grille or framed heater opening shown in this diagram and comes in contact with the copper heating unit... the heated air... then circulates out into the room through the upper grille.

FREE 32-Page Book printed in full colors, "Better Heating and Air Conditioning with Modine Copper Convector," gives you the whole story. Write—

MODINE MANUFACTURING COMPANY 1744 Racine St. Racine, Wisc.

COMBINING Beauty WITH SUPERIOR HEATING

exposing the thin priming coat to the weather.

Additional strains may be imposed on the paint film by the excessive contraction due to later drying of the moisture-laden lumber or, if the unit has been done very late in the year, by excessive expansion due to freezing.

It has been reliably estimated that 75% to 80% of paint failures brought attention to the paint and lumber industries have resulted from the presence of excessive moisture. Other direct causes of this difficulty are:

(a) unnecessary exposure of building materials to rain during construction;
(b) damp and poorly ventilated basements;
(c) poorly ventilated basements;
(d) improper fitting of siding resulting in areas through which moisture can penetrate. It will be obvious that whereas the trouble caused by wet plaster or rain-saturated siding is not likely to be repeated once the material is dry, some of the other trouble-makers are of a nature which will cause the original failure to be repeated periodically unless the structural or other defects are remedied.

The best procedure in all cases where moisture is causing paint failure is to call a carpenter first— to check the structure for cracks, leaks, inadequate ventilation, etc.—and to have him remedy the defects. Not until this is done should new paint be applied.

Paint on Brick. In domestic architecture, it is probable that the consideration which most often provokes fear of paint on brick is the appearance factor. Often the rather dull colors of brick do not exactly suit the desired decorative scheme. It imposes no restrictions along this line, so paint serves very often as the architect's solution.

Applied to old brick structures, as the Nineties yielded in preference to paint will often do much to modernize and rejuvenate. Their dark and usually dark appearance is banished walls of spindles, white, for example, contrasting with shutters of pale green, black, or red.

But the value of paint is not restricted to improved appearance alone. Common rough brick is a somewhat porous material and may absorb quantile moisture during a driving rain. Two or three coats of paint will cover the surface waterproof and prevent this absorption.

Brick may be painted with the same paints as are used on wood structures. On new brick walls, however, two or three coats may take too much time and labor to be justified in the annual painting of houses. The priming coat of paint should be thinned with turpentine, oil or varnish to seal the surface of the brick and counteract the effects of calcium present in the materials. Special paints mixed with turpentine oil are available for application to brick. But satisfactory results are obtainable with common outside house paints, as lined above.

AIR CONDITIONING

Year-round air conditioning is a system of atmosphere—food being the body's fuel. Not only, but, in a resulting contraction of the body's fuel, the body attempts to maintain maximum; and if there is a breeze, we are comfortable. The body begins to feel the effects of the air's humidity, at 80% of its capacity. What we should call an uneasy air conditioning in the home.

If the thermometer, on an ordinary day, stands at 98°, if the moisture content of the air (the humidity) is 50% of maximum; and if there is a good breeze, we are comfortable. The body begins to feel the effects of the air's humidity, at 80% of its capacity. What we should call an uneasy air conditioning in the home.
Air Conditioning

With this summer problem by (1) reducing the temperature, (2) decreasing the humidity and (3) providing for a gentle circulation of clean conditioned air.

In the winter, air-conditioning warms the air, adds moisture to it as needed, and by positive circulation provides the means for maintaining a uniform temperature throughout the house and in every part of every room. In addition, both summer and winter, it cleans the air and removes dust, dirt, bacteria and pollen.

As a factor in guarding the family’s health air conditioning is potentially just as important as it is in providing comfort. Winter ailments frequently result from drafts, from irritation of the membranes of the nose and throat by dried-out air, and from bacteria borne on the dust constantly floating around every house.

Sufferers from hay-fever have found a source of real relief in air-conditioning.

