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YOU say we’re acting pretty frisky for a couple of folks going on fifty? You bet we are! And we’re having the time of our lives.

Six months ago I came home to find Mary in tears. “Ed,” she says, “this house is making an old woman of me. It takes nearly all day to get meals—there’s never any hot water—the furnace needs more care than a baby. And that old refrigerator! It’ll be the death of me!”

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For art lovers, or garden enthusiasts, here is a treasury out of the past—25 entrancing color engravings representing the finest creations of the Golden Age of Floral Illustration.

These are the flower prints selected by the Editors of House & Garden for serial appearance in the magazine. Here they aroused so much admiration, and so many requests for duplicate prints, that a special portfolio edition was authorized.

As each color engraving is printed separately, the collection is a valuable source of decoration for the home. Individual prints can be selected for framing. At the same time, it is an authentic reference volume for the library of the print lover—its interest being pointed up by Richardson Wright’s Introductory Essay, “Flower Prints and Their Makers”.

At any time of the year, this charming Portfolio of floral engravings suggests a perfect answer to the gift question. If you wish, we will be glad to ship your gift direct to your friend and mail a gift card in your name.

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AUGUST, 1939

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A World as Fair

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LONG, lingering drinks for August, Mint julep, Rhine wine and seltzer, Vermouth cassis, wine punch or highballs can fill these 20-ounce crystal glasses for the greater part of a Summer evening. Sturdy, heavy-cut bases make them the all-purpose tall drink glasses that you will need. Six for $7.95 at Hannamacher Schlemmer, 145 E. 57th, N.Y.C.

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A STERLING silver bowl and ladle in the Early American style is the perfect gift for imaginative people who can make it serve for mayonnaise, whipped cream, relishes and cold sauces. This bowl measures 4 1/2" in diameter and the graceful ladle is 5 1/2" long. The set is $10 prepaid. It comes from Wright, Kay & Co., Detroit, Michigan.

This birdbath of water-proof Pompeian stone is made merry and inviting by a family of lead ducks waddling around in the shallow bowl. The bath, 21" in diameter, complete with six ducks is $17.50. The ducks, about 4" overall, can be bought separately for $3 a pair in case you want them for your pond. Pompeian Garden Furniture, 30 E. 22nd Street, N. Y. C.
AROUND

AMERICAN Clipper Ship plates, 9½ inches in diameter, are executed in rich sepia on the ivory ground of Wedgwood Queensware. Each famous ship accurately drawn to scale will thrill the sailor as well as the hostess. A set of 12 different ships with plain or scenic border, $24. A single plate, $2.50. From Jones, McDiarmid & Stratton, Boston, Mass.

A STERLING compote on the dinner table for fruits preserved in wine, for relish, for jelly. And the same compote on the cocktail table for all small appetizers—making, we think, this dish an idea that will please the sailor as well as the hostess. A set of 12 different ships will illustrate. $24. A single plate, $3.25. From Jones, McDiarmid & Stratton, Boston, Mass.

You'll long to try your hand at needlework this Summer when you see the new selection of hand-painted designs. Here, for example, are two 8" x 10" motifs for trays. Either, ready for embroidery, $4; with colored wools, $6.50. Mounted afterwards in glass topped goldplated tray, an additional $3.

Lucie Newman, 683 Madison Ave., N. Y. C.

If you have always admired convert mirrors for Colonial decoration, here is a size (the glass measures 7½" in diameter) that you will find very adaptable used singly or in pairs. There is a mahogany tone around the convex glass, a simple eagle design in antique gold as a frame. Each, $7.50 a pair. Ovington's, 39th and Fifth Avenue, N. Y. C.

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The Dog Mart of

The English Setter

Since the 15th Century he has been known and prized for his beauty and form, his intelligence, his hunting proclivities, his remarkable judgment. Combined with these qualities are his powers of endurance, which he retains until old age.

Dog shows had much to do with the early reform of many breeds and the creation of others. One of the first breeds to be touched by the dog show influence was the English Setter. The two gentlemen who rose from the ranks of breeders to win preeminence by the tremendous success of their efforts, and who came to wield so great an influence in shaping the English Setter as we know it today, are Edward Laverack of Leicestershire and Robert Purcell Llewellyn, of Shropshire, England. Laverack's name became, and to some extent still is, a household word with many present-day breeders, and will probably remain so with those devoted to the improvement of the Setter. It is to Laverack that we owe the interest in breeding, the preservation of pedigree and purity of strain in our field dogs which is now universal. Thus the importance and value of his influence can hardly be overestimated.

The Laverack Setter has never reached the distinction of being a pure strain to the same extent as the Llewellyn Setter. He excelled in beauty and had some good field qualities, but was extremely headstrong and obstinate, which rendered him difficult to train and therefore usually useless in the field.

Mr. Llewellyn acquired wide public interest both in America and in Europe as a breeder of high-class setters, conducting...
his operations on a grand scale. He began his breeding experiments soon after the commencement of field trials in England. First he used black-and-tans and some of the old-fashioned English Setters, but this did not turn out so well. Then he purchased and used some of the best Irish Setters. It was with these and their off-spring that he reaped handsome rewards at dog shows and at field trials. Not quite satisfied, he crossed some Irish specimens with those of the Laverack strain, and produced some dogs that were not only exceedingly handsome but outstanding winners at shows. One female that he bred, named Flame, was beautifully formed and of rare quality. After she was sold by Mr. Llewellin, she produced many winners of past days. It is undoubtedly true that many present-day winners can be traced back to Flame.

It was in 1871 that Mr. Llewellin, not yet satisfied with what he had produced, purchased two noted field trial winners. One of these, a dog named Dan, he crossed with the best pure bred Laverack females, and by careful selection and rejection Mr. Llewellin attained the object for which he had worked so many years—the combination of beauty and excellence of performance in the field.

The name Llewellin is well known in American bird dog circles. Dogs of this strain have played a leading role in making field trial history. A good many of the best dogs in this country have a high percentage of this blood in their veins. Interest in this strain continues and many fanciers are today just as keen as ever about Llewellin Setters. It goes without saying that their enthusiasm is (Continued on page 8)

In the ring, it's a test of movement, grace and symmetry when the dogs are judged. Here, Mr. Charles Palmer judges one of the classes at the English Setter Specialty at Tuxedo Park.

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Sergeant's

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L.L.A. Jenkins, May 13, 1939

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Additional Blades $5.00

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THE DOG MART

(Continued from page 7) amply justified by the character and appearance of the dogs themselves.

To have a really fine English Setter is to give more than ordinary thought to its education, which should begin when the puppy is about ten months old. This does not mean that nothing should be done before that age. Until then much can be done by taking the puppy on exercise walks. He learns a great deal from his own observational powers. It follows that no Setter puppy should be chained to a house or kennel.

At ten months the dog has passed that frivolous period of puppyhood. He has more physical and mental capabilities. Yard training comes first. Here he can be taught to "drop"—to lie down at command and signal, to hold up, to rise to command and signal, to "go on" or "kill on," to walk at heel, to "come in" and to retrieve, although this detail had better be left out until his second hunting season. Be careful to guard against anything that will tend to frighten the puppy. If everything is done properly, you will not excite him. Let the lessons last about fifteen or twenty minutes. Pet the dog a few minutes before giving him his liberty so as to dissuade his fears. Give two lessons each day, regularly, and progress will soon be apparent, if the trainer has patience and understanding. If the trainer has a tricky temper or does not know his job, the training will end in disaster and perhaps a shy dog.

It seems hardly credible that the greater part of the Summer is gone, but those lucky Setters whose destination it is to hunt this Fall should begin to be hardened off after Summer relaxation. This process should be gradual and done early with the dog back in his kennel before 6 a.m. during warm weather. Exercise him on a hard road at about four miles an hour, beginning with a couple of miles and working up to six or eight by mid-September.

Before the feed at night some good hard work should be done. Dummies put out in various places and direction lessons given is the easiest way to get a dog's wind right and, incidentally, it brushes up the training.

During the daily grooming, which should be a sine qua non, search carefully between the pads for small pieces of gravel which so easily become set by dried mud in the hair. Matted hair between toes or dried mud often causes lameness.

If you are a novice and not certain you can train your dog correctly, send him for a few weeks to a good bird dog trainer. You can put the finishing touches on him yourself, but be sure the fundamentals are established in the mind of your dog before you start.

C. E. HARRISON

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In the next issue

In Section I of the September issue, House & Garden goes back to school. Almost a third of America’s population—from college to kindergarten—returns this month to Caesar and calculus, French verbs and Flemish art. It’s our task, we who look back on our own struggles with ill-concealed relief, to plan for the younger generation the most practical backgrounds possible.

So we give you six pages on college and school decoration, including pertinent do’s and don’ts, and suggested room schemes for various interests. Each is planned as a livable background for the work which goes on in it; and all, incidentally, will give you countless ideas for your own house.

Also in this section are new ideas for Fall decoration; and, for gardeners, articles on native orchids, hybrid roses, and topiary art.

Section II is our Fall Modernization Manual. Its thirty-six pages are dedicated to those who are planning to build and to owners of houses which passing years have made more or less obsolete. Interiors, exteriors and details are included, and engaging special articles on outdoor living areas, work and recreation rooms, and special treatments for town apartments.

The cover of this issue is by Pierre Brissaud, the well-known French artist.
The September issue of House & Garden will be on sale August 22nd.

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CLEVELAND PUBLICATIONS, Dept. A-8
611 E. 6th Street, Los Angeles, Calif.

New York friends may be given to hospitality and the city to entertainment, but the place where you stay during that interval between late Summer and the holiday season should, we believe, be given to a stately and leisurely mode of living. And so you may prefer those residential hotels which, instead of jumping into the limelight with a new ballroom and concert ensemble, have concentrated their efforts on your immediate surroundings, on the service and food which you will have.

You’ll find, for example, that your apartment—whether it is a cozy one room or a palatial ten rooms in size—will be decorated in cool shades of chartreuse or sand or coral. That your fireplace trails with ivy and your luncheon menu suggests seafood salads.

Just such a feeling of tranquility surrounds the Sherry-Netherland at Fifth Avenue and 59th Street. From the Tower Apartments, with their Jacques Bodart type of decoration, you can glimpse the Town of Tomorrow. From the lower floors you may watch the stop-and-go lights up the Avenue or the reddened city sky from your own stone balcony. In your bath you’ll delight in using those gargantuan marble washbasins with lovely silver-plated faucets. And if you lounge too long in one of those green and white satin drawing room chairs, you can forego breakfasting in your room and have a quicker one in the convenient first floor restaurant.

Still further uptown and yet within a short ride from the shopping center is the Beekman Hotel at 63rd and Park. There you may invite your friends to a charming green cocktail lounge not frequented by the public. Or you may have them, instead, in your own large drawing room which has more light and privacy than most metropolitan homes. For the Beekman, now dressed in cool green and white Summer attire, has the advantage of being surrounded by low buildings. And from your own dressing room you may look down upon some of New York’s exclusive restaurants—Passy, The Colony or Pani—preparatory to deciding whether you would prefer to dine out or in your own apartment where meals are delightfully served.

Combining some of the seclusion that belongs to the Sherry-Netherland and the Beekman and in close proximity to one of the most active entertainment areas in the city are the Waldorf Tower apartments at Park and 50th Street. The apartments have their own private elevators but connect with the first-floor dining rooms and the Starlight Roof of the Waldorf Hotel. Some of the suites have terraces overlooking the East River and downtown New York. All of them are furnished in a capricious French Provincial type of furniture that is brilliantly tuned to your mood. Your brocade-covered chairs, marble-topped commodes and occasional tables lacquered in the Chinese manner become the symbol of luxury that you want to make last during your entire visit. And so, beautifully served and soothed, you may step into the Sert Room at the Waldorf or out to the theatre district close at hand.
Salad Bowl. John Evelyn, who was wise in many ways, once wrote a book about salads. He lived in an age when everything from radishes to violets and primroses went into the salad bowl. So it was not so startling for his readers to find him setting down this grisly bit of gastronomic gossip: "I am told that those small young scorces which we find in the Stock-doves Craws are a delicious fare, as well as those incomparable salads of young herbs taken out of the maws of Partridge at a certain season of the year." John doesn't, however, say that he was ever willing to try either of them.

Shaving Mugs and Social Caste. Among the collectible items that have come down to us from the not-too-distant past of America are shaving mugs. There was a time when these marked the commercial and social grades in a small town. Men of affairs had their mugs distinguished with their names in gold leaf in Old English or script lettering. Sometimes a fraternal emblem or a suggestion of one's trade provided an added decoration. Even undertakers did not hesitate to advertise their calling with a hearse. These were the upper crust in the tonsorial world. Ordinary men maintained station under the anonymity of a number.

Pious Drinks. We once heard a religious old lady say that she preferred Chartruese and Benedictine because they were made by monks. Since she was a very old lady, the kind you never worry or upset by giving gratuitous information, we didn't bother to tell her that Coraço was discovered by a French chemine, Maraschino by an Italian frate, that a German Pfarrer first dissolved gold in Eau de Vie de Danzig and that to a Spanish sacerdote is attributed Santa Cruz rum, of the Holy Cross.

The study of essences, elixirs, spirits and other distillations was part of the usual activities in many monastic houses. In their origin most of these liqueurs were simply pharmaceutic products, calculated to increase bodily strength without inflaming it and to continue it without diminishing it. Only within the past two generations have they been converted into those powerful potions known as after-dinner cordials.

June Platth Club. The gastronomic arts are beginning to take hold in this country. There is a definitely widening interest being displayed in good food and drink, how to prepare it and how to serve it. It's smart to be knowledgeable about these important elements of hospitality.

It was thus quite encouraging to HOUSE & GARDEN which launched June Platt to find that in several sections there are June Platt Clubs. Young couples drive around to each other's houses on which occasions the hostess serves dishes made from June Platt's recipes. Why not start one in your town?

Silly Season. August marks the height of the silly season. People let themselves be sunburned until they are uncomfortable for a week, or go rustic and "get" poison ivy or go on picnics and brush ants off their food or eat the wrong things or fall in love with the wrong people and make jays of themselves. This has been going on Summer after Summer as far as man can recollect.

Even in stern and staid Early America people were silly in the silly season, although the authorities were apt to raise a disapproving eyebrow. Indeed, one light-hearted New York young dame of 1676 must have wished she never heard of the silly season. The magistrates swore out a warrant for her because she left her husband, "being deluded away by one Thomas Case and that she acts in a dancing, quaking manner, with silly and insignificant discourse." Thomas must have had his hands full, too.

Autumn Crocus. If, towards the end of this month, you set out bulbs of Autumn crocus, they swing into immediate activity and, before you know it, are holding their chalices up to the Autumn sky. The speciosum types come in tones of blue, lavender and white. Zonarus is rose-lilac with a yellow-colored heart.

Equally quick in flowering are the colchicums, which appear after the foliage has died down. Here you have rose, rosy purple, white and lilac. Both kinds should be planted either in grass that is not cut—say, under a shrub or spreading tree—or in the rock garden.

Apropos these two Autumn-flowering kinds, we are planning a crocus frame for next Spring—a cold frame or two in which to grow all the sorts we can lay hands on. That way we hope to circumvent the inroads of mice, which devour the bulbs, and the blades of the lawn mower, which lop off their foliage prematurely when they are planted in grass.

Wet Sunday Guests. A Loving Reader, thinking that editors are founts of omniscience, lately wrote us this problem: "What shall I do on Sunday with a houseful of guests when it rains?" It was indeed a question to ponder.

Of course, she could let them sleep late—as late as possible—and then feed them heartily at luncheon that they'd promptly go to sleep again. Or she might start a bridge contest or herd them all into one room to play backgammon. As these were so obvious, we didn't suggest them. What we did suggest was that she take them all to church. It couldn't conceivably do them any harm and it might do them a world of good. Besides, she might be setting a fashion and when one starts a fashion in this day and age, one never knows to what heights it may soar!

Collegiate. In September HOUSE & GARDEN will be going mildly collegiate. We will show decorations and furnishings of undergraduate rooms—for girls. We will sedulously avoid making suggestions for the male of the species and for the good, sound educational reason that it is part of the training of Freshmen to buy, at three times their worth and without protest (at least out loud!), any old chair, rug and desk a Sophomore may suggest.

And speaking of collegiate furniture, what has become of the Morris chair, which used to be in every undergraduate study? It once was as much a part of college tradition as a cheerleader.
Max Ingrand's mirror mural in the Ford dining room by Walter Dorwin Teague at the New York Fair
A brilliant future for glass in decoration is foretold in these six pages

Within the past few years all the brave new worlds have been full of glass houses. Glass has become a symbol—associated in our minds with progress, Utopias and the sleek and cleanly future.

It has been talked of, experimented with, speculated about—eagerly seized upon by architects, decorators and interior designers as a new medium of expression and as a means of achieving new effects. Suddenly it appears in every phase of home decoration—even turns up in the garden.

Both glass and mirror rank high at the San Francisco and the New York World's Fairs, which focus attention directly on their wonderful possibilities. In these six pages \textit{House & Garden} presents a survey of glass and its uses in the home. For glass, despite the six thousand years of its constant use, is still a new medium of expression, still a revolutionary structural element.

Already more than an experiment is the miraculous machine at the New York World's Fair which spins before your eyes molten glass into gossamer threads only 1/4000th of an inch thick. These fibers are then woven into fabrics ranging from sheerest curtain net to heavy awning material. The product of eight years' research, they are fireproof, washable and practically indestructible. Owens-Corning, who make these fabrics, call them Fiberglas, and they are even now available in several New York stores.

As a structural part of decoration, glass is increasingly popular with such interior designers as Walter Dorwin Teague, who did the Ford Building at the New York World's Fair. Shown on these two pages are two of the stimulating rooms he designed in the Ford executive suite. In the dining room, opposite, a mural done by Max Ingrand, in softened golds and grays on fifteen separate panels of glass, is framed in the wall as a definite part of both decorative and architectural schemes. And the glass doors, hingeless, moving on concealed pivots at the top and bottom, form a picture-window at the end of the lounge. In this same room, glass appears again as a mantel frame of gold mirror, and in a coffee table of plate glass resting on curved pieces of glass.

For color and light and interest of surface, glass is used with great inventiveness by decorators. Four of the new
rooms by William Pahlmann at Lord & Taylor in New York are especially good cases in point, using glass for tables, cabinets, and architecturally as fireplace panels, pilasters, for entire walls and for the borders of floors.

In his modern Pompeian room, shown on these two pages, the ceiling is gold, three walls black, and the fourth, entirely of mirror, painted with a classic vista of the Appian Way. The tone of the peach mirror chevrons above the fireplace is repeated again in the door frames and in an oak cabinet; the clear-mirror-topped cocktail table is set in a base of peach mirror on a white leather rug.

In another room, three windows ranged in one wall are separated by towering pilasters of mirror, and the central window is above a fireplace of polished plate glass which casts no reflections. Deep green mirror tops low tables scattered about, and forms an effective contrast of textures with the oak furniture and touches of caning.

So adaptable is mirror to different periods and styles of decoration that many decorators have developed highly individual techniques in this medium. Virginia Conner likes mirror shutters which are pushed back against the wall to widen a narrow window. Dorothy Draper frequently triples the size of a small room by paneling the whole long wall in mirror, and repeating a single color for walls, ceiling and all the furniture. This treatment was used in her own famous “Bandbox by the River” apartment. McMillen, Inc. feature mirrored furniture, all elegance, made in Paris, in their exhibit at the San Francisco Fair. Rebecca Dunphy combines mirror and bleached woods frequently, and inlays mirror in leather with great variety of effect. Thedlow uses mirror panels painted with architectural murals.

In line with the increasing demand among home-owners for more sun, more space and more light, glass is becoming increasingly important architecturally indoors and out. And its progress in this direction is effectively summed up in the House of Glass (shown on the next two pages), sponsored by the Pittsburgh Plate Glass Company, at the New York Fair’s Town of Tomorrow.

Here glass panels subdivide bedrooms into sleeping “porch” and warm dressing room. Here, also, indoor gardens planted in the floor, shielded by ceiling-high glass panels which act as decorative living screens. Glass risers on the stairway, making for well-lit steps. Windows and panels of softly pink Hereulite glass to keep down glare and effect warmth in Winter. Glass shower stalls; and a kitchen and bath of colored Carrara glass, marble-like in texture.

Outdoors the upper sun deck has a windbreak of heavy plate glass through which the garden below is visible. And this sun deck is partially roofed with solex glass, specially processed to absorb a large

(Continued on page 50)
Mirror, usually associated with the modern mood, becomes the background for classic themes in this Pompeian room designed by William Pahlmann for Lord & Taylor. Strips of peach mirror are set in chevron formation behind the fireplace. Indirect lighting illuminates a classic bronze statue and pyramid plant stands. The chairs are in terra cotta and white striped glazed chintz, and the round rug is white leather.

Opposite the fireplace is a low cabinet covered with peach mirror except for the woven cane front screening a radio and record player. The chest is topped by tall brass lamps with brass shades and flanked by a pair of antique armchairs. The draperies are printed linen in terra cotta Greek-key design. All mirror and glass in the room is from Libbey-Owens-Ford.

This Pompeian living room sparkles with peach mirror and glass. On the next two pages glass makes a whole house.
Glass adds sunny vistas of spaciousness and comfort to this exhibition house at the New York Fair

Above: Front view of the House of Glass in the Town of Tomorrow at the New York World's Fair. This house, sponsored by the Pittsburgh Plate Glass Company, is built entirely of glass and concrete, illustrating many of the new uses of glass today.

Left: The upper terrace of the house, which runs its entire length, is partially sheltered by a roof of selen glass which is especially devised to filter out a large part of the sun's heat.

The outer railings are set with panels of clear glass and all of the windows, up-stairs and down-stairs, are made of Herculite. This is a glass slightly tinted to cut the glare, and tempered to great strength to make possible the large sheets used in the wide sweep of windows and sliding panels which act as doors.

The furniture is rattan and wrought iron. All decoration is by Modernage; and the architects are Landefeld and Hatch
Above: Three major rooms downstairs can be thrown together to form one huge living room. Modern fabrics used are in fresh, clear colors. In the foreground, the dining table is a dramatic new slate-gray oak finish, chairs are white leather. Draperies, gray and white stripes; living room partition of glass fabric.