Among the very practical benefits derived from this new science should also be listed the economy of time and money effected by the cleaning of the air. In tests sponsored by the University of Illinois and conducted in a typical residence it was found that, due to the absence of dust particles in the conditioned air, it was necessary to dust the furniture only every three days instead of each day. Similarly curtains and rugs stay clean longer and cleaning bills are reduced. Books, paintings and furniture benefit by controlled humidity. They are protected alike from the destructive action of air that is too dry and of air that is too damp. Plant life thrives in conditioned air, and even the structural members of the house itself are protected from the stresses of expansion and contraction which result in cracks in plaster walls and damage to floors and woodwork.

Air-conditioning systems may be broadly divided into two groups: the central system and the unit system. Either one is capable of conditioning an entire house, but only the unit system is designed to be installed in a single room.

Central air conditioning requires a plant, usually located in the basement, from which conditioned air can be conducted to various parts of the house through ducts, and returned again to the conditioner by means of other ducts. Types of mechanical equipment involved in central year-round air-conditioning systems are described in the ensuing paragraphs.

Winter heating is of major importance in air conditioning since, despite the natural prevalence of interest in cooling, which is "new", heating still represents about two-thirds of any air-conditioning job. There are three general types of heating apparatus which may be used, or "modernized" for air conditioning.

Warm air systems already installed are in many cases readily convertible to air conditioning since all existing equipment can be used to advantage. In some cases, however, it may be found that outlets are not correctly placed for proper circulation of conditioned air and may need to be changed.

(Continued on page 160)

Built-in Daylight that reduces Fuel Bills

Now you can have an abundance of cheery daylight from basement to attic without any sacrifice of privacy. For Insulux Glass Block, the modern building material, admits diffused light, in amount predetermined by the cutting on the face of the block, and, at the same time, obscures the vision.

This new and better building material resists fire; deadens sound; and because of its high insulating properties, retards heat flow and materially reduces the cost of artificial heating and air conditioning. Its lustrous finish is impervious to weather; requires no painting, either inside or out, and is easily cleaned.

If you contemplate modernizing your present home or building a new one, talk with your architect and builder about Insulux Glass Block. They will gladly explain how Insulux lightens housework, reduces heating costs and brings added cheer to every phase of home life. In the meanwhile, use the coupon below to send for our new booklet about the use of Insulux in residential construction and modernization.

OWENS-ILLINOIS GLASS COMPANY, TOLEDO, OHIO
Piped distribution systems, employing radiators as heating units, may be combined with air-conditioning to form what is called the auxiliary system. In this type the heating system is practically independent of the air-conditioning system. Heat is provided by radiators, or convectors, and conditioned air is circulated through ducts. The air, besides being filtered and humidified in the condenser is tempered to about room temperature by a heating coil. In mild weather and in summer, this conditioner may be operated independently of the heating system.

**Humidification** in various guises is not unknown to the home owner. The commonest and least efficient device is the metal container which attaches to the radiator and is supposed to be kept filled with water. The amount of moisture released by this method is entirely ineffectual, yet its popularity indicates the degree to which the need for humidification in the winter heating season has made itself felt.

**Humidifying systems**

The principal modern methods of humidifying are:* 1. Evaporation of water, sometimes accomplished by means of large heated pans over which a strong current of air is forced, and which operate in conjunction with air-conditioning equipment of warm air heating systems. 2. Self-contained humidifying units operating independently of the heating plant, and delivering a fan-driven air stream to the rooms above through a centrally located duct. This type of humidifier can be equipped to recirculate the air by the installation of a return duct at some point remote from the outlet. 3. Production of a fine mist by mechanical atomization; and 4. Forcing air through sprays of water.

Every air conditioner intended for summer use year-round employs one of these methods of increasing the moisture content of the air. Selection of the proper type may involve consideration of the cost of available water, and possible presence of excessive quantities of mineral salts.

For maximum satisfaction and comfort, control of humidification should be as automatic as possible. Just as a thermostat controls the amount of heat supplied from a heating unit, so the humidifier is best controlled by a similar instrument called a humidistat.