Below: Studio bedroom, with sliding panels of tinted glass to divide it into two sections at night, one for cold-air sleeping, one for a warm dressing room. The photomural at left is lit from behind the bolstered couch, which is covered in nubby blue cotton.

Above: Furniture molded of clear plate glass, made by Pittsburgh Plate Glass Company, set against bedroom walls of soft blue-green. Glass-curtains are white polka-dot net; bedspread white with blue-green chevrons.
All of the colorful “brooms” are conspicuously flowering Old World plants. They have been used in this country to brighten dull spots in many a garden, but it is certain that if gardeners in general realized their good qualities these plants would be seen much more than they are now. Typically dry soil plants, they can be grown from the Pacific to the Atlantic Coast. Even as far north as the Arnold Arboretum in Boston, there are as many as thirty-seven different kinds grown. Their brilliant flowers are outstanding in the Spring and Summer, and their green twigs are most effective in the Winter, particularly in the North when so many gardens are dull and uninteresting during the long cold months.

The name “broom” was given these plants in the Old World centuries ago chiefly on account of the growth of the Scotch broom, the most common plant in the group. The Scotch broom is comparatively upright in habit of growth, with a dense mass of ascending branches. These were used to make brooms in the days before the carpet sweeper, when meticulous housewives had to sweep their houses by hand without the aid of mechanical or electrical gadgets. It was a simple matter to cut a number of branches, trim them off evenly and tie them securely to the end of a stick, the finished product being a quickly made and serviceable broom. All of the so-called “brooms” are not thus adaptable to household use, but the Scotch broom and one or two other varieties are.

Generally speaking the term “broom” applies to the genus Cytisus, but Genista is often included. Then there is the weaver’s broom (Spartium junceum) which is grown a great deal in southern California, where its long show of bright yellow, sweet-scented flowers makes it a very popular shrub. For our purposes, only members of the genus Cytisus will be considered, for their number, size, shape and color of flowers vary sufficiently to make them a most interesting group in themselves.

Fortunately they are comparatively simple to grow. They like a sunny situation where the soil is good, but not too rich. Drainage must be of the best for they are considered “dry soil” plants. The only real difficulty is that they are hard to transplant. It is best to start with young plants, preferably pot-grown, rather than to purchase large plants that may suffer severely from the shock of transplanting. They do need pruning in order to prevent them from growing too spindly at the base, but otherwise their culture is simple. They are apparently secure from serious insect and disease infestation and consequently need little attention on this score. Their roots are few and should not be molested when the plants have become permanently established.

**Brooms can be grown** on the Atlantic Coast from the Carolinas to Boston, on the Pacific Coast from central California to Vancouver, and in a very wide strip between these points across the continent, with one or two exceptions. They are particularly at home in certain parts of Oregon, Washington and Vancouver, where the climate is sufficiently mild and moist to suit many of the more tender hybrid ones not completely hardy in all parts of the East.

Some of the species can be easily raised from seed, provided the seed is collected from pure stands. Unfortunately it frequently happens that seed is collected from individual plants with no check on surrounding types and as a result the forthcoming seedlings may be hybrids. Cuttings may be taken in August, and grafting is practiced particularly with some of the taller growing hybrid varieties, using Laburnum as understock.

It is probable that the first broom introduced into America was the Scotch broom, *Cytisus scoparius*, possibly having been brought over by some of the early Virginia colonists. In any event, Thomas Jefferson used it considerably to plant the gullies of his estate, “Monticello”, at Charlottesville, Virginia, in the early Nineteenth Century. It is said that he liked the plant so much that when he went on trips to the southern part of the state, he would take a number of seeds along and scatter them en route. Certainly it is a fact that today there are many places in this region where the fields are covered with Scotch broom which has become naturalized and is thriving. There are acres of it at “Monticello” alone.

When these plants are in full bloom the large expanse of brilliant golden yellow color is gorgeous. It has also become naturalized farther up the eastern coast, on Nantucket Island; in California at the base of the Sierra Mountains near Nevada City; and several places in the northwest—particularly on Vancouver Island, British Columbia.

The Scotch broom is unquestionably the most familiar to Americans. It is the only member of the genus Cytisus native


Various hybrids. This species has a number of beautiful forms, many of which are available in this country from one or two nurseries. They are all indirect descendants from the unique variety andreanus, discovered in a field in Normandy about seventy years ago by M. Edouard André. The wing petals of the flowers of this erect, vigorous-growing plant are a rich crimson; the other petals are a bright yellow and, since this was the only cytisus with red-colored flowers, it has been used a great deal in hybridizing and was the forerunner of several striking varieties, some of which originated in English nurseries. One such hybrid is C. dallimorae, an interesting plant raised at the Kew Gardens in 1900 by crossing the variety andreanus with C. multiflorus. The resulting hybrid is similar to the Scotch broom, possibly taller, but the flowers, blooming in May, are beautiful yellow and pink, deepening on the wing petals to crimson. Fortunately, although other English varieties are still very rare in American nurseries, they are now being offered by one or two concerns on the Pacific Coast. The best varieties include: Donard Seedling, red, white and yellow; Dorothy Walpole, crimson and deep rose; Firefly, golden yellow suffused with crimson; Lady Moore, primrose and bright crimson; Lord Lambourne, crimson and yellow tinged with rose.

A few years ago Sydney B. Mitchell of California became much interested in these hybrids. He tried on numerous occasions to import some of these finer varieties from English nurseries; but, with the United States Department of Agriculture limitations requiring that all soil be removed from the roots of imported plants, he had little success in pulling these hybrids through the tremendous ordeal of importation.

At last he decided to try seed and finally secured some from an English friend in 1934. Of several hundred flowering seedlings grown from this seed he selected plants that to his mind were just as good, if not better than the English varieties. Now these are being offered by several western nurseries under the varietal names he gave them: California, luminous vermillion, rose and cream; San Francisco, red; Stanford, red and yellow; St. Mary’s, white; Pomona, red, rose and yellow.

Other forms like barkwoodi and Borsch’s prostrate form have been developed since 1934 and, with the exception of this last variety, a beautiful low-growing form, all are between four and six feet in height since they are close relatives of the Scotch broom. The Sherwood Nursery of Portland, Oregon, has more

do of these interesting forms than any other nursery in the country and should be given much credit for featuring this extremely interesting group of plants.

The brooms vary in height from a few inches to ten feet or more. Perhaps one of the lowest growing species, and admirably suited for growing in rock gardens, is C. ardonii, a native of the maritime Alps. It seldom grows more than four to five inches tall and has golden yellow flowers, one to three being borne at each node of the last year’s growth. It flowers in May and hybridizes freely with other species. It is the seed parent of both C. beani and C. keuensis, two other low-growing forms, the former being semi-prostrate, about 6 to 18 inches tall and often two to three times as broad. This was a chance seedling raised in Kew Gardens, England, in about 1900; it has deep golden yellow flowers, blooms in May and is at its prime when it is two to three years old. C. keuensis is only about a foot high, but may be as much as six feet across, with creamy white flowers also appearing in May.

The purple broom (C. purpureus) is the only species with purple flowers. It is a beautiful little plant, ideally suited for the rock garden because its ultimate height is only a foot and a half. It is a vigorous grower, branches readily from the base, and in May its upright growing stems are a mass of purple and white flowers. A native of southern Austria and northern Italy, it does splendidly at the Arnold Arboretum where it grows into a plant twice as broad as it is high. There are varieties of this excellent plant with white and with rose-colored flowers, but as far as I know they are not available from American nurseries. The purple broom should certainly be in every rock garden, and there are many other places in the garden where it can be used to good advantage.

There are several brooms with white flowers, among them being the low growing C. albus and the taller but more tender white Spanish broom, C. multiflorus.

Like most of the brooms, the leaves of the Provence broom (C. pargana) are inconspicuous but, also like the others, its green twigs are prominent in the Winter. This plant blooms in May and is frequently mistaken for the Scotch broom, but the flowers are a much deeper yellow and considerably smaller, and the plant itself does not grow so tall.

The Warminster broom (C. praecox) during the past few years has been the most outstanding and beautiful of all the brooms in the collection at the Arnold Arboretum, and has proved to be one of the most popular (Continued on page 55)
In four pages, a brilliant entente between Baroque decoration and Spanish Colonial architecture

Miami meets Baroque

Spanish Colonial houses, with spreading wings and cool shaded patios, were found, in the late twenties, to be admirably suited to Florida's bright sand and blue skies. A good half of the houses in Miami Beach, therefore, were built in this hospitable style.

Today's tastes, however, still appreciative of Miami sunlight, nevertheless shy from Miami Spanish; and effecting a rapprochement between the ubiquitous Spanish architecture and modern decorative ideas presents something of a neat problem.

Mr. and Mrs. Herbert W. Hoover found the solution when they, with James Amster and Walter Lamb, decorated their new home in Miami Beach. Mrs. Hoover wanted the cool smartness of New York transplanted into a Florida setting; how successful was the result is seen on these and the following two pages, where Spanish arches and French curves meet in perfect amity against a background kept purposely simple in color and texture.

The living room scheme is confined to but two colors, green and coral. Walls, painted off-white, were then flashed with green so that the white shows through. Carpets are chartreuse washed wool, with heavy fringe. The settee is covered in green and oyster white satin; two French bergères wear antique coral raw satin. Pickled pine makes the coffee table, and two side tables have lime and yellow marbleized tops.

Opposite: Over the settee is an ornate Baroque mirror. Within its pickled pine frame can be seen the opposite end of the living room, where attention focuses on a fine antique Italian chandelier. The oval fireplace has a Georgian frame rubbed in chartreuse, highlighted with white. Inside it are a Strasbourg faience hare and two bronze dolphin andirons. Dolphins also support a table in white, gold and coral.
MIAMI MEETS BAROQUE. Throughout the Hoover house, furniture from many countries creates a pleasantly sophisticated effect.

Top: Against another wall of the living room is this enchanting Dutch commode in pickled oak with bronze ram's head hardware. A pink and white taffeta shade tops an Empire lamp in gilt bronze, and Louis XVI chairs have pickled pine frames and coral raw satin seats.

Lower Picture: In the living room bay window a pair of gilt loveseats are covered in antique green satin. Between the two stands a Venetian gilt table with painted green malachite top; on it an alabaster vase, always filled with brilliant green leaves.

Blue keynotes the two bedrooms. The one at top, for Mrs. Hoover's married daughter, has soft blue walls, blue carpet, bedsprads in white and pale blue taffeta. Bed tops carry a delightful pink and blue Baroque shell motif.

In Mrs. Hoover's bedroom (lower picture) walls are ice blue, carpet blue-gray. A huge Delft blue and white mirror is used over a dressing table with yellow and white marbleized top. The chintz covers are pink, blue and mauve.
The dining room expresses a greater feeling of formality than any other room. Here yellow walls and a white ceiling contrast with a vivid pink terrazzo floor. Two black column bases support the table, its top and that of the buffet sideboard painted to suggest deep purple-red porphyry. Dining chairs have simple black frames and are covered in a gray, lemon yellow and white striped fabric.

The patio is a most important room for devotees of outdoor living. Here in the Hoover patio is an Italian provincial dresser to hold all the china, glass, etc., used for the outdoor dining of which the owners are very fond.

Halfway down the patio is the dining table, an unusual “drawbridge” type, in scrubbed natural walnut, which lets down from the pine ceiling on fat, tasselled ropes. The matching chairs, also in natural walnut, have natural cane seats.

A ceiling of old pine beams stands out against the whitewashed walls. The table cover is of bright zebra fabric, heavily fringed. The chairs nearby are white enamel. James Amster and Walter Lamb were the decorators for the entire house.
Rhode Island reds are housed in comfortable one-room apartments at the Electrified Farm.
The Electrified Farm at the World's Fair makes agriculture an ultra-modern profession

AND NOW-ELECTRICULTURE

Merchants, bankers, lawyers—and even farmers, they come in a spirit of mild curiosity and remain in a ferment of envious enthusiasm. The farmer may maintain his philosophic calm and go home to profit by what he has seen. But the merchant, the banker and the lawyer abandon all discretion and plan immediately to sever their bonds and escape to a beautiful bucolic existence, electrified to the hilt and fascinating beyond description.

The Electrified Farm, an exhibit of the electric utility industry at the New York World’s Fair, is a model of efficiency and economic design, with an irresistible appeal for real farmers, week-end farmers or just plain gadgeteers. With over a hundred practical applications of electricity shown under working conditions, each seems to fit perfectly into the scheme of this smoothly functioning little Utopia; none seems to obtrude as a non-essential.

Actually, the Farm incorporates most of the activities in which a farmer might engage—though few farmers would attempt to conduct all of them simultaneously. Dairy products, poultry and eggs, fruit and vegetables are all handled with astonishing dispatch in this exemplary miniature of a great industry. Accustomed to the haphazard methods associated with farms in the minds of most of us, we are impressed with the business-like atmosphere found here.

As shown on the following two pages, the farmhouse is the hub around which all activities center. Facing it is an open area with a vegetable garden, flanked by the barn and by the long shed housing the workshop, stable, etc. In the rear of the house are the community building, greenhouse, poultry house, etc., all as neat as pins and all producing at an inspiring rate.

Below: In the shed is the electrically driven spray pump. The insecticide used is piped to a number of convenient outlets to which the nozzle shown here can be attached.

Above: Reminiscent of an earlier age is the blacksmith in the farm workshop. New notes, however, are the electric drill, an electric blower on the forge—and a beret.
The New York Fair's Electrified Farm is coveted by every visitor.

The Greenhouse, above, is scientifically designed to catch the most sun in its single bank of windows. Thoroughly insulated, it is adequately heated by thermostatically controlled heating lamps and by the electric soil-heating coils shown in the detail above right. These coils are also used in the hotbeds adjacent to the greenhouse.

The Cooperative building, above, exemplifies a community activity such as a group of farmers might jointly maintain. The upper photograph shows the machines used in cleaning, grading and packing the produce. At the far end of this building is the cold storage room. Also in this building is the quick-freezing plant where vegetables, fruits, meats, and other perishable foods may be frozen for market.

The House, shown at right on the next page, is inviting, efficient and economical. It aptly symbolizes the up-to-date and technically well-equipped farmer of today.

The laundry, below, opens on the covered porch in warm weather and can be closed off by folding doors in Winter. The kitchen refrigerator has one of its two compartments held at zero for keeping quick-frozen poultry, meat, vegetables and fruit.
The Poultry house, shown below, is electrically heated and ventilated. In the service room, left, eggs and poultry are scientifically prepared for market. Instead of plucking feathers by hand the modern farmer dips the birds in hot wax, cracks it neatly off when cool, removing even the smallest pinfeather.

The Barn, above, shelters an aristocratic herd of registered cattle. Three times daily each cow is led to the adjacent Milking Parlor, deftly and electrically milked. The milk is then pasteurized and sent off to market. The barn is a model of good lighting, ventilating and sanitation. Any flies which attempt to get past the screens are promptly and automatically electrocuted. Note the effective use of wood fencing.
Let the queen of aquatic plants center your next year's water garden

A BOUT this time of year, when water lilies are lifting their waxen flowers above the pads of leaves on still pool surfaces, gardeners who never indulged in this form of aquatic horticulture grow envious—and should take notes. Envious, because this is a form of flowering beauty unsurpassed in other sections of gardening. As for the notes—here are a few of them.

Water lilies and other aquatic plants can be made to grow in even such small quarters as a half-barrel sunk in the ground. From this simple beginning the taste can run up to a pool of any size or type the purse affords and the size of the place permits. And the pool can be informal in shape, or architecturally formal, a shallow mirror in some parts and deep in others, to accommodate lilies. It can be made of reinforced concrete or puddled mud or lined with sheet lead or with asphalted fabric. Information on its actual construction is available from any dealer in aquatic plants. The ideal pool for water lilies holds 2' of water.

Americans can take particular pride in water lilies because, with one or two exceptions, the new varieties have been hybridized here. For many years Letour Marliac of Temple-sur-Lot, in the south of France, was the only foreign worker in the hardy types and La Grange of France and Henkel of Germany in the tropical kinds. The American honors go to George Pring and William Tricker and to the Missouri Botanical Garden.

Of these two great groups of water lilies—hardy and tropical—each has its divisions. The hardy include species and hybrids and the tropical has its species also. The last also fall into those that bloom by day, with flowers lasting several days, and those that open at night and keep open till about ten o'clock the next morning. On cloudy days these remain open. Fragrance is found in all groups.

The hardy kinds afford pink, rose and salmon shades, yellows, apricot and cream, white and reds. Among the pinks are Rose Marliac, Rose Arey, and Masaniello. The canary yellow Chromatella and the enormous blossoms of Sunrise are in the second color group. Apricots and cream are represented by Comanche, which has orange-colored stamens, and Solfatare, a cream shaded yellow at the center. Of the white two desirable kinds are the native Odorata gigantea or Hopatcong, which needs room to spread, and Marliac's White, for which not so much space is required. Darker colors are found in Gloriosa, red, and Laydekeri fulgens, one of Marliac's hybrids, a red rose pink. Both are suitable for tub culture.

Tropical water lilies are not set out until danger from frost is well past and the water warmed. This, in the neighborhood of New York, means after June 1st. Among the day-blooming kinds we have blues, whites, pinks and purples. In the first are caerulea, the blue Nile Lotus; Blue Beauty, with flowers 1' across; Henry Shaw, of campanula blue and lemon stamens; and Mrs. Edwards Whitaker, an enormous lavender blue for large pools. Good whites are Janice, with bell-shaped flowers, and Mrs. George H. Pring, which bears large, pointed-petal flowers. In the pinks are castaliflora, heavily fragrant, General Pershing, bright pink, and Mrs. C. W. Ward, rose pink with golden stamens and flowers held high out of the water. The purples include August Koch, good for tub and pool alike and with long-lasting flowers, and Jupiter, an African lily.

The night-blooming tropicales are the strongest growers and may cover a space from 12'-15' in diameter. In this section American hybridizers have been making great advances. A pool with lighting adds to their enjoyment.

Bisset is a glowing rose, a double with cup-shaped flowers that often extend 10" across. Frank Trelease is a rich dark crimson with reddish-brown stamens. Juno is the sacred white lotus of Egypt—broad white petals with saffron stamens. Kew, an old hybrid dating back to 1835, is a delicate pink. Lotus densata and Missouri supply two other excellent whites. Rubra rosea, rosy carmine, another old hybrid, is a free bloomer. Sturtevant bears rosy red flowers above bronze foliage. There are thirty-seven other night-blooming tropical water lilies, but these will suffice for average gardens.

Opposite: Edward Steichen, who has earned a wide reputation as a top-flight photographer, is also a superb gardener. One immediately associates him with delphiniums, since he has been specializing on this plant family and is president of the American Delphinium Society. His country place in Connecticut, however, is advantageous for many kinds of gardening, which he pursues with as much ardor as he devotes to the delphinium. A large lake (top photo) gives him a chance to grow a variety of water lilies and other aquatic plants.

On the shelving bank of the lake (bottom photo), Mr. Steichen has massed Summer phlox, alternating it with iris so that this area has a two-season contribution to make. The iris, however, is advantageous for many kinds of gardening, which he pursues with as much ardor as he devotes to the delphinium. A large lake (top photo) gives him a chance to grow a variety of water lilies and other aquatic plants.
A COUNTRY POND PHOTOGRAPHED BY THE OWNER, EDWARD STEICHEN, ON HIS RIDGEFIELD, CONN., ESTATE

MR. STEICHEN CREATES A BRILLIANT DISPLAY WITH MASSED MID-SUMMER PHLOX
Gay color schemes adaptable for warm weather anywhere

Hot colors are sometimes the coolest and always the gayest, in decoration as in Summer clothes. Our proof is the house shown on these two pages, Winter home of the John K. Reckfords, perched on a mountain top above Montego Bay, Jamaica.

Its walls throughout are an eye-shocking white. Outside they’re blazoned with crimson and purple bougainvillea—inside they’re set off with spicy reds, noonday yellow, or undiluted pink. Much of the furniture indoors is slender cool wrought iron, like the single-armed dining chairs. Much of it is modern with roots in the past, like the Etruscan-inspired leather chairs in the hall. All the modern fabrics are cotton, dyed to brilliant hues. Architect, Howard Major; Ruby Ross Wood, decorator.
Above: The living room centers about this sofa, faintly Victorian in ancestry, roisterously modern in its rough-spun cover. Stenciled sailcloth covers the chairs, a gray rug the cream tile floor. Clear glass tops the coffee table. Lamps, wrought iron

Below: Mrs. Rockford's bedroom. The delicately spiraled four-posters are draped in giddy pink mosquito netting and spread with more sailcloth, stenciled in cabbage roses. The dressing table wears a bias skirt of felt, the floors a black and white rug

Above: A painted chest, designed by House & Garden's own Decorating Consultant, Joseph B. Platt. Like the candelabrum copied from a Louis XIII original, the chest is one of a pair in the living room at top of page
Needlepoint goes modern, keynotes a library in many blond woods
Regency in modern guise

Modern designs in wood and needlepoint

make gay a traditional library

S\*m\*ple modern furniture, influenced strongly by Regency design, contributes both a feeling of elegance and informality to the library we have planned on these two pages. Modern needlepoint on the occasional chairs enhances the room's individual character. And a color scheme of soft gray blue, coral and beige establishes the theme of quiet distinction.

The room is large for a library and half of the long wall is taken up by windows. So for the walls and ceiling we chose a restful blue-gray paper in classic Regency motifs. This gives a feeling of continuity and repose to the decoration and creates an air of intimacy.

Across the wide window we hung a modern window shade woven of narrow strips of nut-brown wood. Rolled up by day, this shade reveals the landscape as part of the room, as shown in the small sketch at right. Rolled down at night, it provides an effective contrast for the tawny woods of the furniture, as shown on the opposite page. And for that striking secretary of olive burl, made in three sections like an old ship captain's desk.

Modern needlepoint as upholstery

The three chairs in our library are covered in beige needlepoint, the seats having fresh modern designs in color by the Heirloom Needlepoint Guild. (You can get these designs from the Guild with the difficult petitpoint parts already worked and the rest of the picture and the solid background ready for your own nimble fingers.)

Because the room is planned for casual comfort rather than for entertaining, there are two chaise longues. These are upholstered in a rough coral and beige in a weave similar to needlepoint. Two pedestal tables of pine complete the picture. All the furniture is by Dunbar.

Strong colors in soft tones

The wallpaper bears a pattern of cocoa and white on its blue-gray ground and comes from Thomas Strahan. The rug, soft blue in a slightly deeper tone, is bordered with white fringe. It's Amsterdam Textiles' new nubby cotton weave called "Hearthtone". The brown wooden window blind is made by Fyneart Woodweb Shades.

Those straight hanging draperies striped in beige, coral and blue are, like the chaise longue covers, from Louisville Textiles. The tall column lamps of silver metal and crystal wear shades of soft beige shagcloth, like fringe. From William R. Noe & Sons. The small candle lamp is a dark green tôle, shade and all. At Herman Kashins.
Decoupage, the art of decorating furniture with cut-outs, again returns to fashion

For all their starched-petticoat upbringing and overstuffed houses, the Victorians had fun; they also had leisure. And one of the most charming by-products of this combination was the evolution of découpage, which is simply the application of cutout pictures to accessories and furniture, as shown on the page opposite.

Découpage today is coming into its second golden age, perhaps as the logical successor to *trompe l'œil*. As a modern hobby, it's as much fun as any form of collecting and far more rewarding than most. You begin to enjoy it when you first start browsing for material. Good sources are book and print collections, scrap books, found in charity thrift shops; stores such as B. Westerman in New York who import little paper-backed scientific books printed in color. You can also find material in toy, stationery and art shops.

As a novice, you'd better begin with a small uncomplicated object such as a candy or sewing box, a tray or a lamp shade. Then when you're really expert you can try a screen, a window cornice, mirror frame, bed headboard, commode or chair back. Look for flowers, animals, costume prints, picturesque Americana, shells, tropical fish, paper doilies—the scope is limited only by your own originality.

Découpage material should be cut out with sharp scissors, manicure size for the very fine cutting. To avoid damaging such slender material as flower stems and butterfly antennae, cut round it roughly at first, trimming it finally only after you have arranged and rearranged your composition and are ready to apply.

Pickled or bleached woods are a particularly good background for découpage. But shiny surfaces, glossy with lacquer or paint, should be lightly sandpapered if your decorations are to adhere. It is wise to use the same material both for applying your découpage and for finishing the surface; clear lacquer is one of the most satisfactory materials for this dual purpose. First, apply the lacquer with a small paint brush to the back of one piece of découpage at a time; then place in position, pressing it down carefully. After your whole design has been applied in this way, and is thoroughly dry, put on the first coat of surface finish. When this is dry, add the second. Two coats usually are sufficient. Often adding touches in paint improves the final effect.

As colors sometimes run, test out your material first by applying lacquer to the least important section of your design. If colors are not fast, coat back and front with wallpaper size and allow to dry before applying finish.

Work table of a découpage enthusiast. Scissors, paste-pot and clippings laid out for James Whitfield as he started on the Victorian nature-study picture at right.

The background, suitable for any découpage picture, is a heavy paper board that comes in standard sizes and numerous colors. If you choose a lighter paper, better mount it with rubber cement on Bristol board; if it's a metallic paper, with glue. This type of découpage can be attached with rubber cement applied to both surfaces.
An old candlestand transformed by a coat of black lacquer and a découpage of shells in their natural color. A final spray of orange shellac and alcohol adds a soft mellow finish. Designed by the author.

Découpage borders of flowers and butterflies on this cupboard interior reflect the colors of the antique china ranged on its shelves, an idea easy to copy at home. By the author.

A miniature chest with découpage worthy of a Rousseau, a dreamy jungle landscape with bandarlog monkeys and trailing lianas on a background of black lacquer. Designed by Caroline Duer for Hobe Erwin.

Glistening metallic paper in a soft aquamarine shade covers a waste paper basket whereon tiny fish swim above undersea shells in tones of coral and brown. By James Whitfield.

Pear box and tray of dark green wood entwined with leaves and vines. Découpage by Caroline Duer for Hobe Erwin. Left, Découpage picture in wallpaper border. By James Whitfield.
To banish Summer heat, set your table in cool, cool blues

Tables for Summer need stage-managing to tempt both eye and appetite—hence the dramatic luncheon table above. Its color scheme is blue, refreshing as a cool baby cloud. Its backdrop: Riverside Furniture’s clear glass table framed, like the natural rush chairs, in aluminum; B. Altman. Its cast of characters: McElhenny’s forget-me-not linen mats. Franciscan ware plates are pale and deeper blue; Cambridge’s crystal goblets; both, B. Altman. Lunt’s “English Shell” pattern in sterling. Centerpiece: Mary Ryan’s “bird-cage”, Abercrombie & Fitch
Dramatic dishes for the amateur Escoffiers
who triumph on Thursday nights

How to cook without a Cook

By June Piatt

Two strikes of the clock, plus a
rustle, plus a tap at my door;
then two goodbyes and one click
of the lock, plus two sighs of re­
lief, and it’s Thursday and cook’s
day off.

Cook goes off as gay as a
lark, and we can’t blame her for
that. Seventeen hours of blessed
freedom on her part, no orders to take, no
dinner to get, no
mountains of dishes to wash.

Cook goes off as gay as a lark and we are left with dinner
to get, so what do we do about it? It all depends. We invariably
(and optimistically) hope each week that a heavenly dinner
invitation will be forthcoming, but unfortunately it must be
cook’s day off for everyone else, because Thursday night in­
vitations seem very scarce—indeed, so scarce as to be prac­
tically non-existent!

Then why not go out for dinner to a little restaurant some­
where? All very well but “Where shall we go?” At six o’clock
we begin thinking it over. By seven o’clock, likely as not, we
are still thinking it over. We could go and have a spaghetti
dinner, but that might make us fat. We could try the oyster
place or the Swedish place, but
how about that little French bistro
on something or other street? Did
we lose the card? We did. Oh
dear, what a pity! I know where
let’s go! But no, we couldn’t, be­
because it’s too ex­
pensive, and besides we don’t feel
like dressing, and besides it’s rain­
ing, and besides we’re sleepy. So
we sleep. We wake up. What time is it, darling? What? Oh.

Then again, sometimes cook goes off as gay as a lark, never
suspecting we have deliberately, surreptitiously planned to eat
in. What’s more, to have guests. We occasionally, suddenly, have
an uncontrollable desire to have a
perfect orgy of cooking. We love
to cook, and we do it with a ven­
geance. Why surreptitiously? Be­
cause cook might offer to stay
and help, and we happen to want
to do it all ourselves. Seventeen
hours of blessed freedom on our

Shalmark. I’m always so pleased when a far-away friend
thinks to send me a new food experience. This delectable treat
arrived in Jimmy Reynolds’ flowing hand. It is an Irish dish
from Ballinasloe Athlone. Strange as it may seem, Jimmy tells
me it is served there at tea time, accompanied by a large cup
of English tea with cream and sugar; and to be truly Irish the
tea should be served so strong “you could walk a cat on it”.

The dish itself consists of, first, plenty of piping hot, Irish
bacon—and it must be Irish—
The house at Wood Creek Farm is now thirty miles from where it was originally built

Transplanted Colonial

The charming home shown above is in Norfolk, Conn. The smaller picture shows the house as the owner found it in Goshen, Conn., about thirty miles away. Robert M. Carrière, New York architect, directed the work of dismantling the house, its removal (by the truckload) to the new site, and its careful reassembling and refurbishing. The story, on the next page, suggests that this kind of salvage work may be as economical as it is attractive.
No survey has yet been made of the number of lovely old houses stranded by the march of progress in neighborhoods no longer fit to live in. There must be thousands of them. Most of us have seen one or more, and perhaps speculated idly on what wonders could be wrought by a coat of paint and a little intelligent work—if only the location were good.

And now comes the answer to this apparent impasse: buy the house, tear it down, move the pieces to a choice site, and put the house together again. This proposal, which may seem a little impractical at first blush, is actually quite sound when conditions are favorable.

First, you find a house which is in good condition structurally and which offers approximately the amount of space you require. If it is in a thoroughly undesirable neighborhood you should be able to buy it for from $2,500 up. If you can buy it for $6,000 or less there will be a decided equity in it for you.

Next, retain an architect who has had adequate experience in this kind of work. The job of taking down the house, moving it and rebuilding it should cost about 50% less than the same amount of house new. Whether the house is moved thirty miles, say, or fifty, is a relatively unimportant item in the cost. Heating, plumbing, wiring and other modernization work will cost something, but it is estimated that the owner will still have paid 30% under the price of a new house, if the original old one was bought for $4,000 or under. Note well that the amount of the owner’s equity depends considerably on how cheaply he can buy in the old house. Extensive additions will run the bill up, although subdivisions of existing space, changes in partitions, closets, bathrooms, etc. will not amount to much.

Wood Creek Farm, though by no means one of the least expensive, is an excellent example of what can be done with a typical old house.

Discovered by the present owner in Goshen, Connecticut, it was dismantled, piece by piece, and moved a distance of about thirty miles to Norfolk, Connecticut. There it was reassembled, constantly under the eye of the architect, Robert M. Carrère. Every smallest piece of the original house went back into the exact place it had formerly occupied. The only new materials required were shingles for the roof and some new masonry in the foundations. (Continued on page 50)
The gorges of the Tarn in Southern France still retain the atmosphere of the Middle Ages
The French, it has been observed, rarely travel; and when they do they confine their travels to their own country. Americans and English, careering briskly over the Third Republic, find this habit irritating. To the French it is entirely logical. Foreigners cross oceans and continents to see France. Is it not that one may reason, then, that France is worth regarding? France, its nationals insist, offers everything.

For example, the Gorges of the Tarn. The French are puzzled that so few foreigners know of them. The Tarn region is in no way inaccessible. A single day's drive north from Marseilles or two easy days by car from Paris brings one to the heart of it. Departure is perhaps more difficult. It is a little as if, without forewarning, one should “happen” on the Grand Canyon or the Yellowstone. One lingers out of sheer surprise.

The south-central part of France east of the Rhône rises abruptly into the rugged ranges of the Auvergne and the Cévennes, where a lean, pale, young Scotsman named Stevenson once memorably travelled with a donkey. A part of the district is a high, windswept and almost lifeless plateau of white lime. The rock is porous. The rains that have fallen on it have carved out some of the most remarkable caves in Europe. Rivers, cutting through eternity into the soft chalk, have slashed the plateau at several points into deep canyons. The most spectacular of these is the forty-mile gorge of the River Tarn.

Spectacular is somehow an unexpected word for anything in France. French landscapes are ordinarily soft and tilled and habitable. Even for the Tarn country, a region outwardly as majestic and rugged as anything in the American West, the description is still not precisely right. Nature's spectacles are usually harsh. The Tarn canyon through two thousand years or more of being lived in by successive generations has become as curiously human as an old and beautifully tended garden.

There is an accessible and pleasant town called Mende, not far away to the north, which serves visitors as a comfortable point of entry. Mende stands on a terraced hill in the shelter of a high mountain precipice. A Re-

(Continued on page 51)
An afternoon’s wandering through a living display of beauty—Gardens on Parade

BEHIND a thatched cottage in Gardens on Parade at the New York World’s Fair winds a quiet woodland path that takes you miles away from the hubbub and vociferous glamor of the Fair. A twisting brook crosses it. In a little cove a bubbling spring sends out sandy ripples. Already birds have nested in the trees. Here peace and serenity are found.

In fact, peace and serenity and green and lovely growing beauty definitely set apart these five acres of gardens from the rest of the exhibits. The aim of those who designed Gardens on Parade was to be educational—to show gardening-minded people what a great variety of forms their hobby may take. It may be the rock garden (which visitors think is an original part of the rock formation on these Flushing Meadows!), or the rose garden, trim, orderly and colorful with its massed varieties, or the espaliered fruit trees that stretch along the fence and form bowers, or the patches laid out in precise color schemes, or the long pools on which water lilies float. Each type of garden has its own characteristic appeal, each its own individual quality of beauty.

Already it is being whispered around New York and among those who have visited the Fair that a new sort of attraction awaits those who pass under the draped entrance of the huge blue and silver tent. It is the sort of attraction that just can’t be defined because it has so much to do with affairs of the spirit. The traffic here is in a living beauty that changes from week to week as cavalcades of flowers succeed each other in fresh bursts of color.

In the center, like a stone dropped in a quiet pool to send out expanding ripples, is a garden designed to honor the memory of a man who did much to advance gardening in this country—T. A. Havemeyer. A shallow turf pool is rimmed with weeping cherries and in the immediate surrounding sections are grouped rare trees, shrubs and flowers.

It may be that you are fascinated by grasses: you’ll find a pattern made with different kinds of turf. In another garden a blue and white scheme is being kept up through the seasons in a garden enclosed by yew and emblazoned by clumpy old box. Nearby a modernist garden uses corrugated sheets of glass for a wall and the planting swirls about to find its pinnacle in a group of magnificent curly-leaved Chinese cabbage! Another garden, in an incredibly small space, has created illusions of distance by its clever hedges, behind which azaleas crowded their flowering in the Spring and the newest varieties of roses will blossom well into Autumn.

The French garden, with its curved hedges and strictly formal beds, attracts some visitors. Others find the elevated rock plant beds a delight—and a solution for those who are corpulent. To some the plantings of old herbs are a reminder that herb gardening has become fashionable again. The shrine of wild flowers to preserve also catches the eye, these treasures of meadow and hillside which are part of our native heritage.

Old-fashioned gardens, too, have an appeal as part of our gardening ancestry. Several are of this style, both formal
and informal types. At the other end of the gardening orbit is the modern method of horticulture—growing plants without soil. One whole greenhouse demonstrates this in various stages. And while there is water gardening inside, sand gardening is directly outside—a cactus display of fascinating forms and colors sprouting from sun-blistered stretches of arid sand. In another greenhouse an undersea garden reveals an entirely different world of plant life.

And by this time, having circled the gardens that swing around these five acres, you come into the exhibition halls. Or you can go into them directly and then into the gardens. Here is a cool, shadowy contrast: a relief from the sunlight outside. All conceivable kinds of gardening gadgets line the walls. Each week flower shows are set up on long tables extending the length of the hall. At one end large air-conditioned shadow boxes hold flower arrangements made by prominent winners in garden club competitions; these are changed every few days. It is hard to think of a phase of gardening activity that does not find its place here. The newest and rarest flowers as they come into bloom are displayed in the great entrance rotunda that looks like a crusader's tent.

Who made these gardens? To name them all would require column after column of text. Garden clubs, horticultural societies, botanical gardens, experiment stations, associations of nurserymen and florists’ clubs, owners of large estates, growers of fine plants whose names are familiar to all who love gardens, manufacturers whose products are equally well known—these all have combined to make Gardens on Parade a fascinating and changing pattern of growing beauty and, to those who come there, a new and vivid experience.
Louis XV Modern, curved companion to straight Swedish, is the newest of the Transitional styles

Pompadour of Moderns

MODERN, today's wonder child, hasn't yet ceased to amaze us with its versatility. First appearing in straight lines and sharp corners, it subsequently relaxed a little into the softer Swedish versions and now blossoms forth in the full curves and tenuous proportions of Louis XV Modern. This new transitional period, developed in light natural cherry wood, keynotes a four-room apartment at Marshall Field & Co. in Chicago. All rooms are carried out in only two colors—almond green and rose.

In the L-shaped living room below: almond green walls, darker frieze rug. Rose chintz curtains over frosty silk gauze. Rose textured fabric on fireplace chairs, green stripe on loveseats, ivory brocade with green and rose fans on bridge chairs.
The dining room wallpaper spreads green plumes on white. Green and white stripes of Celanese drape the window; rug is rose. Chair covers are almond green damask with rose motifs. Upholstered pieces, Michigan Seating; other furniture, Widdicomb.

Top Left: In one bedroom, wallpaper is a pink and white stripe, topped with a bowknot border of almond green. Draperies, pink Celanese over white; rug, almond green with rose snowflakes. Green, pink and brown chintz covers the chairs; spreads are embroidered lawn over green taffeta.

Top Right: A detail of the other bedroom shows to advantage the graceful lines, neat hardware of the Louis XV Modern dresser.
French Provincial accented with modern colors creates a successful design for country living

Sophisticated Provincial

The living-and-dining room of this Scarsdale, N. Y., house gathers smartness and distinction from the lively combination of French Provincial furniture and modern fabrics. Colors are beige, ashes of roses and sea blue. The long, curved sofa all but surrounds the especially designed plant table by the windows.

In the master bedroom on the ground floor light refreshing colors—pale pink for the walls, white draperies and a raspberry colored rug—provide a contemporary background for antique Provincial pieces. Near the bow window, flanked by tall slender niches, is a comfortable chaise-longue and chair combination.
The exterior is simple yet sophisticated, as indigenous to the countryside as the native stones used for its walls. Rusty red shutters blend with the weathered shingles of the roof. Verna Cook Salomonsky, architect; H. J. Marquardt, landscape architect; Arthur John Hocking and Jerry P. Sullivan, interior decorators.

Below: The game room with its robust brick fireplace, brick floor and pickled oak furniture has the casual informality characteristic of country entertainment. The rough plaster walls and ceiling are painted a light blue-gray while the niche, left of the fireplace, is terra cotta colored to harmonize with the brickwork.
August

1. Now that tall phlox is crowding the border, make color notes on it and tag those clumps that you intend to lift or shift in the Autumn.

2. Stop feeding roses. Keep the soil cultivated to make a dust mulch. Water the ground well but do not water foliage. Continue spraying or dusting.

3. Since Summer is the dormant season for Oriental poppies, they can be lifted and divided now. You can also replant crown imperials and doronicums.

4. Prune back wayward shoots of wisteria to within 4' of the old wood. Their fruiting season over, cut old canes from raspberries and burn them.

5. To blanch cauliflower, pull leaves over the top and tie with string. Eggplants and peppers should be picked to make room for new fruit. Thin late beets.

6. English ivy cuttings if rooted now will make house plants for Winter. Order madonna lilies and dig up and divide old plantings if they have become crowded.

7. Mildew on phlox can be dispelled with a dust or spray of powdered sulphur or some named specific. Dust several times a week, early in the morning.

8. Late afternoon and early evening are the best times to water, except roses. These should never be watered later than noon, since evening sprays induce mildew.

9. Place a shingle under muskmelons and watermelons to prevent decay. If cucumber heads start splitting, bend over to break root on one side and check growth.

10. August is the season for planting the new strawberry bed. Buy pot-grown plants or re-set home-grown runners. Keep them well watered for a month.

11. When lice begin making slums of the backs of nasturtium leaves, clear them out with a nicotine spray. Have you studied bulb catalogs for Fall ordering?

12. Like the poor, weeds will always be with us and even in these blistering dog days you have to keep after them. A weed in time saves nine thousand.

13. From August on you can move and plant evergreens. By that time the growing tips have matured. Water them thoroughly both before and after they are moved.

14. Pansies and forget-me-nots should be sown now. Don't pinch the pennies on pansy seed. Keep the flats or seedlings shaded until germination, and shade seedlings.

15. Those rampant growers—aubrietas, arenaria, bugle, creeping phlox, sedum and snow-in-Summer—want to be cut back now lest they crowd other plants.

16. Go around among the borders and pick up chance foxglove seedlings. They save the bother of growing them. Strip off and burn diseased hollyhock foliage.

17. Order peonies now for September planting. And if you are a peony fan, you ought to join the American Peony Society. Its publications are helpful.

18. For that matter, if you like roses you ought to join the American Rose Society, and if it's iris, the American Iris Society. Help advance your favorite flower.

19. Shall you move a peony that has been in one place a long time? If it flowers well, resist the temptation. Don't be one of these always-changing gardeners.

20. The Virginia blue bell, Mertensia, being dormant at this time of year, can be lifted. Cut off and burn unsightly foliage of the bleeding hearts.

21. At this time of August, set out colchicums and Fall crocuses. They flower in a few weeks. Set under shrubs where mower won't destroy their foliage.

22. Even at this late season, celery, potatoes and tomatoes will get blights. Spray them with Bordeaux mixture. But be sure and wash off these vegetables.

23. Gastronomic notes: Dig potatoes as you need them for the table, when the tops have died. Eat white onions first and save the yellows for Winter consumption.

24. For bigger terminal flowers on chrysanthemums, start nipping off side buds. Give the plants a spot of sheep manure and keep them well watered from now on.

25. As Autumn is the ideal time for making lawns, the ground should be gotten in good tillth now. Order superphosphate or a 4-12-4 fertilizer to use before seeding.

26. If you have tired of the same old house plants, why not try some new ones? Your favorite nurseryman will help you make a selection. See July HOUSE & GARDEN.

27. Your daffodil order ought to be in by now. Order some in mixture for naturalizing if you have a spare stretch of orchard or meadow land to take them.

28. And while you are at this, survey your place for protected pockets and nooks where you can set out colonies of the smaller bulbs—muscari, squills, etc.

29. The trick with Brussels sprouts—to make them grow sprouts instead of going to foliage—is to pack the soil tight around the plants. Spray against aphids.

30. Flower heads to be dried and used as Winter bouquets can be picked, bunched and hung upside down in some cool dry place. When dried, wrap them in paper.

31. Might we suggest that garden clubs include among papers assigned to members some phases of flower history? Say, Rosa indica and its hybrids, or the story of the Wardian case, or the romance of plant exploring. The history of the rose in America is worth investigating. Or famous women gardeners here and abroad.
Auspicious start for a summer meal would be
this delectable pea soup—smooth as cream itself
and tasting of June gardens. Tender peas, fresh
table butter and delicate seasonings are lightly
blended. Top off, if you will, with a crisp salad
and fruit. But to awaken summer appetites,
head your menu with—

Campbell's, PEA SOUP

It's an old Southern custom—to serve chicken
gumbo. Today, hostesses everywhere observe
this custom with appetizing plates of Campbell's
Chicken Gumbo. Young okra, luscious tomatoes
and tender chicken meat—a recipe adapted
from that of the Creole cooks of old Louisiana.
They would nod their approval. So will you.