**Air cleaning equipment** is classified according to whether cleaning is accomplished by filtering or by washing. The several types of filters are again divided into (a) dry filters, made of cloth, porous paper, pads of felt, hair, fibers, or similar material which may either be cleaned or discarded when dirty, and (b) viscous filters, made of rather coarse fibers coated with a sticky material to which dust adheres when passing through the mat.

Air washers operate by passing the air first through fine sprays of water and then past baffle plates upon the wetted surfaces of which is deposited whatever dust and dirt were not caught by the sprays. Air washers have an advantage over filters in that they do not become clogged with dust, cutting down the system’s efficiency until cleaned or renewed. On the other hand, when air washers do get fouled, the finest dust particles and, when low water and power rates are high, it may prove too expensive to just themselves.

**Cooling systems** embodied in conditioners are many and varied. It is the purchaser’s chief concern, however, in air relative efficiency and cooling operation.

Evaporative coolers, similar to washers, cool the indoor air by passing it through a spray of water. At the same time the moisture content of the air, is, naturally, increased, making this method of cooling undesirable in climates where the prevailing relative humidity is apt to be uncomfortable high in the summer.

Well-water cooling, so-called, is simply a system of circulating water through a large evaporating area of sumps or through coils sprays which cool the air as it passes over them. This is an inexpensive system where water is cheap, but its effective only in localities where the maximum temperature of the water does not exceed 55°.

Electric or compressor refrigeration similar to that used in the kitchen refrigerator, is perhaps the common type of cooling unit. Sustained supply of running water is present necessary in the operation of refrigerating systems, the operating cost will be influenced by the cost of city water as well as by the cost of electric power. Unquestionably, however, this method is one of the most efficient and when properly designed, gives excellent results as is evidenced itself well to automatic control.

Steam-vacuum refrigeration and refrigeration are types of cooling systems being subjected to considerable research and development. They have scarcely reached the point where they are adapted to the needs of average residence. They may, however, soon be perfected to a point where economies of a substantial nature may be effected by their use.

**Drying the Air**

Dehumidification, the removal of excessive moisture from summer air, accomplished by one of two methods. Where refrigeration equipment is available, dehumidification by cooling is commonly employed. This system works on the principle that when air is chilled its moisture content is reduced by the condensation of excess moisture on the refrigerating coils.

**JANITROL**

**Winter Air Conditioner**

![JANITROL MODEL CF](image)

JANITROL MODEL CF has many exclusive advantages found in no other heating equipment—COMPENSATING SYSTEM OF CONTROL—More even temperatures. COPPER ROD and FIN HEAT TRANSFER—More compact and highly efficient REFRACTORY PLATE HUMIDIFIER—Controlled humidity.

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NOW YOU CAN Enjoy COMFORTABLE, ECONOMICAL, HEALTHFUL Automatic Gas Heating and Winter Air Conditioning

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**JANITROL**

**WINTER AIR CONDITIONER**

**NORTHWEST ELECTRIC COMPANY · TOLEDO, OHIO**

**CONVERSION MACHINERS**

**Evaporative cooler--similar to that used in the kitchen refrigerator, is perhaps the common type of cooling unit.**

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The other process, technically described as the "adsorption" method, operates by passing the humid air through such substances as silica gel, activated alumina, or kathren, which absorb the moisture from the air. Dried substances, when they have been saturated with the air's moisture, are automatically dried out by being subjected to heat.

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No other building material for sidewalks and roofs combines so much natural beauty with economy—gives so much extra insulation against heat and cold—such endurance of color and life with corresponding savings in painting and upkeep. WEATHERBEST Stained Shingles grow old gracefully and in later years their beauty and life may be easily renewed at little cost with WEATHERBEST Stains. They are made only of No. 1 Certigrade red cedar shingles—nature's finest—stained by the exclusive WEATHERBEST process.

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WEATHERBEST—Leading in Quality for a Quarter Century
or one of the hard impermeable materials around the tub, shower, and lavatory where splashing water might tend to spot plain wallpaper.

There are still, in many otherwise well-equipped homes, bathrooms which are but a little removed from the era of exposed pipes, rusty water and unsatisfactory fixtures. Modern equipment should therefore be no less interesting to the home-owner who wants to maintain modern standards of living in his home than to those who are planning to build a new home. Whether for use in new construction or in remodeling, the manufacturers have made available a line so varied as to types and sizes of equipment that a complete, trim installation can be made in a bathroom of any shape or size.

Shower is practically standard equipment in the modern bathroom, and should be included in any new construction. It is a simple matter to do a neat job while the partition walls are being built, but not so simple a few months later, when the owner regret the omission and must alter the existing scheme to provide the convenience of a built-in shower.

Speaking of showers, a great many people have discovered the convenience of an enclosed shower, separate from the tub. Showers of this type are now available in a wide range of sizes and prices, some with watertight glass doors, others with the usual curtain.

At least one type, roughly triangular in shape, is designed to be installed in a corner, with the opening running across the angle. This type is very useful when space is at a premium. All these shower stalls may be purchased as units and are delivered as such.

The watertight walls are variously finished, the floor is slip-proof and leak-proof, and the fixtures are all ready to be connected. When purchasing showers, it is also well to consider the advantages of the thermostatic shower control. This little device, located at the control handle, compensates for changes in the pressure of either the hot or cold water in maintaining the desired temperature, eliminating unpleasing, and sometimes dangerous, bursts of very cold or very hot water.

PREFABRICATION

The prefabricated unit idea, as exemplified by the enclosed shower, has spread to other installations as well. A tub and shower combination is available complete with permanently finished, watertight walls which are attached directly to the studs. Similarly, a lavatory unit is manufactured which combines in one floor-ceiling installation, the lavatory, medicine cabinet and ample storage space behind the lavatory and above the cabinet. Another very inclusive unit supplies tub, shower, lavatory, medicine cabinet and wall lights complete in one compact, efficient unit. The saving of space and the increased speed of installation made possible by units of this type are self evident.

Hot water heating equipment, in modern homes designed for year-round occupancy, is an integral part of the furnace or boiler and needs no special mention here. In summer homes, or in homes where supplementary water heaters are required, adequate supply of hot water can be provided by a storage heater custom sized for the purpose and designed to burn whatever fuel seems most economical and efficient. Gas is an standby for hot water heating, as it is coal, especially in localities where gas is not available. More recently electric water heater has come to the fore and has made an important place for itself. These heaters have the advantage of tank tank and heating elements even in one simple and attractive unit which may quite properly be placed in the kitchen, or even in the bathroom of houses not provided with a basement. Their tank capacity runs from 10 gallons to about 120 gallons and heating elements are provided with a thermostat which permits accurate control of water temperature.

WATER SOFTENING

Water softening and filtration is, in many localities, a great asset, it is actually a necessity. The purpose is to abstract the calcium and magnesium, which cause hardness and water, and at the same time to remove all dirt, solution, unpleasant taste or odor; in other words, to supply clean, completely softened water. Many advantages are claimed for this equipment. Plumbing, for example, is less likely to be attacked by very hard water in service seriously impaired. Skin irritation may be caused by the effect of hard water, and soap is made stiff and difficult to rinse away. Incidentally soft water is much better for use both in the kitchen and in the laundry.

Water softening equipment is built into the main water inlet pipe so that a water entering the house is treated. But, although filtration will remove any dirt or sediment that comes from outside, and although soft water will help to preserve the plumbing, neither of these can cure the effects of rusty pipes within the house, or the water and which comes from the tap in a meager stream instead of a full pressure are often the result of old pipes choked with a deposit of rust. When this situation arises the only cure is new pipes. Fortunately for the house owner, it is no longer necessary to tear out whole sections of walls and floors in order to install new water lines. Flexible copper tubing has been perfected which can be run between studs and around obstacles without using fittings to make the turns. Although flexible enough to be bent, it has sufficient rigidity to be pushed down between the joists and fastened along under the flooring. Small openings at a few points take the place of the major operations that used to be necessary. Copper pipe is, furthermore, rust proof, so that repairs made will give enduring service. This flexible tubing is also useful when laying water lines out of doors, as it can be buried under sod, in a trench, or in a mound and made fireproof by covering with a layer of sand or peat moss, or other obstructions which may be encountered when the trench is dug.