Campbell's, CHICKEN GUMBO

Center of attraction on this summertime table—
bright plates of Campbell's Tomato Soup. Its
sprightly flavor comes straight from tomatoes,
bright red, plump and firm. Clever ladies have
discovered that, plain or as a cream of tomato,
here is a soup to assure the success of any lunch
or dinner. So, naturally, they serve it often.

Campbell's, TOMATO SOUP
used to replace the beautiful hand-cut foundation stones which were fittingly employed in the new terrace.

The owner of Wood Creek Farm was insistent that absolutely authentic Colonial interiors be maintained; it was therefore necessary that all plumbing and heating lines, ducts and vents be hidden—not an easy problem when one considers that there are few hollow spaces in the walls of such a house large enough to conceal a pipe. The old chimney, with its ample dimensions, helped considerably to solve the problem.

Perhaps one of the most fascinating problems, as well as one of the most essential factors, in this type of work, is that every dimension in every part of the house be meticulously maintained. This is necessary in order that flooring, paneling and all the trim—cornices, chair-rail, etc.—can be reassembled exactly as they were, without patching.

HOW TO COOK WITHOUT A COOK

(continued from page 37)

dry-cured, turf-smoked—cut in little squares, freshly fried until crisp along with several onions chopped fine. Slightly, baked potatoes—piping hot and snowy and fluffy—broken open the second they are baked and scraped out lightly with a fork onto individual heated plates, allowing at least 3 potatoes for every two people. A lump of sweet butter, salt and pepper is then crushed lightly into the potato on each plate with a fork, and a mound is made of it. The well-drained bacon and onions are sprinkled generously over all, a hole is poked in the center of each mound and filled to overflowing with part of the sun's heat rays.

Throughout the house colored glass, only faintly tinted, is used to keep down glare and prevent a dazzling monotony. Sliding panels of opaque glass insure privacy. Glass bricks serve a structural as well as a decorative purpose in screening off the service quarters and making a garden wall.

The industrial designers, too, have been tempted by the possibilities of glass. The furniture of the all-glass apartment in the Glass Center, designed by Skidmore and Owings, John Moss Associate, includes a dining table of black Carrara glass set on glass supports, with sand-blasted polka dots for decoration; semi-circular barrel-back chairs made by bending single pieces of plate glass; a card table; and a built-in birdbreast six feet tall.

Below: Green cacti grow in a built-in terrarium before the central living room window in the Pittsburgh Plate Glass House at the Fair. Bright yellow chairs flank the round glass tables set on a circular aquarium base, from Modernage.

GLASS HORIZONS

(continued from page 14)


glass. The furniture of the all-glass apartment in the Glass Center, designed by Skidmore and Owings, John Moss Associate, includes a dining table of black Carrara glass set on glass supports, with sand-blasted polka dots for decoration; semi-circular barrel-back chairs made by bending single pieces of plate glass; a card table; and a built-in birdbreast six feet tall.

This chair molded from a single piece of glass is part of a bedroom group at B. Altman in New York, and was made by Pittsburgh Plate Glass. The dressing table is also used in the bedroom of the house shown on pages 16-17.

Above: Today's fabrics woven from glass run to soft tones such as cream, pale blue, gray, or sand, and to warm gold. These fiberglass draperies are blue and white; curtains are white fiberglass net. J. H. Thorp
naissance cathedral rises majestically above the huddled slates and chimney-pots of its old houses, and a gay little river circles them. Mende was fortified during the long centuries when the robber barons defied both Burgundy and France from the region's fastnesses, but the ramparts are gone now and the town is ringed with trees instead. Its people have the gracious manners of the South—and they cook well!

From Mende a road winds southward through pleasant river valleys, then circles up among dark, bare mountains. A turn of the proper brings one to the Valley of the Tarn.

A MEMORIAL FAIRY TALE

It begins like a medieval fairy tale. There are bird-notes in the woods. The sun has a soft and quietly golden splendor. Poplars bend by the clear river. An arched stone bridge that goes too steeply up, then down again, for anything but a plumed knight's horse, crosses the river between two meadows. On the slope above is an ancient towered castle, the château de Rocheflave. It is as real as childhood and as far away. There are no voices but the ripple of the river.

The canyon soon narrows. The rusted and white cliff walls rise up a thousand feet at either side. The pace, as in a remembered narrative, changes. There were black knights, too, Castelhoue, five miles away, is more exactly an ogre's castle out of legend than anything one has any right to come upon in waking hours. The Gorge at Castelhoue is narrow. The left bank is more than sheer; for the swift, glass-green river has forced out the bottom of the precipice so that it actually leans outward. At its base, on a narrow ledge, is a village of a dozen houses, their rear rooms carved out of the chalk cliff. The other side of them is by boat, for the palisades above them is impregnable. Above the settlement—hundreds of feet above—on the very pinnacle of the cliff, is the château of the ancient lords of Castelhoue. It is a ruin now. No dark baron of the Tarn has flowed down from that eagle's nest of time-worn stone for three long centuries. But its beauty remains. Vissed ghosts must sometimes walk there in the moonlight.

As in most of France, there are frequent villages along the forty-mile length of the Gorge. The rains of ages have washed rich soil down onto terraces, and there are willow-bordered meadows by the river's edge. Subsistence in the Gorge is therefore possible.

The towns are tiny and incomparably old. St. Étienne, a Tarn metropolis of small and ancientants, is unusual in that it can fix its origin in time. In the Sixth Century, a Frankish princess found there a miraculous spring which cured her of a spinal malady. The convent she founded is blown out of the cliff's face high above the town.

The cobbled streets of St. Étienne are only a few feet wide. Since the village climbs the steep slope, many of them consist of rough flights of steps. Houses are built against each other for support. Some are connected by mortarless Roman arches of uncut rocks. The roofs are shingled with loose plates of stone, picked up in the fields above. Nothing has changed for centuries.

The passage down the valley never grows monotonous. There are magnificent views at each fresh turning of the road. At one point where the canyon widens and becomes wooded and greenly fertile is a lovely 15th Century manor-house, the Château de la Caze, now converted into a charming tranquil hotel. At the far end of the valley several imaginative citizens of the Republic have built Summer places out of the relics of centuries-old stone houses. One has for its terrace the surviving half of a broken Gothic bridge. All overlook the crystal stream of the river in situations of exquisite beauty.

The tourists who go to the Tarn often make a part of the journey through the Gorges in punts. The "center" for these incomparable excursions is a village called La Malène.

If France, in moments of silence in the canyon, has sometimes seemed far away, at La Malène one is happily back in the very midst of it. La Malène, though it has even fewer regular residents than St. Étienne, has a café, complete with sidewalk terrace, half-a-dozen little round iron tables and three plane trees. Monsieur le patron is a local personnage. He is quite round. His face is gleaming crimson and he bounds with energy. His accent of Languedoc sounds not unlike his native river where it bubbles down some cascade. On Sundays he wears a black suit.

Monsieur is an ancient colonial, a retired sous-officier of one of the French army's most restless legions. His tiny, immaculate hotel shows numerous evidences of his travels. Indo-Chinese Buddhas sit surprisingly among the red-checked tablecloths. The barroom where the select male society of the Gorge plays dominos is decorated by festooned spears from Africa. A monstrous tiger-skin all but hides one wall.

Monsieur le patron was born in the Gorge. It seems to no one in any way unnatural that after seeing the world he has returned to it. Many of the people of the strange and lovely country of the Tarn have never left it, never once scaled its mighty walls to glimpse the world beyond. Many have never seen a railroad, a movie, or a radio.

PEOPLE OF THE TARN

Yet—they are French. They pay taxes, and the prices they get for their almonds and for their coarse red wine suffer market fluctuations. The fat priest in long cassock and pancake hat whom one sees bicycling steadily along on the road was educated in Paris and is not above discussion.

The folk of the Tarn are not unaware of the troubles of the larger world. But like most of their compatriots from Menton to Calais they are not disturbed. There is work to do tomorrow. The bell sounds in the worn church just as it has these thousand years or more. One need but look upward to the ruined castles on the frowning tumbled heights to know that fear was known before—and passed. All passes. But secure, strong France remains.

(An advertisement for the Hawaiian Pineapple Co., Ltd.)
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When hours enroute are precious, yet service, accommodations and cuisine are not merely matters of theory, experienced travelers join the Hapag-Lloyd Atlantic Commuters in selecting the
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It Stings the Fuel Bill
This Yello-Jacket
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If you have ever been stung by an eight cylinder yellow jacket, you have a fair idea of the rumpus this new Yello-Jacket Boiler can play with your fuel bill. Besides stinging the bill for heating your home, it also furnishes your bath and kitchen with a constant supply of hot water at practically no cost.

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The jacket of this new boiler is a pleasing dandelion yellow. You can use any fuel. Any way you want to. If you want your fuel bill stung, you'll be sending for the booklet about this Yello-Jacket Boiler.

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Avoid Stairway Hazards

by installing a Shepard HomeLIFT will take you up and down at the touch of a button. No effort, fatigue, or strain — a boon to older folk and invalids.

The HomeLIFT is the patented, automatic home elevator that operates from electric lighting current at less than a cent a day. Simple—SAFE—moderate cost, easy setup. For new and old homes, hundreds in use. Write for booklet.

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Patterson after an antique model from Charleston, S.C. (circa 1790), this graceful Shield Back Chair of solid mahogany depicts the skill with which our American artisans adapted the style of Hepplewhite. With its pointed back and serpentine seat, it is typical of American Shield Back Chairs. It offers to any home a full measure of dignity, beauty and show comfort. Available in Arm and Side chair models.

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FURNITURE

Send for Free Booklet on maple and mahogany reproductions of Early American furniture. Address STATTON, 855 E. First Street, Hagerstown, Md.
TRAVELOG

A directory of distinguished hotels and resorts

SUMMER DOG SHOWS

The thought of a successful Summer dog show west of Philadelphia is usually enough to make the average dog enthusiast blush. However, the Chagrin Valley Hunt Club Show proves to be eminently successful. The show has excellent backing and the entry list will be a most impressive one. The date is August 27th and the place Gates Hills, Ohio. Also do not forget the Lackawanna Kennel Club's Dog Show at Skytop, Pennsylvania. To be held August 5th.

NEW YORK

New York City

Barnes-Ham. New skyscraper hotel overlooking Park Avenue at the cross of 62nd St. All suite suites. Dining Rooms—Biar. 100.

The Berwind, Park Ave. at 78th St. Excellent directions. A charmingly designed country inn, with a kitchen of Park Avenue. Traditionally accommodated.

Sheraton Hotel. 20th St., overlooking East River. All suite suites. Normal hotel to World's Fair. Short walk to Radio City, Times Sq. all Sts.

The Burlington. 16th St. 21st M. Recently modernized. Suitable small suites for pleasure, business, family, etc. Write for illustrated folder containing complete information about the hotel. Near Times Square. 76 rooms. Convenient. Rooms from $2.50 suite from $3.50.

Hotel Seymour. 52th St. Near Fifth Ave. Rooms, suites are pleasant. Business, family, etc. Illustrated booklet. Rooms from $4.

WHERE TO EAT

A Concise Directory of Distinguished Eating Places

Quinnaebough Inn Guests House—Near the Mass. State line. Famous for its Hospitality in a quaint old Indian setting.

Oak Park

Stein Tea Shop. Exceptionally fine food. Mayered informal meals, dressed in all our own kitchens. 118 North Marion St.

Winnelio At the Heathhouse, One of America's famous eating places. Also famous for the entire food, presented by woman cooks. Popular prices.

Des Moines

Yeasterm Tea Room is a step above every other tea room in the city. It has a reputation of being nationally known for fine foods and attractive surroundings.

NEW JERSEY

Atlantic City

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NEW YORK

The Waldorf-Astoria

The Waldorf-Astoria

The standard rules of the world's most exclusively air-conditioned hotel have not been increased for the World's Fair, Luxury and service considered, staying at the Waldorf-Astoria costs you less than elsewhere. Park Avenue, 59th to 57th, N. Y.

NORTH CAROLINA

Bannor Elk

Pine Inn. "The view in the air 400 FT." Relaxing and inviting for all guests. The Pine Inn has been called "The Nearest Hotel to the World". It is one of the most popular. (Inn Style Guest House. Small, family inn.)

MISOURI

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Kansas City


NEVADA

Lake Tahoe

Glenside Inn and Sacket. On most famous lake in the West. Beautiful setting. Rooms, suites, 36 Fl. All rooms. Ideal location.

NEW HAMPSHIRE

Hanover

Inn on the Campus of Dartmouth College, offers intellectual and recreational facilities. White pine, tall, hall, cool, adjacent ash tree. Ideal location.

NEW YORK

The Wentworth-by-the-Sea

A delightful summer home late June to early September. Old in its hospitable charm; modern in its appointments. Privately owned facilities for entertaining, luxury, boats, tennis, etc. Write for illustrated folder containing information about the hotel. Near Boston. 49 rooms.

New Hampshire

The Wentworth-by-the-Sea

A delightful summer home during the month of July. Old in its hospitable charm; modern in its appointments. Privately owned facilities for entertaining, luxury, boats, tennis, etc. Write for illustrated folder containing information about the hotel. Near Boston. 49 rooms.

Tennessee

Downtown Inn. The Cherokee of 1768, the Confederate of 1861, the home of the theater. Desirable location.

Lake Morey-Fairlee

Fairland Inn and Beach Club. Suites, 5 rooms with suite, dressing room, bath, balcony, lake view. Family hotel.

Virginia Beach

 externally advertised.
GARDEN MART

Your reliable guide to all good garden finds

Evergreens, both broad-leaved and coniferous, may be planted at this time. They need a great deal of water, so it is advisable when resting them to saturate the soil. Where possible, too, let them be protected somewhat from the sweep of drying summer winds.

Now quantities of perennials now, carrying them over the winter in the cold frame. It is advisable to set out any of the young plants in the border, for, even though protected, the winter would probably kill them.

This is an excellent time to prune the shade trees. Remove the limbs very close to the trunk, leaving no shoulders and then paint the wound carefully. It is just as necessary to prune vines as trees. Now is an ideal time to do this.

LANDSCAPE ARCHITECTURE

ZENON SCHREIDER, Landscape design and consultant. Address, 156 W. 49th St., New York, N. Y. Work done in the United States and Europe. For catalog, write for free estimate. All work on location.

ORNAMENTS

To imitate or even to bring about a large growth of flowering plants and undemanding soil, a garden can be made to contain many ornamental plants, some of which will bloom in winter, as well as in summer, and will yield beauty for the entire year. Catalogue free.

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FREE TO ALL PEONY LOVERS. The story of two of the most beautiful and most sought-after peonies in the world. The imported peonies from France in 1836, twenty-three years ago. Instead of dying in its prime, as all plants are meant to do, it has been able to retain its beauty for an entire century. Catalogue free.

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RHODODENDRONS AND AZALEAS. Intended for beauty and color in the spring, a complete selection of all the better varieties. Catalogue on request.

PEONY ARISTOCRATS for your yards and gardens. Only best of old and new varieties at attractive prices. One color-tree will-sell from shrub to small tree. Catalogue free. ZENON SCHREIDER, Landscape design and consultant. Address, 156 W. 49th St., New York, N. Y. Work done in the United States and Europe. For catalog, write for free estimate. All work on location.

ROSES

ROSES. The most complete selection in America, in all sizes of Old Fashioned and the better new varieties for autumn planting. Catalogue on request.

INSECTICIDES

USE ROTOTROX SPRAY for Dublin lack beetle, Colorado potato beetle, Cucumber beetles, slugs, cutworms, weevils, Japanese beetles, aphids, mealy bugs, scale insects. For poisonous sprays, 1 oz., (1 to 2 gal., spray) $1.00; 1 lb., 25c; 1 peck, 25c; 1 peck, 50c. For water dilution, 1 oz., $1.50; 1 lb., $6.00; 1 peck, $18.00; cash with order. T. E. HOFFMAN CO., 5114 TAFT ST., KENT WILLOW, N. Y.

INSECTICIDES

KILBEG—Deadly and instant effects for small and garden shrubs. Herbicides to plants, oaks, tomatoes when used at directed. Small and garden shrubs are sprayed with herbicides, oil and water. T. E. HOFFMAN CO., 5114 TAFT ST., KENT WILLOW, N. Y.

INSECTICIDES

IRIS

"LET'S TALK ABOUT IRIS" is the title of a new 25-page booklet you will want. Every phase of this fascinating garden is discussed—site, soil, climate, hybridizing, growing, diseases, insect pests, etc. Many helpful tips. Also Iris catalog free. T. E. HOFFMAN CO., 5114 TAFT ST., KENT WILLOW, N. Y.

SUPPLIES

Supplies for making garden paths and walks. Nothing finer as an attractive chemical mixture of portland cement, peat moss, sand and water. T. E. HOFFMAN CO., 5114 TAFT ST., KENT WILLOW, N. Y.

TOOL.

GARDEN TOOLS—The most complete catalog of its kind. Free. A. E. WOLCOTT, MAURICE & REX, PILSEN, ILLINOIS.

VINES

RARE WISTARIA & UNUSUAL CLEMATIS. A complete catalog of all varieties. Early flowers, late flowers, white, yellow, and red flowers. We carry the best varieties. T. E. HOFFMAN CO., 5114 TAFT ST., KENT WILLOW, N. Y.
NEW BROOMS
(continued from page 19)

plants at this time of year with Arboretum visitors. The bushes are covered with pale lemon yellow flowers distributed all along the branches of the spreading growth. (It is a hybrid between the White Spanish Broom, C. multiflora, and C. purpurea). This plant first appeared in the nurseries of Wheeler in Warmingham, England, about 1867, in a row of Cytisus purpurea seedlings. Because it is a hybrid it does not come true from seed. Its seedlings usually revert to the white-flowered C. multiflora, which is its other parent.

However, the flowers are such a beautiful pale lemon yellow color that they are an easy reminder to the most casual observer that there are few woody plants blessed with such a beautiful shade of yellow. Its very dense habit of growth and slender erect branches appear very graceful in even the slightest breeze. The plants in the Arboretum are about four feet tall, and even though the color of the flowers is not particularly pleasing, here is a plant which every garden could well afford to acquire.

SUMMER-FLOWERING BROOMS

At least two of the brooms are con­spicuous among their flowers in the Summer. The bigflower broom (C. suprina) flowers in June and July and is prominent because it is one of the few mem­bers of this genus with its flowers clustered at the end of its current year’s growth. The flowers are yellow to brownish and considerably larger than the flowers of most other brooms.

Another Summer-flowering broom, recommended particularly by the late Professor C. S. Sargent and E. H. Wilson of the Arboretum, is the spike broom, Cytisus nigricans. This native of central and southeastern Europe never fails to bloom in the Summer and is always covered with yellow flowers spikes sometimes as much as ten inches long. It is easily recognized, for it is the only broom to bloom during July and August with flowers in spikes.

Because it flowers on growth of current year (Spring-flowering brooms flower on growth made the previous year), any necessary pruning should always be done before the growth starts in the Spring. When the flowering has ceased the flower spikes should be removed, to prevent seeding and so con­serve the energy of the plant for vegetative growth. Linnaeus gave this plant the specific name nigricans because the flowers turn black when dried. Wherever Summer bloom is desired this splendid ornamental should have a place.

COLOURFUL AND ORNAMENTAL

The brooms, then, are really excel­lent ornamentals. They are not all completely hardy in all regions of the United States, but where they can be grown they lend year-round interest to the garden. Typically considered as having yellow flowers, it has been seen that the white, purple and red flowering species and varieties are unusually prominent. Although there are many more brooms, the species and varieties here mentioned are among the most desirable and it is from these that the gardener should make his first selections.

HOW TO COOK WITHOUT A COOK
(continued from page 52)

tablespoons of powdered sugar, then add gradually 1 wine glass of sherry which you have heated separately. Put the whole in top part of large double boiler over hot water and beat with rotary beater until the mixture foams up and is slightly warmed through, but avoid really allowing it to cook. Pour it in its foamy state over the macaroons. Next make a meringue by beating the whites of 6 eggs with a pinch of salt until stiff; then beat in 1 scant cup of powdered sugar and flavor with a little vanilla. When very stiff spread it evenly over the surface of the pudding, being sure that the meringue touches the rim of the dish all around to avoid its shrinking away from the edge while baking. Now stick previously blanched and dried almonds perpendicularly and evenly into the meringue, simulating tombstones in a graveyard. Place dish in a moderately hot oven and bake just long enough to brown the meringue and mind lightly. Serve at once with cream. For six.

AUTUMN FLOWERING CROCUS

Excellent for planting in the grass, on borders of shrubbery and the rock garden.

SATTIVES (Saffron Crocus) Long-lived Bulbs. Violet-blue with orange-red ZONATUM, Bicolor.

Any of the above 45c for 10 — $3.50 per 100

COLUMBEUM (Monbeau Saffron CROCUS) Planted in August or September, flowers will appear in a short time—foliage in Spring. Will also bloom in a fashion without rain or water.

AUTUMNAL (Manet)
AUTUMNAL ALBA (White)
AUTUMNAL MAJOR (Rust Purple)

Any of the above $1 for 10 — $25 per 100

Free on Request
COMPLETE FALL CATALOG
(Ready September 1)

Hilbert, N. J.
White Plains, N. Y.
Englewood, N. J.
Hempstead, L. I.

CHARLOTTE, VERMONT

At least two of the brooms are con­spicuous among their flowers in the Summer. The bigflower broom (C. suprina) flowers in June and July and is prominent because it is one of the few mem­bers of this genus with its flowers clustered at the end of its current year’s growth. The flowers are yellow to brownish and considerably larger than the flowers of most other brooms.

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Low-Cost Luxury Liners, Scylia, Laconia, Samaria every Friday from New York via Boston to Ireland, England, France. Mauretania Cabin Class, $200 up; Georgic, Britannic, $177 up.

**Most Sea Time for least**

Low-Cost Luxury Liners, Scylia, Laconia, Samaria every Friday from New York via Boston to Ireland, England, France. Mauretania Cabin Class, $200 up; Georgic, Britannic, $177 up.