Storage tanks are another common source of rusty water unless they are made of a metal which is impervious to attack. Not only is the quality of the water affected by rust, but failure...
BATHROOMS

of the tank itself may result. Consequently, wise home owners protect themselves by installing a storage tank made of some rust-proof metal such as copper, alloyed with silicon and other strengthening elements, or Monel metal. When rusty water lines are replaced with rust-proof pipes, the storage tank should also be examined.

In the case of new construction, it is wise to bear in mind the damage that rust can cause, especially where hard water conditions are found, and to install water lines which can be depended on to supply a full flow of clean water without periodic repairs or replacement. Also in building a new house, as well as in purchasing an existing building, be sure that the supply line which brings water from the main to the house is of sufficient size to provide a supply adequate for the maximum needs of the household. A pipe of insufficient diameter is often responsible for the condition where the drawing of a bath taxes the water supply to such an extent that other bathrooms in the house have only a thin flow, or none at all.

Another factor which promotes comfort in the bathroom is adequate heating. In homes where a modern heating system is in use, there is never any difficulty. The new types of radiators and convectors take very little space, some being built into the wall, and are easily adjusted to maintain exactly the temperature desired. Frequently, however, there are days in Spring and Fall when there is a little chill in the morning air, though not enough to warrant starting the big heating system. At such times a small heater in the bathroom is very welcome. The electric coil with a copper reflector was a great improvement over the kerosene heater, but still more effective auxiliary heaters are now available. Electric radiant heaters are now designed for permanent installation in the wall, covered by a grille. Some types are even provided with a small fan to circulate warm air through the entire room. Another recently developed heater takes the form of a small steam radiator which is simply plugged into any convenient electric outlet. Steam is generated by an electric heating element, and temperature control is furnished by a built-in thermostate.

Adequate lighting is an essential in the bathroom, especially at the lavatory mirror or dressing table. It is therefore not surprising to find that the manufacturers of quality cabinets and dressing room mirrors have incorporated lighting fixtures in their units in order to insure a compact design and proper illumination. Some of these make use of frosted tubular lights fixed at either side of the mirror, a simple arrangement which is a great improvement over the single light placed above the mirror. Another progressive manufacturer has brought out a line of illuminated mirrors and cabinets of a type which formerly had to be specially designed and assembled on the job—a process which is always considerably more expensive than factory fabrication in quantity. These have a recessed central mirror flanked by small mirrored panels. The side mirrors conceal lights which illuminate the large mirror through panels of ground glass.

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STANDARDS OF LIGHTING

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

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

MEASUREMENT OF LIGHT

Scientists measure light in terms of footcandles. A footcandle is the amount of light a candle casts on a surface a foot away. Outdoors, on a bright day, we work or play in about 10,000 footcandles. If we read a book in the shade of a tree we have the benefit of 500 to 1,000 footcandles of soft, diffused light. But when night comes and we take our book to an easy chair, we may expect to find, in the great majority of cases, not more than 2 footcandles on the printed page. We find also, that instead of the diffused, even light which made reading so pleasant in the shade of a tree, we are confronted by a glaring white page surrounded by the comparative darkness of the rest of the room. The harsh contrast between the two extremes is a further irritation to the eyes.

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

THE FACTS ABOUT LIGHT

The means by which this objective is attained are neither mysterious nor involved. Resulting from years of laborious, exacting research conducted by the leading experts of the country, modern lighting is now as much a "system" as are heating and plumbing. The hard work of finding out the facts about light and its application has been done; all we need do is take advantage of the opportunities afforded us by the many and varied household lamps available today. Our aim is to enable you to use this efficient and comfortable lighting for comfort and recreation.

Illumination Guide

We have mentioned the need for employing various amounts of light, depending on the severity of the task, the condition of your eyes, the duration of eye application and similar governing factors. The accompanying table shows you how the footcandle intensities will serve as a guide to modern illumination in various rooms and for the common range of activities in the home. Based on the recommendations of the Illumination-
Here is the cleverest idea for STEEL casement windows

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All Steel Casements come fitted with some kind of device to open and fasten the window. But the WIN-DOR Casement Operator is so superior in convenience, strength, appearance and safety that many steel window makers have arranged to provide them instead of ordinary hardware at no extra cost. So compare the hardware before you select steel casements and insist on Genuine WIN-DOR Operators.

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LIGHTING

ing Engineering Society, a distinguished and impartial body devoted to research in the field of lighting:

Footcandles

Reading: fine type, prolonged ordinary 20-30

Sewing: fine on dark goods 100 or more average, prolonged 50-100

Light goods, prolonged 20-30

Writing: 10-20

Card playing: 5-10

Children's study table: 20-30

Dining room (unless used for reading, etc.) 5 or less

Kitchens: general 5-10

bed at work counters 15-20

Bedroom: general 2-5

Bedside dresser, dressing table

Interior 10-30

Sewing machine 20-30

Bathroom: mirror 10-20

Children's playroom: general 5-10

Local 10-20

Stairways, landings 2-5

Workbenches

Ironing board, ironing machine 10-20

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

THE VALUE OF DISTRIBUTION

Before we leave the subject of intensities, and the light meter which measures them, we must remember to be quite clear on one point, mentioned earlier in this article: intensity is quantity. The light meter can only measure quantity; it does not measure quality of lighting, which must always go hand in hand with quantity. Therefore we should try to direct our efforts, not only towards providing plenty of light, but also towards a balanced distribution and an attractively planned decorative effect.

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

FASHIONS IN LIGHTING

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

(Continued on page 166)

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Kawneer SEALAIR WINDOWS

STANDARDS OF LIGHTING
(CONTINUED FROM PAGE 163)

quality of light they give. The desk lamp or floor lamp we purchase may be charmingly early Ameritan, or it may be cleanly contemporary. But, whichever it is, it will certainly have these features: First, it will be high enough to give a satisfactory spread of light; second, the shade will be scientifically proportioned and shaped, and lined with a white, or very light material which will reflect maximum light; third, the bulb will be concealed within a translucent bowl or reflector, which diffuses the light shining down on a printed page or other surface, and also contributes greater amounts of light throughout the room. A lamp so made can be equipped with a strong bulb without causing glare, and will yield more and better distributed light than would several smaller bulbs in the old types of lamps.

Modern lamps are made by no one concern and are quite widely distributed in the market. However, to assist the home-owner in finding the best modern lamp, a number of different manufacturers have been tested and approved by the Illuminating Engineering Society and bear a tag marked with the L. I. E. S. insignia. These may be accepted as standards of good lighting, and other new lamps—which may also be good—compared with them.

MODERN WIRING SYSTEMS

We can apply the principles of modern lighting in any house, regardless of the wiring system. But, of course, for maximum effectiveness, for maximum convenience and adaptability, a modern planned wiring system will give the best results. We need not be expert electricians to see where the advantage of the new system of wiring lies. Fundamentally, it is the advantage of an adequate system over one which is inadequate. "Adequate" may seem a loose sort of word, needing a little clearer definition in terms of actual household experience. As we use it in connection with modern wiring it means that an adequate supply of electric current is supplied to an adequate number of outlets, conveniently placed. It means that the current which is brought into the house is systematically apportioned to a number of corners, or circuits, provision being made for the maximum load which is to be placed on each circuit so that no one circuit gets overloaded. flickering lights, dull lights, and blown-out fuses are some of the results of oversudging a circuit. The increasing use of electric appliances of all sorts on systems which are inadequate is one reason why all of us are familiar with the effect of loading a circuit beyond its capacity.

CHANNEL OUTLETS

Convenience is another important item in modern wiring. When we want to plug in a lamp, a vacuum cleaner or other electric device, we should be able to find an outlet conveniently close to any part of the room. Minimum requirements for an adequate system specify that no point along the floor line in any unbroken wall space should be more than 6 feet from an outlet in that space. Going even further than this, a product recently placed on the market makes electricity available at outlets placed at six inch intervals. It consists simply of a narrow plug-in opening every six inches of its length. This plug-in opening is designed to accept applications and may, for example, be installed at table height in kitchen or pantry where it may be necessary for a number of electric devices to be simultaneously used.