Reduced round-trip excursion rates, Tourist and Third Class, Aug. 7 to Oct. 15. Your local agent or 25 Broadway, 658 Fifth Ave., N. Y.

**SEA-BREEZE CRUISES**... Lancaster every Saturday to Nassau, 6 days, $35 up. Other cruises, 4 to 15 days, from $45. Sail from New York when you're there for the Fair!
Only 2 more months in which to submit material for

H O U S E & G A R D E N ' S

Awards in Architecture

1 9 5 9

NOTICE TO ARCHITECTS
New Program of Awards

In drafting its 1939 Program of Architectural Awards, the editors of House & Garden have repeated, with minor changes, the highly successful plan originated last year, the results of which were published in our issue for January, 1939.

It will be observed that we have attempted, in every detail, to eliminate the customary competitive requirements which place an unwarranted burden of work or expense upon the architect.

Accordingly, House & Garden’s Program of Awards does not require that special entries be prepared. It is only necessary for an architect’s work to be selected for publication in House & Garden to make him eligible for one of the Awards in Architecture. These awards, totaling $1,500, will be made at the close of the year, by a competent Jury of Architects.

From the houses published in the March to December issues of House & Garden, the Jury will select the ones which are considered most significant and distinguished in design, plan, and construction. The designers of these houses, will receive the four prizes and the ten honorable mentions.

The Editors of House & Garden will not serve on the Jury of Awards. They will function exclusively in their editorial capacity as a nominating committee, appraising material and making selections for publication. The Jury will consist of three or more outstanding architects.

Note that the issue of December, 1939, is the last in which material, eligible for the 1939 awards, may appear. Material for the December issue must reach the editors on or before October 1st.

SECTION 1. Eligibility:

(a) Only architects are eligible to receive these Awards.
(b) All residential work as described under Section 2, designed by architects practicing in the United States, and reproduced in this or any subsequent issue of House & Garden, up to and including the issue for December, 1939, shall automatically be eligible for certain awards, as detailed under Section 2. (Material submitted for publication in the December issue should be received no later than October 1.)
(c) Photographs of houses may be submitted at any time during the year (up to October 1), and in the customary manner of submitting photographs for publication. No special mounting is desired, but photographs should be of good quality on glossy paper.
(d) It is preferable that black and white floor plans accompany such photographs, but plans may be prepared after material submitted has been definitely accepted for publication.
(e) After such acceptance of material, architect will be asked to supply blueprints of the elevations for the information of the Jury.
(f) Photographs submitted by photographers or others, by request, or with permission of the architect, are equally eligible for consideration and publication in House & Garden.
(g) There is no restriction on the number of houses an architect may submit. HONORABLE MENTIONS

Supplementing the prizes in the above classes, a number of houses—not to exceed ten—will, at the discretion of the Jury, be selected for Honorable Mention and an award of $50 each.

SECTION 2. Awards:

Published material will be judged and awarded made in two classes, as follows:

Class I

Houses of 7 to 10 rooms, inclusive:
First Prize .......................................................... $500
Second Prize .......................................................... $250

Class II

Houses of 6 rooms and under:
First Prize .......................................................... $500
Second Prize .......................................................... $250

Address all material to: Architectural Editor, House & Garden, 420 Lexington Avenue, New York City. Material not selected for publication will be returned postpaid to the sender.

Additional copies of this program will be supplied upon request.
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Contents

Why Modernize? page 3. House & Garden’s Editors answer this all-important question with a penetrating analysis of the main reasons for modernization—cost, FHA-insured loans, new materials and equipment, efficiency and convenience, changing taste. Here are important facts which every one who plans to remodel—or build—should know.

Exterior Modernization, page 4. “What’s wrong with this picture” might have been the title for this article, which shows ten examples of bad exterior construction and points the way to proper adjustment. Various types of modernization are illustrated by the five examples of remodeled houses which follow.


Careful Restoration, page 8. A beautiful old house, originally designed by Mr. E. I. du Pont in 1811, regains its former charm and usefulness by judicious restoration. A new roof, a service wing and a generous use of paint achieve an amazing transformation.

Modern Interiors, page 10. An early American house in Connecticut fools the eye by retaining its Colonial exterior after the interiors have been completely remodeled in the Modern manner.


Transported, page 14. Built in 1805 in Vermont, this handsomely decorated house was taken to pieces and reassembled in Connecticut in 1936. The owners lost nothing in appearance and gained in comfort and convenience.

Outdoor Living Areas, page 16. In answer to the ever-growing demand for more living accommodations out-of-doors, House & Garden presents six suggestions for garden courts, porches and terraces.

Fences and Shelters, page 18. A succinct report on fencing and modern garden structures as practical and decorative adjuncts to modernization.

Windows, page 20. Modern window sash will pay for its installation in efficient service and durability.

Paint and Painting, page 21. The wide variety of paints, varnishes, lacquers and stains and their methods of application should be noted by every home-owner who considers remodeling.

Interior Modernization, page 22. Again the Editors set up an architectural clinic to diagnose the various cases of poor construction inside the house. Ten pertinent problems are effectively solved.

Interior details, page 24. A four-page study of good interior construction with twenty-five outstanding examples of well-planned living rooms, dining rooms, bedrooms and general architectural details.

Storage, page 28. How to plan space-saving closets and bureaus for every room in the house. Also equipment for making old closets more useful.

Work and Recreation, page 30. A series of drawings and floor plans tell how to plan extra living space—the study, the game room, the children’s playroom—which modern living requires.

Kitchens and Bathrooms, page 32. New materials and up-to-date design insure the effective operation of these centers of service and sanitation.

Comfort Insurance, page 34. No home can be really comfortable without good ventilation and insulation. In two pages, House & Garden shows how to avoid that “hot in Summer, cold in Winter” problem—together with such essentials as screens, storm sash and water supply.

Equipment, page 36. The smooth-running town house requires special conveniences such as an outside range, passenger elevator and dumbwaiter. Air conditioning, sometimes considered a luxury in the country, becomes a virtual necessity in the town house.
WHY MODERNIZE?

because

It may cost you less than buying or building a new house. Even if the building itself is not worth the cost of modernizing, the foundations and grading may save you something on the cost of constructing a new house on the same site.

But make certain that adequate modernization won’t cost too much. Call in an experienced architect to survey the property. Obtain an estimate before you buy that charming old place. Modernization often costs far more than you would think possible.

You can obtain FHA-insured loans for modernization work up to $2,500 on easy terms from your local bank. You can apply such loans to every type of remodeling work shown on the following pages. Plan your improvements with the help of an architect, obtain an estimate from a reliable local contractor, and then consult your banker about the details of a loan.

You can make your home more efficient, and improve its resale value by careful replanning, which will bring it into line with accepted modern standards of convenience and comfort. The old kitchen is really much too big; on the other hand, there is no maid’s room and bath. Some of the bedrooms are larger than they need be: but on the other hand there are not a sufficient number of bathrooms. You will find this issue packed with suggestions for curing just such headaches as these.

Modes of life have changed since your father built the house. You don’t want a wide porch on the front, but you do need a shaded terrace in the garden at the rear. You’ll want such things as an up-to-date children’s playroom, a little study just for yourself and nobody else, and maybe a properly designed recreation room.

There are new materials available which can make your house more practical and comfortable. Insulate the walls, roofs and windows; and you can use one of the new wallboards to convert an unused attic into a charming little bedroom.

New mechanical equipment is more convenient and efficient than any available at the time the original house was built. New furnaces and new controls can effect real economies in running cost; and they need no attention.

Your house may be out of style with modern ideas of good architectural taste. A skilled architect can often suggest ways of improving the appearance of an old house, which will be surprisingly inexpensive when compared with its immensely improved appearance.

But be certain that your house is really capable of improvement. In some cases the only really satisfactory course will be to pull it down and rebuild.

You want genuine antique detail, but you see no reason why you should deprive yourself of efficient plumbing and heating and other modern equipment. Only remember that remodeling the genuine antique is often a costly pleasure, while good reproductions are quite inexpensive.

You are tired of your present surroundings and feel that it is time to freshen up the decoration, to give the house a new coat of paint and paper, rearrange the furniture, and maybe even put in some new windows. Try rearranging the garden layout too.

OPPOSITE: Modernization can restore the charm of past centuries and endow it with the comforts and conveniences of modern life. For the full story, further pictures and plans of this restoration turn to page 8.
EXTERIORS offer many opportunities for architectural improvements, as revealed in the illustrations on the next sixteen pages.

The difficulty of preparing a really helpful modernization guide lies in the fact that rarely are two remodeling problems the same. Old houses deteriorate in different ways. Each one has its own architectural eccentricities, and the requirements of present-day owners differ with each family. On the next ten pages we show some outstanding remodeling operations, with their floor plans before and after, so that you may observe what possibilities for improvement lie in old houses.

If you are contemplating the remodeling of an old house and would like some suggestions, the House & Garden Architectural Department will be very glad to assist you if you will send in plans of the house as it exists today and your requirements for the future.

On these two pages we have reproduced a number of typical exteriors and have discussed them, generally speaking, in terms of architectural design. On subsequent pages, you will find detailed information about new fences, new porches and terraces, new door and window frames, information on house painting and a full discussion of typical interior problems. Here let us consider the matter of the architectural design of exteriors.

Sagging, unpainted fences make houses look run-down at the heels. Fences structurally unsound or of bad design should be replaced. See page 18 for new designs.

Eloquences and excrescences such as the porch above, detracting from the importance of the front door, should be removed or simplified to improve the house.

The front porch, which seems to be a survivor from horse-and-buggy days when it was pleasant to view the passing scene from a rocking chair, serves to hide the front of the house and darken the interiors.

Attractive landscape planting would do much to tie this fine big old house into its site and give it a less forbidding appearance. The narrow chimneys, which were replacements, could be increased in size, too, to improve the roof lines of the house. Painting them white with black caps would also help.

This old Greek Revival type of house, with a two-story porch, needs little more than cleaning up, the repair of structural defects and a good coat of paint to make it a decided ornament to the landscape. Such houses are easily adapted to new uses.
The modern taste is for simplified facades. We do not like the jigsaw ornamentation of the Victorian type of house. This does not mean that all Victorian houses are in bad taste or unwanted. We showed in House & Garden in the July, 1938, issue a new house near Chicago which was absolutely in the Victorian tradition. However, if we are thinking in terms of possible resale, it is the better part of valor to remodel an old house to accord with the taste of today. This means the removal of architectural gewgaws, including front porches which serve no purpose and overhanging eaves which tend to make the roof overpowering.

Houses that were built before 1840 and not subsequently remodeled are usually very easy to modernize satisfactorily. After 1840 we run into the Victorian era which reached its height in the '80s and '90s. Houses designed in the early part of this century are usually well built and fairly well planned. They are characterized by an overabundance of architectural decoration, but this is fairly easy to remove.

Since we have laid so much stress on good architectural design in this article, it seems only reasonable to point out that in any remodeling operation the services of a competent architect are invaluable. It is usually true that the faults of the house which you are trying to correct by modernization were caused by the incompetence of the original designer. While it is necessary for you to know what changes you wish in the old house, it really requires the ability of a good architect to make the most of the old plan and to clean up the exterior design.

Heavy overhanging eaves accentuate the unpleasant roof lines of this house. If these were removed, along with the front porch, the house would show real possibilities of development.

Windows often need replacement. But be careful to see that the new windows are modern yet in harmony with the architecture of the house. (See page 20)

Removal of the cupola and gable over the hay door would improve the design of this barn if it were used as a garage. Dormer windows might make possible additional living space.

The detail of the windows and doors of this late Regency house are interesting, but they are so overpowered by the heavy cornice and the covered porch that they are difficult to appreciate. A general cleaning up of the façade would work wonders.

Here a Tudor arched doorway has been inserted in the pent roof of a Philadelphia Colonial type of house. The replacement of this feature would do a lot to improve the appearance of the front of this house. Landscape planting, too, is of the old-fashioned "furry" type and should be thinned out.
SKILLFUL ENLARGEMENT of a typical American farmhouse made the charming home of Mr. and Mrs. James Todd, Jr.

IN ITS original state, as shown in the photograph at left, this old house at Bedford, N. Y., looked much like hundreds of its contemporaries, offering scant hope of modernization. But its present owners and their architect (Morris Ketchum, Jr.) noticed the rising ground behind the house and saw in it the solution of their problem. The roof line to the rear of the house was carried out over a substantial addition, and that toward the front was projected over a second floor porch. The result was a very pleasing "salt box" effect, more space, and an attractive terrace off the new dining room.

The old cellar, with its massive masonry walls, was made over into a recreation room. Because of the slope of the land, abundant light was available for this room, as well as a separate entrance. In the photograph below, note the carefully designed new windows, which stress the horizontal lines of the new house while bringing increased light and air to its rooms.
The "before and after" plans of Mr. and Mrs. Todd's home clearly illustrate the method followed in accomplishing the metamorphosis of the old house. Note especially that the old rooms and existing walls were not greatly altered, although the addition in the rear made possible some important changes in orientation of the main rooms. The "after" plans vividly demonstrate how important a part of remodeling is the provision of modern facilities for heating and washing.
CAREFUL RESTORATION brings fresh life to "Louviers",
designed in 1811 by E. I. du Pont de Nemours

Eleuthère Irénée du Pont de Nemours is remembered by history as the founder of a great chemical manufactory which converted a sleepy little Delaware township called Wilmington into one of the world's industrial centers. Not so generally known is his ability as an architect. He designed "Louviers" in 1811, for his brother Victor. Its design, like its name, was a reminiscence of the France which the two brothers had so recently left. But occasional explosions in the powder mills on the opposite bank of the Brandywine would remind the owner of business realities by blowing out every window in the house.

Today the mills have been moved to a safely isolated distance. And "Louviers", after standing empty for 25 years, has now been restored as the home of Mr. William W. Laird, Jr., a descendant of the original owner, Victor du Pont.
Architect Victorine & Samuel Homsey carefully restored the original house and added a new service wing (shown in hatched line). The servants' rooms, originally in "slave quarters" separate from the house, are now on the third floor, reached by an elevator which requires really less space than would a separate service stair.
MODERN INTERIORS within the traditional clapboard walls of a remodeled farmhouse, the home of Mr. and Mrs. C. D. Williams

This typical New England farmhouse at Norfolk, Conn., was not in very bad repair when purchased by the present owners. But it was not well fitted for the modern country life which they pictured for themselves and their children. So the interior was rearranged, notably the service wing and the living room. The two set-in porches at either side of the living room were abolished, so that the room could be enlarged and given more window area. A new room was created in the attic by throwing out a long shed dormer, which gives excellent light without disturbing the roof line. It is particularly interesting to note that neither on the exterior nor the interior is the modern furniture and equipment (such as the many new windows) at variance with the traditional Colonial architecture of the original house. William Lescaze, architect; Virginia Williams, associate.

Is your heating plant in shape for winter? Read the practical article in October
In remodeling work, extensive changes in plan, involving large structural alterations, are usually expensive. But existing space can often be turned to better advantage. The plans at right show how the maids' rooms and bath were built into the original kitchen wing, and a minimum lavatory squeezed between the two first floor bedrooms. A glass wall at one side of the living room now affords a fine view over the terrace.
MODERN EXTERIOR and replanned modern interiors characterize this Chicago architect’s remodeled town house

To Mr. James F. Eppenstein, Chicago architect, the challenge of one of the town’s myriad “respectable” brick-fronts was irresistible. Built about fifty years ago, its stolidly dull red face, with a jutting chin of a bay window and florid copper ornamentation, seemed fairly to cry out for a new modern makeup. This it received, and was further rejuvenated by a completely replanned interior.

The entire front was torn down and a new buff limestone façade substituted, with a base of dark red cast granite. All trim is painted dark red to match this base. The front “stoop” was completely eliminated; and the main entrance is now through the old basement, seven steps below street level. The entire house front is given over to the living room.

THE NEW FACADE ADMIRABLY EXPRESSES THE MODERNIZED INTERIOR
The entrance hall, below street level, is paved with dark green hand-made tile. Beneath the plant box is a convenient compartment for rubbers. Mrs. Eppenstein's study, only 9' square, is a complete, comfortable retreat in coral, white and navy. Birds-eye maple furniture is all built-in.

All the living room furniture was designed in natural walnut by Mr. Eppenstein. A conservatory window, conditioned for semi-tropical plants, takes up one end of the room. Colors are turquoise, beige and wine.

Cabinets to the left of the living room stairs house phonograph records; those to the right hold liqueurs and glasses. The decorative staircase has a walnut hand-rail; and the supporting members are brass.

One of the best features of the house is a spacious sun-deck. Parapet walls are gray-painted brick, like the house wall; railing, doors and columns are turquoise. Reed furniture is covered in dark red and orange.

Six windows make one wall of the child's room, over the living room. Floor, café au lait linoleum, walls painted slightly deeper. Draperies, rug and furniture are beige, enlivened by brilliant green upholstery.
As Governor of Vermont, the Hon. Jonathan H. Hubbard naturally wanted a house which would demonstrate his glory to all the world—or at least to the residents of Windsor. So he probably employed the most famous architect of the day, Asher Benjamin, even though the man did live in Massachusetts.

The Governor’s house was completed in 1805, and it cannot be doubted that the rich detail and fine proportions made a suitable impression on the passers-by. But 130 years later its splendor had been shabbied by neglect, and the superb front had been topped by a gable roof.

In 1936 the house was bought by Mrs. Gayer G. Dominick, who employed architects Godwin, Thompson & Patterson to take it to pieces and move it to Wilton, Conn. There the pieces took shape again as a house, a new wing being added at one end, the gable roof replaced by a new hip roof and balustrade. The house is now occupied by Mrs. David Lowrie.
The Interiors contain all the detail and trim from the original house, pieced out and replaced by reproductions where necessary. The original doors, cornices and trim run through practically all the rooms on the first and second floors of the main house. All the mantel pieces are original, that in the living room being particularly handsome. The painting in the overmantel is also from the original house.

The sharply curved stairway, with its delicate handrail, is of quite intricate construction. It is all in one piece, with treads and risers nailed to the boards which form the outside wall of the stair.

The Plans are characteristic of most remodeling technique. The first floor plan is simplified by the removal of some intervening partitions, so that a number of small parlors are converted into larger rooms more suited to the demands of modern living. In order to make these new rooms of more amenable proportions the house has been slightly lengthened on each side of the central doorway. Notice also the addition of a covered terrace off the living room.

The main entrance front of the original house is now the garden front, and the stair hall has been correspondingly reversed. The new entrance door is a reproduction of the lower half of the original entrance door. The service wing at the rear of the original house was removed and a new wing built on to one end of the house.
FOR OUTDOOR LIVING, you will need to relocate the old porch and create new terraces, sunrooms and garden courts

An outside corner terrace

Whether it's due to the dust and noise of automobiles or just to a waning interest in the neighbors, there are few householders who do not find the traditional front porch unsatisfactory for modern outdoor living. They would rather enjoy the cool green quiet of their own garden at the rear of the house. Sliding glass doors open from the living room onto this simple terrace paved with flagstones and checkered between by grass joints.

A connecting porch

In Summer this is a screened porch with the added amenity of an open fireplace. In Winter the screens are replaced by glass and you have a charming sunroom. But, more than this, it serves as a connecting link between the main house and some smaller building such as a studio, guest suite or playroom which for quiet's sake is best kept slightly separated.

Beneath an overhanging second story

Often when remodeling it is possible to create a sheltered outdoor living area by removing the outside walls of a first floor room at the end of a projecting wing, leaving only a sufficient number of posts or piers to support the weight of the second-story rooms above. The openings between the posts can be screened in Summer and glazed for Winter use, thus providing useful year-round living space without any new construction.
For a steeply sloping site

It often happens (especially on lakeside plots) that the land slopes away steeply on that side of the house where a terrace is most desirable. In such cases you will have to build a high wall to support the terrace, with a flight of steps leading down to the lower garden level. It will probably be most convenient to have part of the terrace area screened, part left open to the sun, unroofed.

An inside corner terrace

It is usually simple enough to discover a small corner sheltered by the house on two sides which may easily be converted into an unpretentious little shaded terrace. Here the ground has been built up level with a low stone wall. To encourage a cooling air circulation it is advisable to leave an open slit along the top edge of the awning at the house wall.

A formal garden terrace

There are cases in which a terrace placed a short distance away from the house may provide not only a charming plaisance but also serve as a focal point in the garden layout. The lawn terrace should be of well-defined shape and carefully sheltered by tall bushes.

A sheltered interior court

Where the climate is mild enough to allow outdoor living most of the year, the terrace becomes important enough to be made the central feature of the house plan. In remodeling, a similar effect may be achieved by a new wing at right angles to the old house.
FENCES AND SHELTERS may be designed in decorative as well as strictly practical fashion

As the new owner of a depressingly overgrown garden, your first urge will probably be to set to with fork and scythe. But repress this worthy idea for a minute and first consider the general plan of the garden as a whole. Rearrange the planting to improve the view from your new terrace. Move the bushes around to give more interesting vistas. Screen out your neighbor's house with a high thick fence. Replace that old tumble-down summerhouse with a light modern shelter of plywood.

See if the old boundary fence is worth repair. If not, put in a new one of a type exactly suited to the needs of your house, the site, and your family (not forgetting the children, horses and dogs). And remember always that a fence may serve a decorative as well as utilitarian purpose, yet still be a most inexpensive improvement.

1. The dog owner's first move will be to rehabilitate the old kennels. The kennels themselves will often need only minor structural repairs to bring them up to modern standards; but the runs will almost certainly need cleaning out and refencing. An excellent type of fence for this purpose is steel mesh. Pittsburgh

2. The post and rail fence is a traditional favorite with horsemen and landowners. A refinement shown here is a special gate, of redwood, which may be opened or closed without need for dismounting. Rusticraft

3. An interesting type of lattice fence which has the great merit of looking equally attractive from both sides. It gives a good background for planting, being especially useful for climbing plants. Anchor

4. There is nothing so effective as a steel mesh fence in preventing children and dogs from dashing out into the road in front of passing automobiles. It also protects your garden from other people's dogs. Page

5. This simple shelter of woven wood fence is supported on posts of plywood scalloped out on one side to give character to the design. It will serve as a screen from the prevailing wind, or maybe from peering neighbors; but, more than this, it will do a great deal toward converting a meaningless corner of the garden into a charming little sheltered pleasance.

6. For the suburban or town garden, an iron picket fence will serve as a practical and dignified boundary line. The sophisticated quality of its design is shown here enhanced by the corner piers of red brick.

7. Even if you approve of your neighbor's house, you still would prefer not to be forced into looking at his back yard. This high fence of woven chestnut not only provides a most effective screen but is also decorative in itself, from whichever side you may be looking at it. You might even curve a piece round and form a service yard for your own house. Dulcis.

8. This light covered shelter is made up of plywood panels, the curved roof supported by a single lally column. Incidental structures such as this can give fresh character to the hackneyed garden layout.
3. A strong lattice wood fence for garden borders

4. Steel mesh gives protection from traffic dangers

5. Woven wood screen serves as a windbreak

6. An iron picket fence with corner posts of brick

7. A tall rustic wood fence for privacy

8. A light modern shelter of plywood panels
A large proportion of the wall area in any house is made up of windows, so that these become an important factor in remodeling. Warped and rotting sash makes for inconvenient operation and serious heat losses. For changing and freshening the design of a room nothing is more effective than a new bay window or a large new window wall. Remember, too, that in recent years various new types of window have been developed which were unknown to the original builders of the house.

1. For rejuvenating the kitchen: a metal casement window with top-hinged ventilating panel is a practical start. General Bronze.

2. This bay window gives added spaciousness and light. It has been skillfully placed so as to form the focal axis of an attractive little garden court. Andersen.

3. To provide access from the living room to your fine new terrace (see page 16) you may want to tear out one of the windows and replace it with a French door. Curtis.

4. This awning type window was originally designed for factories and schools, but it would serve exceedingly well for use along one side of a recreation room. Truscon.

5. An accumulation of damp leaves may have rotted the wooden frame of your basement window. Clean out the areaway and put in a large-paned metal window. Fenestra.

6. Wooden double-hung windows may be replaced by metal sash of similar type without any incongruity of style. Kawneer.

**WINDOWS**
will repay the cost of renewal by increased efficiency and improved design
PAINT AND PAINTING

A guide to modern paints, varnishes, lacquers and stains; how and where to use them

In all its varied forms, paint is one of the most invaluable and essential aids alike to the builder of a new home and to the restorer of an old one. In its dual capacity of protective covering and decorative surface its work is of vital importance. Manufacturers of paint materials are constantly improving the old and tested products and adding new ones as these are proved reliable. It should therefore be helpful to every home owner or builder to read this review of the various types of paints, varnishes, lacquers, etc., to discover their special characteristics and to learn how they may be used to best advantage.

Paint is a mixture of pigment with vehicle, the pigment being the fine, solid particles used in the preparation of paint and substantially insoluble in the vehicle, while the vehicle is the liquid portion of the paint. White lead and zinc are well known types of pigment, and linseed oil a common vehicle. The formulation or proportion of the pigment with the vehicle is of a highly technical nature, and will not be discussed here; but it should be noted that their exact proportions are of importance for a satisfactory and lasting paint. All the ready-made or factory-mixed paints of reputable manufacturers are carefully proportioned and can be used freely by the amateur with the addition of paste colors, if variations or more subtle gradations are desired.

There are many materials used for the manufacture of paint, the most common being listed below:

**Water**—An important element for the so-called special paints, as cold water paints and calcimines.

**Linseed Oil**—This most important drying oil is sold as “raw” and “boiled”. Technically there is very little difference between the two for practical purposes, the boiled oil being raw oil to which drier has been added.

**Thinners**—Used in paint to make it brush more easily and to assist penetration of the priming coat in some cases. Mineral spirits are the most widely used thinners in paint, but the amateur will be well advised to use turpentine if extra thinning is directed.

**Pigments**—White lead and zinc oxide are among the important pigments obtained by chemical means from minerals. Many pigments are also obtained from organic sources, but the above two are the ones most frequently used. Basic qualities for a good pigment are opacity and the ability to mix readily with the liquid and stay mixed.

**Enamel Paint**—A mixture of pigment with a varnish vehicle instead of linseed oil. This mixture does away with brushmarks always present in the usual linseed oil paints and gives a glossy appearance. Enamels can be obtained as glossy, semigloss and flat. They have a hard durable surface, resist abrasion well, and can be easily cleaned. They are therefore generally used for kitchens, pantries, bathrooms, etc., where ease of maintenance is desired and where durability is required.

**Red-Lead Paint**—This is used primarily for the protection of iron and steel.

**Metallic Paints**—These are composed of aluminum or other metallic flakes in a vehicle of varnish or varnish and oil. They afford good protection for metals, wood or concrete, both on the interior or exterior. They are used quite often as a prime or first coat on wood, to seal the pores against moisture, particularly on new construction. It is good practice to have the prime coat applied at the mill, before delivering the woodwork to the job, to insure the best results. It should be mentioned here that any woodwork that is properly to seal the pores, even though some surfaces will probably never be exposed to view.

**Calcimines—Cold Water Paints**—These paints come in powdered form and are mixed with cold or hot water as directed. Whiting is the principal base for this material with glue as a binder. Better grades of water paints have casein as a binder which gives rise to the name “casein paint”. These paints can be obtained in paste as well as powder form and come in most colors, but the pastel shades seem to be the most popular and durable. One of the main objections to this type of paint is the difficulty of cleaning the surface if it is spotted with grease or oil. But there are distinctly advantageous uses for this paint. Ceilings can be painted satisfactorily, as their marring is rather improbable; cold water paints can also be applied a very short time after the plastering has been finished in a new building, dispensing with the sizing and washing of the new plaster (with zinc sulphate to stop the free lime in plaster from bleeding through) which would be done if oil or varnish-base paints were used. Two coats should in most cases cover new plaster surfaces adequately; one coat will usually suffice for wall previously painted.

**Whitewash**—Another type of cold water paint, with lime as its base. It is quite inexpensive and is used primarily for cellars, barns, etc. Whitewash can be tinted, but pigments must be used which are not affected by lime, for example: yellow ochre, sienna, umber, iron oxide, ultramarine blue and bone black.

**Varnish**—This is a liquid coating material, not containing a pigment, which flows to a smooth-coat and dries to a smooth, glossy, fairly hard, permanent finish. There are two types of varnish—spirit varnishes and lacquers, and the many oil varnishes. Shellac is a spirit varnish and consists of lac resin dissolved in alcohol.

**Oil Varnishes**—Contain drying oils in addition to the resin substances and turpentine in the spirit varnishes. Types of oil varnishes are known as spar varnish, interior varnish, floor varnish and rubbing varnish. Certain high grade varnishes are made with tung oil instead of linseed oil. Tung oil is superbly moisture-proof and is of great value on exterior surfaces exposed to the elements. It is occasionally used as a protection and finish for exterior woodwork without admixture of any other ingredient. As tung oil is clear and colorless, this treatment allows the appearance of the natural wood to remain almost unchanged.

**Shellac** is generally used as a first coat on wood, to fill the pores and cover knots and because it dries much more quickly than an oil varnish; hence also its frequent (Continued on page 44)
INTERIORS out-dated in design or plan may be improved at little cost.

See the illustrations on the next thirteen pages

The modernization of the interior plan and design of an old house provides a great deal of interest and satisfaction. It is amazing what changes can be made at comparatively small cost and how easy it is to adapt the old plan to modern needs. Naturally each home owner will have his own individual requirements which it is impossible for us to consider in detail here. But, as we have remarked elsewhere in this issue, if the House & Garden Decorating or Architectural Department can be of service to you, please do not hesitate to submit your particular problems to them.

In a recent survey of current taste throughout the country we find everywhere a trend toward Colonial or Modern design. There seems to be a definite tendency away from the Early English and half-timbered type of construction which was so popular in the 1920's and a greatly lessened interest in the Mediterranean type of design which was so common along the Pacific Coast.

A number of houses on our trip along the Coast had been remodeled from Spanish to Modern, a rather amazing jump when you compare the florid architecture of Spain with the simple, straightforward lines of Modern.

Dark, roughly textured wall surfaces and pretentious "Spanish" fireplaces deserve replacement. Simply painted or wallpapered walls would brighten this gloomy studio living room.

Wall panels are like pictures and should be used very sparingly. Remove these and put in a modern prefabricated staircase, and the hall will immediately improve.

Arched openings of the type shown above were common in the English style house. It is very easy to close them up and make an ordinary door opening in the space if desired.

One sleek streamlined boiler unit would take the place of all this mess of apparatus and reclaim the cellar for other uses. Whatever the type of automatic fueling device employed, whether oil, coal or gas, modern equipment will provide you with trouble-free service.

This kitchen was the height of efficiency in the days not long ago when the house was built. But notice now the inadequacy of its sink and work surfaces and compare its gas range to those shown in our August, 1939, issue. New equipment, too, would permit replanning to save steps.
It may be that the chief complaint about the English and Mediterranean styles has been the fact that they are characterized by smaller windows and rather gloomy interiors. The modern demand seems to be for lots of sunshine and fresh air. On these two pages we show some typical interiors and suggestions of the ways in which they can be improved. You will find more detailed information about these typical interior problems on the following thirteen pages.

While this issue is devoted mainly to the architectural phases of remodeling, it must be apparent that a lot can be done to reclaim an out-dated interior by the use of new furnishings and new furniture. It often happens that the purchase of new furniture or rugs or fabrics will lead to the remodeling of an interior.

When we come to the selection of purely utilitarian equipment for the home, we find that unbelievable strides have been made in the design of new bathroom fixtures, new heating equipment and new sinks, ranges and refrigerators. Most of this new equipment has been designed with a view to economy of space; and it is therefore possible to fit a new bathroom into an old closet, or to reduce the size of an existing kitchen, or to reclaim much space in the basement.

These features, of course, are of particular importance for those who are considering the remodeling of an old farmhouse or barn, where all plumbing and heating equipment will probably have to be freshly installed. For further information on heating problems watch for the article in our October issue.

It is a simple matter to straighten curved arches and put in new doors to simplify the interior design of the building, if one wishes to change the decoration from Spanish or Italian

Worn treads on poorly lighted stairways constitute a perpetual hazard and should be repaired immediately. The nosing of the tread can be outlined in light color paint

The rehabilitation of bathrooms is one of the most satisfactory of all modernizations. There has been an extraordinary improvement in the design and construction of bathroom fixtures

A very necessary part of any remodeling operation should be the replanning of the lighting system for the house. Usually this means a greatly increased number of base plugs to provide sufficient outlets for reading lamps, and sometimes a reduction in the number of wall brackets

The fireplace, which is commonly considered the heart of a home, is not as difficult to adapt to modern taste as is usually thought. And any improvement in this important feature is well worth the cost. The elongated arch and pillars could also be easily simplified
LIVING ROOMS

Good remodeling retains the charm of tradition, but combines with this the best in modern materials and architectural detail.

The simple charm of a skillfully remodeled interior is explicit in this picture of the home of Mr. and Mrs. James Todd, Jr. (for further pictures, plans and description, see page 6). On analysis this charm will be found attributable to the combination of modern equipment (see pages 32 and 34) and modern architectural details, such as the large window here, with the best of tradition so as to achieve the comforts of modern living.

A screen wall of reeded glass panels may often be useful to shelter the living room from the front entrance. N.Y. World's Fair. V. W. Johnson, architect.

A wall of unframed sliding glass panels opens up this living room to a sheltered sun porch outside. N.Y. World’s Fair. Landefeld & Hatch, architects.

Finely detailed wood paneling can always be depended upon to achieve an air of rich comfort. Here it is contrasted with white trim. E. J. Ivey, architect.

Two good ideas: an off-the-floor fireplace and a clerestory window which gives light without loss of usable wall space. Landefeld & Hatch, architects.
The conventional dining room may achieve a great deal of charm when skillfully designed. This one has been opened up by a large bay. F. L. R. Confer, arch.

A middle step between the separate dining room and the living-dining room is the dining alcove screened by folding doors. A. K. Ballantine, arch.

An L-shaped living-dining room with a picture window at one end. The walls are plywood paneled, the ceiling of composition board. Beatty & Strang, archs.

The dining room as a separate unit is gradually being eliminated by the modern home planner who reasons, rightly, that few people can afford the luxury of a room used only three times a day. So the dining room is being replaced by the living-dining room and the breakfast nook. Morning sun is being trapped by bay windows and glass brick walls, and the eating space is being made as livable as the living room. Robert Work, architect.

DINING ROOMS

When remodeling, take a tip from modern homes where the separate dining room is replaced by a combination dining-living room
Modern planning can rejuvenate the traditional bed-sitting-room, and create new rooms in the attic.

The walls of this room are of composition board which comes in large sheets, thus eliminating the marring of the wall surface with joint lines. Homasote.

The traditional bed-sitting-room transformed by modern planning. Storage of clothes and papers is carefully organized, and the usual makeshift table replaced by a built-in desk, with a cork wall at left. E. D. Stone and C. Koch, architects.

An alcove walled with glass brick provides a setting for a dressing table bathed in natural light. A useful idea for first-floor bedrooms. P. B. Maher, arch.

Modern composition wall boards make it an easy matter to convert an unused attic into a bedroom. They also insulate against heat and cold. Johns-Manville.

Another well-planned study bedroom, its spaciousness increased by having the bed placed alongside the wall instead of jutting out into the room. This would make a useful combination guest room and study. E. D. Stone and C. Koch, archs.
Hardboard has a durable finish which is easy to clean. It is here applied with screw-heads left visible. K. Day, architect.

There is many a fine old corner cupboard which needs little more than a coat of paint to revive it. M. Ketchum, arch.

If you are lucky enough to own a fireplace such as this, it probably needs only cleaning and painting. F. L. Porter, arch.

This fibre insulating board, scored to resemble random-width paneling, is an excellent choice for remodeling. Celotex.

Patterned wallpaper, natural wood paneling and a hardwood floor make up the pleasant charm of this hallway. D. J. Abrahams, arch.

Those who do not own antique corner cupboards need not despair, for there are now good modern reproductions available. Curtis Cos.

A fireplace is often the focal point of a room, but quality of design tells better than size and complexity. Van Pelt & Lind, archs.

A small bay window with a plant box in the sill will create a decorative corner in what may otherwise seem a dull room. G. Colcord, arch.

If you have a fundamentally ugly fireplace, or one that is too big for the room, replace it with one smaller and simpler. Curtis Cos.

For a larger and more pretentious hall, a bold checkerboard floor in linoleum, rubber, or marble is quite in style. E. J. Ivey, architect.

By modernizing the design of small architectural details you can achieve great improvements at very little cost.
STORAGE

facilities in an old house are seldom well organized,
but efficiency is increased by modern design and equipment

A china closet such as this will provide much useful storage space. It can be inexpensively built and would be entirely in harmony with a farmhouse type of interior.

One whole wall of this room is lined with drawers and bookshelves with desk space provided on the counter underneath the window. Built-in furniture such as this, compactly organized for the business in hand, will convert a spare room into a useful study. N. Y. World's Fair. Adams & Prentice, archs.

When there is no suitable recess to accommodate a built-in wardrobe, it will have to project into the room. But it may, nevertheless, be merged into the wall pattern by being carried right up from floor to ceiling. R. J. Neutra, arch.

This bedroom is designed to double as a study, so that storage space is provided not only for clothes, but for papers and books, with a built-in desk in a well-lighted corner by the window. Projecting hardware is eliminated by undercut drawer pulls (see drawing 2 below). Raphael Soriano, designer.

1. Sliding doors are fine space-savers, but you will have to guard against noisy operation and sticking. You can best safeguard yourself by fitting good quality rollers and tracks. A. Voigt

2. A neat flush pull for bureau drawers is made as shown in this cross-section by cutting away a piece from the drawer front next beneath

3. Flush drawers to wear well must be skillfully made of hard seasoned wood. For cheap construction these overlapping fronts are safer.

1

2

3
New fixtures for old closets

1. An opportunity for throwing out that umbrella stand. A neat rack for the hall closet door. Knape & Vogt
2. To avoid that cluttered pile of shoes on the closet floor. Hoegger
3. A sliding bar makes narrow closets more accessible. Knape & Vogt
4. This swinging bar will keep ties in order, easy to find. Knape & Vogt
5. Four pairs of trousers can be hung in an odd corner. Knape & Vogt
7. Some of these tracks with sliding rings, if judiciously placed, will increase the usefulness of those awkwardly-shaped closets in old houses. Hoegger

Waist-high partitions are often useful to break up a large living room without sacrificing the general sense of space. These partitions may be so designed that they also afford a useful amount of general storage space. N. Y. World's Fair. Landefeld & Hatch archs.

Sliding doors of redwood on this bedroom closet not only save space but also provide a fine wall decoration by their color and graining. Here they are contrasted with a floor of blue linoleum. N. Y. World's Fair. Landefeld & Hatch, archs.

Built-in storage space, especially designed to fit your particular requirements, will usually cost less than the equivalent number of stock furniture pieces. A. L. Kocher, arch.

This handsome modern bedroom is noteworthy for the design and organization of its storage space. The dressing table has been neatly incorporated into the line of built-in cupboards beneath the window. Night lighting of this corner is by a flush ceiling fixture. Edward D. Stone and C. Koch, associate architects.
WORK AND RECREATION rooms are important practical features which adapt a house to modern living

SMALL HOUSEHOLD OFFICE

The management of even a small family entails a certain amount of "business" which can be handled most conveniently in a tiny well-planned office which assures privacy for interviews, conference or study. The large built-in desk on one wall keeps the household papers neatly and conveniently at hand.

Few houses built ten to fifteen years ago can meet our modern demand for useful living areas. We are no longer satisfied with the old "living-room, dining room and front porch" pattern, no matter how large or attractive such a plan may be. We want recreation space for ourselves and the children, comfortable provision for hobbies, and some small place where we can work, study or just sit quietly by ourselves.

The problem of fitting extra living space into the average house can be simplified by the use of built-in furniture and storage units, planned to take advantage of the space. This development of wall areas for use and storage is simply an adaptation of those planning principles which have in recent years given us better and more convenient kitchens in smaller spaces.

The rooms shown on these pages indicate the possibilities of living spaces with a definite purpose, either in remodeling or new house construction. Each is specially designed to make the most of the space which it occupies.

This small library would make a desirable "retreat" in any house, but for lawyers, architects and other professional people it does double duty as a study and work-room. The great advantages of developing wall areas with built-in work-surfaces and storage units are clearly shown by the ample facilities which have been included in this small room. The broad desk surface under the window is supplemented by a convenient, built-in, typewriter stand and the shelves, drawers and closets will house a good-sized collection. The large sofa adds comfort to convenience.

COMPACT LIBRARY-STUDY
GROWN-UPS' PLAYROOM

Since active hobbies are as important in recreation as games and informal entertaining, hobby space is included in this play area. The small lean-to greenhouse is the gardener's haven while the camera addict has his own dark-room of his own. The long wall of the main room has been developed with cabinets to provide a small refrigerator, sink and glass storage for entertaining: built-in radio, phonograph and baffled speaker; storage for books, records, games, card tables and chairs. The room is large enough for table games, dancing or home movie shows.

MODERN CHILDREN'S WING

All the advantages of a separate children's playroom are attained in this plan, which actually requires no more space than the usual arrangement of two average-sized bedrooms and bath opening onto a small hall. The window-wall of the playroom has been developed to provide play facilities as well as toy storage. When the children grow older the climbing ladder can be removed, the window bench turned into a seat and the room adapted for a study. The recessed space between bedrooms could be fenced off to provide a draught-free play-pen for the younger children.
KITCHENS AND BATHROOMS

Modern materials and equipment offer many new solutions for the service rooms

From the picture above it would be hard to tell that this sleek modern kitchen includes an efficient laundry unit. The necessary laundry equipment (see picture at right) is enclosed, when not in use, in the same type of steel cabinets used for kitchen storage. Deep laundry tub and sink of Monel metal

This striking new bath takes advantage of several of the different types of structural glass: walls of colorful Carrara glass, translucent glass ceiling, shower stall of clear reeded glass and a large sheet of mirror for the simple dressing table. All surfaces very easy to clean. Libbey-Owens-Ford

This new type of wash basin, combined with a large dressing table top and built-in drawers and cupboard space, is a desirable feature where the bathroom doubles as dressing room

Here is the same kitchen with cabinets open. The electric washer and ironer can be pulled out into the room for use. This plan provides easy access from laundry to drying yard, assures light and air for laundry and no interference with kitchen. Whitehead Metal Prod.

This large serving pantry is carefully designed to facilitate good service. At the far end an old-fashioned revolving drum holds the telephone for two-room service. The large hatchway at the serving counter is an important feature for pantries. Burnham Hoyt, arch.
Both the walls and floor of this compact modern bath are finished in tile, providing surfaces which are colorful, permanent, easy to clean.

Compressed fibre board has been used for the simple modern walls of this bath. Specially treated to withstand moisture. Celotex

Asbestos wainscoting with a baked-on enamel surface makes a tile pattern wall harmonizing with modern fixtures. Johns-Manville

A built-in linen closet merged into the decoration of the bathroom by carrying the wallpaper surfacing right over the door.

This kitchen ceiling is finished with a porous cane-fibre acoustical material which absorbs the clatter of dishes. Enamelled hardboard tile walls. Celotex

The large corner window and indirect lighting in the soffit of the furred ceiling are modern details for the kitchen. Gray rubber floor, vermilion ceiling and white cabinets. P. B. Maher, arch.

The advantages of a hood over the range have been adapted to trim modern kitchens by the new Monel metal hoods which are designed to fit with modern kitchen cabinets and equipment. Whitehead

The plan at the right shows a typical kitchen of ten to fifteen years ago. The equipment is free-standing and separate, like furniture. Next to it is the same kitchen with no structural changes but modern equipment planned for a continuous working unit.

The kitchen, pantry, laundry and breakfast room facilities for a good-sized house can be most effectively combined in one large airy room. With modern planning the unit equipment can be grouped to form several convenient work spaces in an area smaller than needed for separate rooms.