CONTINUOUS OUTLETS

Carrying this idea to its extreme point is another type of outlet strip which provides two continuous grooves at the proper distance apart to receive a plug. This strip, in effect, provides a continuous outlet along its entire length.

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

SECURITY IN LIGHTING

If you are modernizing, or building a new home, consult your architect or local contractor about adequate wiring. Many home-owners, for example, have found that they can use their lighting, heating and wiring systems to give to their homes and family a greater measure of security at night. A master switch installed in the owner's suite, or in some other device which has proved disconcerting to night prowlers is a strong flood light concealed at the corner of the house and aimed connected with the master's bedroom. For obvious reasons light is the natural enemy of those who work in the dark, and a little thought when the wiring is being installed makes this potent weapon immediately available.

Many other uses of modern lighting and wiring—many more than we have space here to record—are suggested to you. They are the result of careful research, careful develop ment. They have real value. Impart about them from your local power company, from your architect or dealer
ARCHITECTS,
MANUFACTURERS, ETC.

We acknowledge, with gratitude, the kindness of the following architects, manufacturers and photographers in supplying us with the exceptionally fine selection of pictures on which this Portfolio of Building Details is based.


TO CREATE a home which would fulfill the ideals of House & Garden's readers and of its editors... to finish it, complete to the last detail of furnishing... and to give it a nation-wide début—that was the task which the editors of House & Garden set themselves, and which they have now completed.

House & Garden invites you to its Ideal House-warming. In the forthcoming April issue, ten pages—five in full color—are devoted to this one perfect house. The architect's plans, the interiors, the furnishings, even the garden! And in this same issue, you'll find the list of stores, all over the country, which will reproduce rooms of the house as decorated by House & Garden.

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The task has not been an easy one. It has involved endless conferences in order that the house might express the best architectural features. It has meant months of research to develop good color schemes—to discover just the right furniture and fabrics. House & Garden editors climbed through factories and showrooms—they stood over workmen and designers to study new lines of furniture. Nothing is suggested for this house which will not be available in stores all over the country.

Now the work is finished, with charm and originality. House & Garden's Ideal House—a home planned for happy family living—for gracious hospitality—for comfort and beauty—is waiting for you in the April issue of House & Garden. Don't fail to reserve your copy early.

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ARCHITECTS, MANUFACTURERS, ETC.

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PAGE 139. 1. Manufacturer; Minneapolis-Honeywell Regulator Co., 11. Manufacturer; Curtis Companies, 12. Manufacturer; Curtis, 13. Manufacturer; Curtis, 14. Manufacturer; Curtis, 15. Manufacturer; The Accessories Co., Inc.


ARCHITECTS, MANUFACTURERS, ETC.
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Mrs. Rufus Saine Spalding

Dinner parties in the Pasadena house
Midnight snacks at Hollywood’s “Troc” Bridge and Polo at Midwick
Sailing and aquaplaning at Montecito
Santa Barbara for tennis and horseback
New York for important “opening nights”
Winter jaunts to Mexico, the West Indies, or Europe
Annual visits to her husband’s estate in Kauai, Hawaii

The beautiful Mrs. Spalding, shown on her husband’s sloop “Hurulu,” is a skilled yachtswoman. Her enjoyment of the sea illustrates her charming zest for life. She travels, she entertains, and smokes Camels—as many as she pleases. “Camels are so mild,” she says, “they never get on my nerves. And everybody knows how they help digestion!” Smoking Camels sets up a natural flow of digestive fluids—alkaline digestive fluids—and thus encourages good digestion. At the right, Mrs. Spalding enjoys a late supper in Hollywood’s Trocadero, whose host, Billy Wilkerson, says: “Camels are certainly the popular cigarette here at the ‘Troc.’”

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