Linoleum has proved a most suitable material for these sleek sanitary walls with rounded corners and cove base. The floor is inlaid linoleum. Congoleum-Nairn
COMFORT INSURANCE

Equipment and materials which yield dividends in modernization or new construction

Houses of yesterday were, to our way of thinking, hardly more than shelters. They were expensive and difficult to heat and they often grew intolerably hot during the Summer. Twentieth Century science has done much to control the inside temperature of the home and to reduce heating costs at the same time. None of the houses shown in House & Garden’s series of house-plan books is built without insulation and some form of automatic heating—except those situated in subtropical climates.

On these two pages we show a number of new and practical ways of controlling the temperature within your house. They include methods of retaining warm air in the Winter and excluding it in Summer. The popularity that these devices have achieved are the best guide to their efficiency. All of them can be used in modernization as well as new construction. Besides contributing to your comfort, they also should be classified as health insurance because they serve to reduce the extremes of heat and cold.

We have not, of course, been able to include all the different makes of insulation, heating equipment, etc., but we have tried to pick and describe the standard types of equipment and materials which are commonly used in the best homes.

An important development in modern design is the use of overhanging eaves. These keep rain and the noonday sun in Summer off the windows and admit the low sun of Winter.

Batt type of insulation is easily nailed between the studs and, in a wall-thick installation like the Ruberoid batt of mineral wool shown above, it has excellent insulating properties.

One of the commonest remodeling operations is the building of a screen porch for an old fashioned house where no such porch had been provided. Modern screening is of such durable quality and is available in such large sizes that it is a simple matter to plan an attractive, serviceable screen porch. Above, an interesting new design at the Plywood House, N. Y. World’s Fair; A. Lawrence Kocher, architect.

In modernizing an old house, one of the first steps to be taken is the improvement of the heating system. If it is a hot water or steam type, you will want the new inconspicuous radiators.

For rooms which are hard to heat or for use in weekend houses, a recirculating fireplace of the type shown above made by Heatilator will give excellent service. Notice grilles above fireplace.

Modernization of farmhouses or any houses outside the city limits usually requires the installation of a new water pumping system. Above is shown a new type of automatic pump. Crane...
Instead of overhanging eaves as shown at the left, the same comfort in Summer and protection from rain can be secured by the use of awnings to shelter windows or a deck. K. Day, architect

Venetian blinds, besides being a very decorative addition to the interior of a house, are easily adjustable and permit the desired amount of sunlight to enter. A. E. Doyle & Assoc., architects

Reflective type of insulation is a newcomer in the insulating field, but it has achieved much popularity. The aluminum foil, which is shown installed above, reflects the heat rays. Ruberoid

Particularly advantageous for remodeling operations is the fill-type of insulation shown above. The granular mineral wool may be blown in between studs or over an attic floor. Johns-Manville

Protection from the hot sun, snow, rain and wind is the duty of a roofing material. Composition shingles, like the Mohawk asbestos shingles above, are readily installed on existing roofs

Increasingly popular for the removal of hot air from attics during the Summer are attic fans like that shown above. At night they draw cool air up through the whole house. General Electric

When Winter comes, the insulation of your house is not complete if you do not have storm sash, particularly on those windows which are exposed north and east. Libbey-Owens-Ford

An easy way to bring your lighting system up to date and to afford the large number of base outlets which modern living requires is to use one of the new strip electric outlets shown above

When remodeling don't overlook the advantages of water softeners. These are a comparatively new development but they add to the convenience of bathroom and kitchen. Permutit

Another type of ventilating fan which is commonly found in new houses and which may readily be installed in old houses is the wall fan for use in the kitchen or a bathroom. Made by Ilg

Six new "Edwardian" colors and how to use them. Fully described in October issue
EQUIPMENT

Essentials to make town houses both comfortable and efficient

The town dweller always has a more difficult job than the countryman in achieving reasonably comfortable living conditions. But now, thanks to modern equipment, he is at least able to maintain a comfortable isolation within the enclosed box which serves as his home. The air is carefully tempered and freed of soot and fumes. Baffled by surrounding buildings, the breezes must be artificially induced.

Where exaggerated land values cause the house to extend vertically instead of horizontally, communication becomes an important problem which can be satisfactorily resolved only by mechanical means. Elevators are required for both people and food. Some system of intra-house communication, either telephone or loudspeaker, is essential. In the country such equipment may be a luxury; in town it is a necessity.

It will seldom be practicable for dining room and kitchen to be on the same floor, so a dumbwaiter becomes essential. Sedgwick

One of the most practical and inconspicuous systems of intra-house communication is the loudspeaker type set into the wall

A planished iron electric range for town house kitchens. The two ovens are thermostatically controlled. Above the Monel cooking surface at left is the broiler, at right a warming shelf. International Nickel

A new double-purpose metal base cabinet warmed by electricity. For drying towels (as illustrated) the unit is automatically ventilated. For use as a plate warmer the racks are reversed. Whitehead

A passenger elevator will save you much wearisome stair climbing. In cases where space-saving is important, remember an elevator takes less space than a stair. Shepard

In cases where a complete air-conditioning system does not seem justifiable, you might consider installing a room conditioner, or one of these silent fans which bring in fresh air but exclude unwelcome noise and dust. Silentaire. Berger Mfg.
Are you innocently planning a beautiful obsolete home?

...A Drafty Winter Fuel Waster?...Hot in Summer?...Prey to Weather the Year 'Round?

Read How You Can Eliminate These Needless Hazards with

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Celotex Insulating Interior Finish supplies both insulation and decoration at one cost! Applied to framework or over old plaster, it builds cozy, attractive extra rooms, brings new comfort and beauty to present rooms—cuts fuel bills, too!
Questions & Answers

REFINISHING A PAINTED FLOOR

Q. The living room floor in my Summer cottage is painted a dark brown and for some time it has needed repainting. This has not been done because every time a chair or table is moved some of the paint comes off and the floor is now covered with bare spots. We have been told that some kind of an oil finish must have been used on the wood before it was painted and no new paint will do any better.

Because of the danger of fire I do not want to have the paint burned off the old pine boards and we are too far off in the country to have an electric floor scraper. The local carpenter has done such a poor job of laying the linoleum in the kitchen I hesitate to have him use it in the large living room. Perhaps you can tell me what to do.

A. If an oil stain has been applied to the floor it will probably be impossible to get it all out and furthermore just as difficult to remove with no paint stick to it. Try to remove the present finish by the use of a paint remover and scraping. Be sure to handle the remover very carefully, open the windows and have no flame about. There should be detailed instructions on the “remover” container telling you just what precautions to take.

When the floor has been scraped as clean as possible, wax it. There is a floor wax available that takes the finish right into the wood and not merely on the surface. It combines preserving, protecting, staining (if desired) and finishing all in one. If your floor appears dark after the paint is removed a transparent natural finish will probably do. It also comes in golden, light and dark oak and dark walnut.

WHITEWASH FORMULAE

Q. I should like to get a good formula for whitewash to use on stone or brick. Can you help me?

A. Following is a formula that has been used on government buildings which have been subject to bad weather:

"Slake half a bushel of lump lime with boiling water, keeping it covered during the process. Strain it and add a peck of salt dissolved in hot water; 3 pounds of ground rice put in boiling water and boiled to a thin paste; ¼ pound of powdered Spanish whitewash and 1 pound of clear glue dissolved in warm water. Mix all together and let stand for several days. Keep the whitewash in a kettle or a portable furnace, and when used put it on as hot as possible with whitewash brushes."

This formula has been recommended by one of our architects:

"To each 50 pounds of hydrated finishing lime, add enough water to make a heavy-bodied liquid paint to which add a handful or two of rock salt. Allow this to set for 3 to 4 hours so that the salt will be dissolved. Add a quantity of Reckitt's laundry blue dissolved in water to make the mixture a clear white. Add more water as required to get a consistency suitable for use. This may be applied with a spray gun or with a large whitewash brush."

STOREROOM IN THE ATTIC

Q. I have a storeroom in my attic in which there is no ventilation and the temperature becomes very high in hot weather. If the material stored there is clean and well arranged is there danger of spontaneous combustion?

In order to ventilate this attic shall I use an upright ventilator or a louvre window? Can the louvre window be made snow-proof?

A. Inasmuch as the material which you are storing is clean and kept in an orderly manner there should be no danger of spontaneous combustion. Louvres will provide the necessary ventilation but instead of one have two placed at opposite ends.

(Continued on page 39)
Questions & Answers

(continued from page 38)

of the room. You can get a louver window with slats that slope at 45 degrees so that the rain and snow cannot get into the room.

PAINTING INTERIOR TRIM

Q. The interior trim of my house is red gum with natural finish. The mantel I would like to use is made of white wood primed for enamel. Would it be permissible to use the white enamel mantel with the gum trim? Are contrasting trims ever used in the same room in such a manner without destroying the architectural beauty?

A. It is architecturally correct to have the woodwork, paneling and mantel in a room treated in the same manner. Usually they are all painted, pickled or left in their natural finish. If dentil moulding is used on the cornice of a room, you are apt to find the same design somewhere on the mantel. In other words, the architectural trim of a room is supposed to be kept pretty much the same. Since you want a white enamel mantel, it might be well to paint the baseboards and door and window frames in white.

STAINING MAGNOLIA WOOD

Q. We have magnolia wood throughout the interior of our house and we were planning to have it stained. Our contractor insists that we will be very much disappointed with the effect if we do not use paint instead of stain. What do you suggest?

A. We do not recommend staining magnolia wood. This wood is even-textured and close-grained and often has a purplish color. If it is stained it will develop a variety of colors and appear most unattractive. If you want a stained wood why not use red birch or cherry, either of which stain well? They have a beautiful grain and, if rubbed down lightly with crude oil after staining, will produce an excellent finish. Have your contractor show you a piece of magnolia, birch and cherry all stained, and then you can see the different colors and types of grain for yourself.

CRACKS IN THE WALLS AND CEILING

Q. Last March I had my house redecorated. The walls in the living room and den were in rough plaster, the dining room and morning room walls were cammed and the bedrooms papered. Two months later numerous small cracks appeared in the walls and ceilings throughout the house. The radiators were disconnected at the time the work was done and the house was quite cold. My builder says that when the warm weather arrived the beams and boards expanded causing the cracks. Is there anything I can do to remedy this condition?

A. We are inclined to agree with your builder that the cause of the cracks in the walls is due to the fact that the work was done in such cold weather. Plastering or painting should not be done in a house which is so cold that the materials used would be affected to the point of cracking.

Redecorating the whole house would be a tremendous problem and expense. We would suggest that you try to locate a good independent mechanic who is thoroughly familiar with painting, plastering and color-matching. Show him the defects and ask his suggestions. If he is an expert he can probably repair the cracks and match the paint work to a satisfactory degree. (Continued on page 40)
Questions & Answers

(continued from page 39)

DISCOLORATION OF THE CEILING

Q. In remodeling our house we extended one end of our living room out under what had formerly been an open porch. It was considered necessary by the contractor to place a heavy steel angle iron about 6 inches wide over and above and across the living room ceiling on the line of the old outside wall at the point where the new and old ceilings met. Metal lath was placed across underneath the heavy 6-inch angle iron and the entire ceiling was then plastered and papered.

This angle iron appears to attract much more dust than any of the surrounding surfaces and, after the ceiling is newly papered, in the course of a few months there is a 6-inch dark mark across the ceiling immediately under this steel beam. The dust in question can be wiped off periodically but in the course of a certain lapse of time this continuous attraction of dust particles becomes evident on the ceiling paper even though the ceiling has been cleaned.

Can you suggest anything that might be done to counteract this condition before a new ceiling paper is applied?

A. We think the discoloration of your ceiling may be due to a lack of air circulation inside the ceiling at the point where the angle iron is installed. You state that metal lath was placed underneath the steel beam and then plastered over. If the air in your room is humid, ordinarily any moisture absorbed by the ceiling would seep through and evaporate in the space above, in between the furrowing strips. In your case, if the steel beam, the metal lath and the plaster have been placed on top of the other with insufficient air space, moisture may collect in that spot. If you have a cold steel beam which might easily be slightly damp, combined with moisture in the plaster, you can readily see there is no escape for the dampness which will lodge in this one particular spot.

Of course, tearing out the ceiling in order to provide space for air circulation will be quite a job, but it seems to be the only effective and lasting solution we can find.

TYPE OF GUTTER FOR A TRADITIONAL HOUSE

Q. Can you advise me on the following questions?

(1) Would you recommend wooden gutters in preference to metal or can you tell me a comparable material?

(2) In the interest of current economy we have considered using untreated natural shingles on both roof and sides of our house. Can you tell me whether it will be practical to do this and at some later date paint the side shingles white or oyster-white? Will it be necessary to treat the natural shingles before they are put on if they are to be painted at a later date, say next year or thereafter?

A. For a house of traditional character a wooden gutter with a metal lining would be most suitable. The metal lining should start to treat it or paint it first. You can have the shingling done and paint the sides of the house later on as you suggest. In cases where the untreated natural shingles are on both roof and side of the house, Can you tell me whether it will be practical to do this and at some later date paint the side shingles white or oyster-white? Will it be necessary to treat the natural shingles before they are put on if they are to be painted at a later date, say next year or thereafter?

We think the discoloration of your ceiling may be due to a lack of air circulation inside the ceiling at the point where the angle iron is installed. You state that metal lath was placed underneath the steel beam and then plastered over. If the air in your room is humid, ordinarily any moisture absorbed by the ceiling would seep through and evaporate in the space above, in between the furrowing strips. In your case, if the steel beam, the metal lath and the plaster have been placed on top of the other with insufficient air space, moisture may collect in that spot. If you have a cold steel beam which might easily be slightly damp, combined with moisture in the plaster, you can readily see there is no escape for the dampness which will lodge in this one particular spot.

Of course, tearing out the ceiling in order to provide space for air circulation will be quite a job, but it seems to be the only effective and lasting solution we can find.
Fall brings in a new season of gustatory enjoyment for lovers of fine wines and tasty cool-weather recipes

**WINE MOODS.** During the past five years, it has fallen to my lot (deserving no such pleasure) to taste or consume upwards of 300 different wines, vintages and brands of wines. At least this is the total listed from a collection of menus on which were rated those that I enjoyed at that particular moment. Under other circumstances my choice might differ. Consequently, the list of wines that follows is rather a list of wine moods. Many famous items are missing, principally because on occasion I did not mark or make a note of them. Here they go:

**SHERBIES:** Tio Pepe; Pando Amon- tillado; Walnut Brown; "Ose Bueno" Amon tillado; Mackenzie's Dry Fino; Mackenzie's Very Fine Amon tillado; Bristol Cream; Manzanilla El Rocio.

**PORTS:** Compendorador; Guimaraens Special Tawny; Superior Old White; V. C. P. White; Harvey's Royal Tawny; Red Label Tawny; Dewey's Choice.

**MADEIRAS:** Crown Bual; Malmsy; Leacock's Gloria Mundil; Berry's 1834 Bual; Berry's Rainwater; T. T. C. Loumeline's South Side.

**BORDEAUX:** In the reds—Château Grunwald-Larose-Fauque 1920 and 1926; Château Cheval Blanc 1926; Château Latour 1920 and 1925; Château Calon Segurs 1926; Château Mouton-Rothschild 1929; Château Palmer 1920. In the whites—Haute Brison 1923 and 1926; Château La Tour Blanche 1929; Château Olivier 1934; Château Yquem Crème de Tête 1921.

**BURGUNDIES:** In the reds—Richelbourg 1915; Musigny de Voge 1929; Romanée-Conti 1929; Chambertin 1929. In the whites—Pouilly Fuisse Louis Lava loud 1923 and 1929; Grand Montrachet 1926; Batard-Montrachet 1923; Meursault Charmes 1926 and 1929.

**RIÔNES:** Hermitage Blac Clove de Chante-Alouette 1923; Chateauneuf-du-Pape 1929, both red and white.

**LOIRE:** Vouvray, Clos le Mont 1934.

**ALSACE:** Domme Dopf Erkaner 1934, Domme Dopf Coter Cremant 1934.

**CHAMPAGNES:** King's Jubilee Curled Gisler 1928; Ernest Iroy 1926; Lan son 1925; Ballinger 1928; Ayala 1926; Perrier-Jouët 1926, 1928; Piper-Heid sieck 1926; Veuve Cliquot Ponsardin Yellow Label 1923.

**RECIPIE ETIQUETTE.** There are many marks of friendship, and not the least is the willingness to share recipes.

Some cooks refuse point-blank to pass on their kitchen secrets. As one old negro explained, "the virtue leaves" if you do. Others—and this is said to be the habit of French cooks pass over a recipe and leave out one essential item. The really true friend keeps nothing back. And yet to give out a recipe broadcast in your neighborhood either means that you have to give it up yourself or get one equally good and unknown to the town.

So, for the present, I keep a discreet silence on curried corn soup, but do allow that a good sauce for a boiled ham steak is cream with Worcestershire Sauce dribbled into it, using some of the ham fat for base. Men grow ecstatic over it. A salted desert is composed of chilled California nectaries accompanied by Florida papaya sherbet.

**MUSIK.** The season for hot cereals coming in again, I raise my voice to sing the praises of Indian meal mush—yellow corn mush. Stirred until all lumps disappear and the whole has a smooth texture, it is then ready for the accent of honey or soft sugar and the Benson of thick cream.

**KIRSCH TEA.** When nights grow cold and guests must go from a warm hearth to the chilly outdoors, why not fortify them with Kirsch tea? For ten people use ½ quart of Kirsch, ½ quart of black tea and 6 level tablespoons of granulated sugar. Put the sugar in a hot bowl, pour over the Kirsch. Heat it a little and light the Kirsch. Then put out the flame gradually by adding the hot tea. It can be made in a chafing dish over the open fire, and so simple that the veriest amateur will succeed with it.

**SUGAR AND SPICE.** The world seems divided into two classes—those who like cinnamon in apple pies and those who abhor it. For the pro-spicers we add the information that a pinch of fennel can also be added to the cinnamon... It is said that a pinch of powdered ginger adds a yumph to percolated coffee and that iced coffee can be improved by adding powdered mace ginger or cinnamon cloves to the whipped cream served with it. My personal preference is for a drop of vanilla... The allspice or pimento is indigenous to the island of Jamaica which, since 1601, has been supplying these berries to the world. Any Jamaican with a good stand of pimento trees on his property counts himself lucky. One American couple, now retired to the island, de- pend on the nature-given pimento crop to pay their taxes—and it generally does, year after year.

**RECIPE ETIQUETTE.** There are many marks of friendship, and not the least is the willingness to share recipes.
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HOUSE & GARDEN'S BOOKSHELF


The new Merle Armitage Book of Food is a cook-book admitttedly indebted for its delectable contents to lists of celebrities with cultivated palates a mile long (the lists, not the palates, I hasten to explain, are the mile long). Contributions in the way of essays, dissertations, and recipes were contributed by an engineer, a singer, an actor, a photographer, a poet, a designer, a composer, an editor, a dancer, a critic, painters, chefs, aesthetes; each and every one a gourmet, each and every one eminent in his own profession, each and every one with a mutual passion for cooking.

The book boasts a subtitle "Fit For a King." The recipes given, properly executed, would certainly produce food "Fit For a King" but I'm afraid the poor King might have a fit if he ever tried to discover who wrote what in the book—at least I did. Anyway, aside from this one little defect, the book is thoroughly entertaining and very informative. The recipes have been chosen with talented discrimination. I think it an enchanting idea of Roy L. Alciatore of Antoine's Restaurant, New Orleans, to instruct us to "kill and skin frogs and lay them on ice to relax and tendinez, before cooking them."

Crosby Gaige's article on spices is highly instructive; in fact it wore me and my dictionary out, looking up the meaning of all the learned words he used. I sympathized delightedly with Elise Armitage (who, by the way, did the testing of recipes for the book), when she described her experiences with a cake called Naples Biscuit, having had many a similarly distressing time myself trying to reproduce enthrancing-sounding recipes from intriguing old cook-books, with extremely sad results. James M. Cain's contribution on spaghetti pleased me. His unique system of serving it is worth trying. I've tasted Richardson Wright's Vegetable Casserole and I know it's good. Anything that Raymond Loewy cooked would be good, and I can particularly recommend Kidney Beans in Red Wine. Why? Oh! You try it and see!

NEW YORK WORLD'S FAIR COOK BOOK, By Crosby Gaige, Published by Doubleday Doran.

Are you bored with your own cooking? If so, by way of inspiration, buy Crosby Gaige's New York World's Fair Cook Book and amuse yourself and family by becoming very regional. Give them some "Dishing up Oddities from New York and Pennsylvania," or a dish from Early New England Kitchens, or a delicacy from the old good South, or scare them to death by announcing "Bear Paws," having visions of lemon-eating foxes, or go ganneling through our woods for a nice bear to scare them to death by announcing "Kill and Skin Frogs," having visions of King Louis XV turning into a frog—likely turn to the index first, and choose a dish, one and every one a gourmet, each and every one eminent in his own profession, each and every one a mutual passion for cooking.

In the pages of "Begonia" one may learn what species and varieties are to be had in this country and where. There are descriptions of each sort and, in the case of the Rex, the Scoctranas and other types of difficult culture, special growing directions are included. The shape, color and habit of the foliage and flowers are given with each description.

Chapters on soils and fertilizers, seed sowing, propagation from cuttings, and pests and diseases make available to the reader the results of Mrs. Buxton's broad begonia experience. It is not always easy (Con'td on page 43)
to winnow out specific directions for the care or special requirements of a particular flower or variety, but one is bound to come on the desired information somewhere between the covers of the book.

"Begonia" is dedicated to the Begonia Club and there are frequent references throughout the text to the experiments and experiences of its members the country over. In the chapter on soil and fertilizers, in fact, the reader is almost confused by the many and various potting mixtures recommended to Mrs. Buxton by begonia enthusiasts in different parts of the United States.

An appendix lists species with dates of discovery. There are numerous photographic illustrations, presumably from the author's own collection, and a number of explanatory line drawings clarify the text.

Gardeners everywhere will welcome Mrs. Buxton's latest book which satisfies a crying need for more and better information about house begonias.

GARDEN DOTS. By Marjorie Josselyn.


Many gardeners are addicted to scrapbooks, portfolios of horticultural clippings, notebooks and similar forms of hoarding and self-expression. With some notable exceptions, it is perhaps the dabbler rather than the seasoned dirt gardener who enjoys filling in the blank pages of such a deluxe garden notebook as is offered by Marjorie Josselyn. Nevertheless, those who like to plan beds and borders on paper before they become an actuality and those who keep "hospital records" of plant progress may find Garden Dots a real addition to their bookshelves.

Every other page of this pretty blue-cloth-bound volume is covered with neatly arranged dots together with compass markings. Facing these, are pages with column headings for the names of plants, how acquired, planting dates and general notes. The gardener learns how to use the book from the four completed plans in color by Marie Harbeck. Using the dots as guides, plans for each planting area in the garden may be worked out according to scale and the planted areas numbered. These numbers provide the key for filling in the facing page. Thus Area 1 is planted with Petunia Silver blue, seeds acquired from X Nursery at $50., planted in flats in coldframe March first and placed in border Area 1 on May 15th.

Brief paragraphs of text appear here and there throughout the book and these offer many original ideas and much sage advice on gardening in general and planting problems in particular. Blank pages near the close, headed "Plants Promised Me and Plants I Have Promised," form a useful feature.

It may be that much digging and weeding have hardened the heart as well as the hands of this reviewer past softening, but Garden Dots reminds her of the pink and white "Memory Book" she filled with favors, pressed flowers and esthetic comments when she graduated from school at seventeen. To her a card index system seems more practical as well as more mature.

YOUR GARDEN THIS WEEK. By Ben Blackburn, New Brunswick, N. J.: Rutgers University Press.

The author has branched out from his profession of landscape gardener, which he has pursued with honor for a number of years, to publish this book with the avowed purpose of " instructing amateur gardeners" in the proper apportioning of their time in garden work, week by week, throughout a 48-week year—the other four weeks perhaps being for that thirteenth month he may have up his sleeve. However, this unashamed expression of Mr. Blackburn's determination suggests that he never was himself an amateur in the unhappier sense in which he uses the term, or he would know that amateur gardeners of this group are not governed by any sort of calendrical division of time, but do their gardening solely in response to a spontaneous urge at the moment experienced. Besides, they make a hobby of never reading garden books: if they want to know something, they ask somebody.

As an actual fact, Mr. Blackburn does not recommend any serious gardening (in the garden) until April, except the planning and replanning of what we intend to have "next Summer" unless we change our minds again. The March chapter is filled up largely with directions for Winter pruning with the aid of a tricky stepladder whose equilibrium is menaced by the contortions of heavy shears; hunting tent-caterpillar eggs; detangling the tree trunks with sticky hands to catch the female canker-worms; and with only the one promising diversion of seeing things actually growing in the cold-frames. It surely would have been more to his purpose of enticing the impatient amateur if he had transplanted the first 50 pagesmostly calisthenics—to follow his 229th page, and titled his book, "Your Garden: This April to Next." In this supererogatory frame of mind this reviewer turned to the index, to see what range of garden lore Mr. Blackburn had covered. He here was the big surprise. Sixteen pages of index carry about 400 subjects, treated under nearly 1,900 topical heads, with more than 3,000 individual references; the pages following the date of "April—First Week" being packed solidly with these vital facts that the amateur pro tem will ask for in a continuous spiral from the latest white frost in the Spring to the solid freeze-up of his garden in December. What is of even greater import is that the amateur is likely to become a hobbiest, with an eager appetite for coldframe time.

Sprinkled generously all through the narrative of actual garden doings in the open are "Gard'd on page 46"

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PAINT AND PAINTING
(continued from page 21)

use as a quick-drying finish on floors and furniture. Not being waterproof, it is undesirable for exterior use as is an oil varnish. Oil varnishes are recommended where wearing qualities are necessary and a good deal of rubbing required.

The basic qualities of a good varnish are that it be clear and transparent. Setting should take place in four or five hours and the coat should harden in twenty-four hours.

Wood Stains. The staining of wood is done to emphasize the texture or quality of the grain or to change its color. Staining may also be required, as in the case of wood shingles, for protection against weather and dry rot.

Oil stains, water and spirit stains, varnish stains, acid stains and shingle stains are the stains most widely used, and when handled intelligently by the expert many attractive effects may be evolved.

Oil Stains. The commonest type of stain and consist of small amounts of pigment mixed with oils. Waxing a surface which has been stained will add to its texture and give the wood a more finished appearance. Oil stains are most frequently used on wood floors in a house. They will withstand wear if the floors are oiled frequently during the first few months after they are laid. Oil stains penetrate the pores of the wood very deeply and ammonia is sometimes used to increase the depth of penetration when this is desired. Exterior oak treated with oil stain will in a short time take on a very attractive weathered quality. Oil stains applied to interior woodwork will darken the original color; if the natural color is desired, shellac may be used instead.

Varnish Stains, as the name implies, contain varnish as a vehicle. They are used wherever a typical varnish finish is desired. Water and spirit stains are dyes in water or alcohol. They do not preserve or obscure the grain as the oil stains do, but they are transparent and eat deeply into the pores of the wood. The grain of the wood is apt to be raised by these stains.

Staining of Shingles: Shingles are stained for protection and coloring. The stains used generally contain creosote oil, which is a first grade protective ingredient. Shingles should always be dipped in a stain and allowed to dry, rather than stained after they are in place. Shingles which are stained after being laid are only protected on the exposed portion. The underside and the parts left under other shingles have no protection against decay. It should be noted that dipping is more expensive, but it is by far the most lasting and satisfactory procedure.

Painting. There are only a few basic principles to be observed in the application of paint to both the interior and exterior of a home; and if they are followed there is no reason for not obtaining a lasting and attractive effect.

All surfaces which are to be painted must be clean, dry and free from oil or grease spots. The prime or first coat must thoroughly seal the pores of the wood. It acts as the foundation for the remaining coats. After priming, all nail holes and cracks should be filled with putty.

Three coats of oil paint is the usual amount specified for new work, but four are sometimes recommended for trim, doors, etc. When repainting, if the surface is in good condition, two coats will do a good job, provided the new color is not too different from the original. A few days should be allowed between coats for a thorough drying. All knots in woodwork should be sheathed before painting to stop them from bleeding through and staining the paint.

Each coat should be allowed to dry thoroughly before any subsequent coats are applied. The drying of paint may vary according to the type used, time of year applied and the atmospheric conditions.

Moderately warm and clear weather is best for exterior painting.

Interior ammonia stains, which is protected from the elements, may be expected to last longer, but bright colors are apt to fade, and excessive amounts of linseed oil in white paint should be avoided to keep the house temperature low. Driers are used more freely on interiors to facilitate the work and the paint for the finish may be flat, semi-gloss or gloss. If a new coat is to be applied, the wood surface is desired, each coat should be rubbed down with sandpaper or steel wool. For an eggshell finish, the final coat could be rubbed with powdered pumice and water applied with a piece of felt.

New plaster walls should be washed with a solution of zinc sulphate and sized with varnish or a special size before paint is applied. Plaster must be thoroughly dry before applying paint; otherwise "hot spots" will show where the free lime has disintegrated the paint. If a new house might stand for six months or a year before painting the plaster walls, many of theills which are blamed to painting might be eliminated. A useful procedure, provided one realises its limitations, is to wash new plaster walls, which are unaffected by lime, directly on green plaster. Let the house settle for a year and then apply a good oil paint throughout. Cold water paints will cover in two coats, are comparatively inexpensive, and their use in this manner, on new structures, will eliminate the failures which occur when oil paint is applied directly on fresh plaster.

Applying Varnish and Shellac. For the best results on interiors, varnish should be applied in four thin coats. Each coat should be allowed to dry thoroughly and then rubbed to a dull finish before the next coat is applied. A filler should be used for the open-grained woods (such as chestnut, maple, etc.). A dull finish should be used for exterior work. Water and oil varnish, shellac and linseed oil, and other hardboards) before using varnish. The fillers may have coloring matter added to them if desired, and that it is prescribed to turn the color of the shellac on the paint. When shellac and linseed oil are used, two before the first coat of varnish is applied. Filler is never used on exterior woodwork, the coats being allowed to dry and all but the final coat lightly sandpapered.

Shellac is generally used on interior woodwork where... (Cont'd on page 46)
BOOKLETS

Just write to the addresses given for any of these and other interesting booklets on page 75, Section I. They're free unless otherwise specified.

Building and Remodeling

NU-WOOD INTERIORS. Page after page of them, photographed from actual installations, suggest many ways to use this versatile, easily textured wall and ceiling board that takes the place of lath and plaster, or goes over old walls. It insulates, deadens sound, is fire-resistant. Wood Conversion Co., Rm. 113-F, 1st Natl. Bank Bldg., St. Paul, Minn.

HODGSON HOUSES AND CAMPS, catalog of a manufacturer who has been producing prefabricated homes since the "Day 99," shows photographs, floor plans, prices of attractive ready-to-put-up homes—and includes camp equipment, garages, lanterns and playhouses. E. F. Hodgson Co., Dept. WG-9, 1108 Commonwealth Ave., Boston, Mass.

INTERIORS of Guaranteed Insulation is a folder of "Exquisite Interiors" that shows how to make your house more comfortable and less costly by the use of special finishing materials. Photographs photographed in full color—with talks by a decorator who shows how modern rooms, with walls of insulating, sound-absorbing Celotex, accomplish much more in interior designing, for much less. The Celotex Corp., Dept. HG-939, 919 N. Michigan Ave., Chicago, Illinois.

BACKGROUNDs FOR LIVING is a folder of "Mini-Wall Interiors" that shows how to make your house more comfortable and less costly by the use of special Celotex wallboards. This handsome hook of rooms—many photographs show, these windows will not rust, warp, swell, shrink or rot. As the text explains, they are made of absorbing Celotex, accomplish much more in interior designing, for much less. The Celotex Corp., Dept. HG-939, 919 N. Michigan Ave., Chicago, Illinois.

AN ILLUSTRATED BOOKLET ON SEALAIR WINDOWS discusses an efficient type of window that will not rust, warp, swell, shrink or rot. As the text explains, it shows modern boilers. Kohler, Made in Kohler, Wis.


THE DOOR TO A NEW LIFE offers a "lift" to invalids and older folk. It's an illustrated story of the Shepard Heating & Plumbing Co., Chicago, Ill. It shows how to make your house more comfortable and less costly by the use of special Celotex wallboards. This handsome hook of rooms—many photographs show, these windows will not rust, warp, swell, shrink or rot. As the text explains, they are made of absorbing Celotex, accomplish much more in interior designing, for much less. The Celotex Corp., Dept. HG-939, 919 N. Michigan Ave., Chicago, Illinois.

Heating and Air-Conditioning

BURNHAM HOME HEATING HELPS will help you decide which type of heating system is best suited to your needs. It expresses an impartial view of the various types of heating systems and the burning of various types of fuel. Burnham Boiler Corp., Dept. G-9, Irvington, New York.

WE TURN ON THE HEAT explains what happens inside the automatic thermostat that controls your heating system—makes clear the difference between a conventional thermostat and the automatic type. Minneapolis-Honeywell Regulator Co., Dept. 47-4, 47th Ave. S., Minneapolis, Minn.

YOUR GUIDE to Dependable Low-Cost Heating, Hot Water and Air Conditioning is a new edition of an informative booklet giving a simple explanation of the problems involved, and a detailed, easy-to-follow description of Fitzgibbons boilers for oil, gas or automatic stoker. Special booklet for architects also available on request. Fitzgibbons Boiler Co., Dept. HG-9, 125 Park Avenue, New York City.

HEATILATOR tells of a new type fireplace, based on the principle of the warm air forced circulation. People who turn the room, instead of toasting your face while your luck freezes, it is a form of heat which any room or corner can be built! Heatilator Co., E. Brighton Ave., Syracuse, N. Y.

Kitchens and Bathrooms

FAMILY PLANNED KITCHENS suggests a new thought in kitchen design. Cline adds availability to the kitchen—which includes such equipment as a breakfast bar and kitchen desk—helps you plan your own modern kitchen with a perfect complement of charm and efficiency. Cline Co., Dept. G-9, 836 S. Michigan Ave., Chicago, Ill.

KITCHENS OF DISTINCTION shows beautiful ensembles of copper cabinets, with such clever accessories as Globe-topped table interior and counter-top lighting, plan desks and efficient storage sections. It answers all your questions—gives full specifications—lists available colors! Copper, Inc., Dept. G-9, Northville, Ind.

PLANNED PLUMBING AND HEATING starts with bathrooms and kitchens; then colors are selected for planning and the new type equipment to make them compactly efficient—and charming. To solve heating problems, it also shows modern boilers. Kohler Co., Dept. S-9, Kohler, Wis.

HOW MONEL Can Modernize Your Home is a practical guide to kitchen modernization, with before-and-after pictures, and views of appliances now available with Monel parts—tubs, ranges, sinks, washing machine tubs, and other shining, stainless equipment. International Nickel Co., Dept. G-9, 73 Wall St., N. Y. C.

WHEN GUESTS ARRIVE ... is your bathroom a source of pride to you? asks a pertinent paragraph which describes the quiet, water and space saving T/N one-piece water closet and the specially designed Winston Lavatory. W. A. Case & Son, Dept. K-99, 31 Main St, Buffalo, New York.

Paint and Wallpaper

STYLING WITH COLOR is filled with color sketches of stylish new room designs that will "bring your house to life." If you want to know about right color combinations, and what paint to use and where to use it, it'll find its charts most helpful, too. Pittsburgh Plate Glass Co., 21st Floor—Grant Bldg., Pittsburgh, Pa.

THE ROMANCE of Modern Decorators is a complete and delightful tour on one phase of interior decoration—your walls. It will help you to diagnose your house, to cater to the physical features of each room, select color and pattern and choose the right motif for period effects. Send 10c. Address Jean McLain, Dept. K-16, Imperial Paper & Color Corp., Glen Falls, N. Y.

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The 1939 Yearbook of the American Horticultural Society contains much information of interest to experts as well as beginners. The four pages of pencil drawings bearing the title "Pictures for Beginners" illustrate (1) various types of bulbs, (2) methods of natural and artificial increase, (3) types of lily flowers and (4) types of foliage arrangements.

The secretary of the Society, Helen Morgenstern Fox, has contributed short pieces on Lilium brownii, Scrotia, michigane and rubellum and an article on the lilies in her own garden at Foxden.

Dr. Forman T. Maclean writes on hybrid lilies, telling what has been accomplished in the last decade in this field. The princes hybrids, regal Hybrids and Agapanthus hybrids are cited by Dr. Maclean as aiming at small gradual changes rather than violent ones while the old hybrid Nankeen lily, L. trestonum, is named as representative of the more radical school of hybridization in that it unites the white trumpet-flowered Madonna with the recurved scarlet mar-

The newest of this type of cross, the author tells us, is Tom Barry's T. A. Havenmeyer (in Dr. Maclean's opinion a cross between L. sulphureum and L. henryan). In closing, a plea is made for the need further to improve the vigor and disease resistance in lily hybrids.

PAINT AND PAINTING

(continued from page 44)

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In drafting its 1939 Program of Architectural Awards, the editors of House & Garden have repeated, with minor changes, the highly successful plan originated last year, the results of which were published in our issue for January, 1939.

It will be observed that we have attempted, in every detail, to eliminate the customary competitive requirements which place an unwarranted burden of work or expense upon the architect.

Accordingly, House & Garden's Program of Awards does not require that special entries be prepared. It is only necessary for an architect's work to be selected for publication in House & Garden to make him eligible for one of the Awards in Architecture. These awards, totaling $1,500, will be made at the close of the year, by a competent Jury of Architects.

From the houses published in the March to December issues of House & Garden, the Jury will select the ones which are considered most significant and distinguished in design, plan, and construction. The designers of these houses will receive the four prizes and the ten honorable mentions.

The Editors of House & Garden will not serve on the Jury of Awards. They will function exclusively in their editorial capacity as a nominating committee, appraising material and making selections for publication. The Jury will consist of three or more outstanding architects.

Note that the issue of December, 1939, is the last in which material, eligible for the 1939 awards, may appear. Material for the December issue must reach the editors on or before October 1st.

SECTION 1. Eligibility:
(a) Only architects are eligible to receive these Awards.
(b) All residential work as described under Section 2, designed by architects practicing in the United States, and reproduced in this or any subsequent issue of House & Garden, up to and including the issue for December, 1939, shall automatically be eligible for certain awards, as detailed under Section 2. (Material submitted for publication in the December issue should be received no later than October 1.)
(c) Photographs of houses may be submitted at any time during the year (up to October 1), and in the customary manner of submitting photographs for publication. No special mounting is desired, but photographs should be of good quality on glossy paper.
(d) It is preferable that black and white floor plans accompany such photographs, but plans may be prepared after material submitted has been definitely accepted for publication.
(e) After such acceptance of material, architect will be asked to supply blueprints of the elevations for the information of the Jury.
(f) Photographs submitted by photographers or others, by request, or with permission of the architect, are equally eligible for consideration and publication in House & Garden.
(g) There is no restriction on the number of houses an architect may submit.

SECTION 2. Awards:
Published material will be judged and awards made in two classes, as follows:

CLASS I
Houses of 7 to 10 rooms, inclusive:
First Prize ........................................... $500
Second Prize ........................................ $250

CLASS II
Houses of 6 rooms and under:
First Prize ........................................... $500
Second Prize ........................................ $250

Honorable Mentions
Supplementing the prizes in the above classes, a number of houses—not to exceed ten—will, at the discretion of the Jury, be selected for Honorable Mention and an award of $50 each.

SECTION 5. Jury of Awards:
(a) The Jury will be composed of three or more outstanding architects.
(b) Judging will take place during November, 1939, and announcement of the winners will be made in the issue of February, 1940.
(c) The editors of House & Garden will function as a Nominating Committee, reviewing work submitted and making selections for publication; their decisions in this respect will, of course, be final. The editors will not serve as judges on the Jury of Awards.

Address all material to: Architectural Editor, House & Garden, 420 Lexington Avenue, New York City. Material not selected for publication will be returned postpaid to the sender.

Additional copies of this program will be supplied upon request.
Dining rooms on the sisterships, "Santo Elena", "Santa Paula", "Siena Rosa" and "Santa Lucia" have casement windows opening on promenade decks and roll back domes which open to the sky.

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Homebuilding and Modernization

- Borrow from Tomorrow's houses for your home of Today! Take exciting new materials such as cork... plaster... glass... aluminum... rubber... plywood... copper. Use them, as well as more traditional materials, in striking new designs for walls, ceilings, floors, doors, fireplaces, stairways.
- House & Garden's Manual of Home Building and Modernization, featured as a separately-bound Section of the September Double Number, brings you hundreds of these stimulating architectural details. It shows how they may be used to best advantage in modernizing your present home or in planning a new one.

Attention Younger Generation! Featured in Section 1 of this same Double Number are nurseries, rooms for small children, and rooms for college girls... also, new suggestions for Fall Decoration and Gardening.
PRESENTS THIRTY HOUSES AND PLANS

Richardson Wright, Editor-in-Chief

ASSOCIATE EDITORS: Elinor Hillyer, Harriet W. Burket, Virginia Hart, Polly Hunt, R. W. Carrick, Jo Barber, G. H. V. Baker

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HOW MUCH WILL IT COST?

ROYAL BARRY WILLS, ARCHITECT. SEE PAGE 17
This presentation of thirty small houses in the price range between $5,000 and $10,000 seems especially timely. Never before has there been evident such a wide-spread interest in the type of home which is compactly and economically designed and which is definitely in the low-cost bracket. At the same time there has been a very marked rise in the architectural standards by which the small house is measured, showing that, whereas the savings in original cost, upkeep and operation of such a home appeal to many home-builders, their desire for quality in design, materials and workmanship has increased rather than lessened.

Cost is always an important item, but never more so than in the case of the small house. Knowing that every one of our readers who looks at the houses in this issue will be interested in seeing how much they cost, we have included with each house the cost figure as given us by the architect. But we cannot be too emphatic in urging our readers not to construe this figure as meaning that this same house, or one of the same size, could be built elsewhere and at a later date for the same figure.

As a matter of fact, estimating the cost of a house accurately is a very difficult feat, and one which is approached with due caution by architects and contractors who know their work. Consider, for example, the regular procedure when a client is working with his architect on the design of his new home. The architect will make a rough calculation of the cost to go with the preliminary sketch. This is merely an approximation, since it is not based on detailed plans and specifications. In the later stages, the architect will make a more accurate estimate of the cost based on the cubic foot content of the house and an estimated cost per cubic foot considering the materials and labor involved. This should still not be taken as the ultimate in cost figures, but rather as a check to show whether the budget has been exceeded and whether some changes must still be made.

The only reliable cost figure is that which is obtained from builders when the plans are submitted to them for bids and their proposals are returned. Better than anyone else the reputable builder should know costs in his locality. Yet no matter how carefully and in what detail the plans and specifications have been prepared, there will be a variation of perhaps as much as 50% between the low bid and the highest.

The lesson is obvious. When even experienced contractors, with all the facts and figures in front of them, do not agree on what a given house should cost to build, in a given location, at a given time—then any fixed cost figure applied to a house must be considered simply as a convenient but approximate measure, subject to revision for specific conditions.

Advice for the prospective builder concerning the difference between reliable cost figures and convenient approximations
MR. GEORGE C. BAUER, OWNER; GLENDALE, CAL.
H. H. HARRIS, DESIGNER; C. ANDERSON, ASSOCIATE

The unusual shape of this house is not an arbitrary stylistic “feature”. It is the result of considerable experiment aimed at evolving a plan to satisfy the owners’ particular requirements within the limiting conditions of the site. The latter is bordered by a road on the north, so this side of the house is protected by a walled service yard, part of which is screened off as a private garden for the guest room (which can double as a maid’s room). On the south-east, however, are trees and privacy, and tall sliding windows enable the whole 64 ft. of the building’s length to be thrown open to the garden. The skillful use of glass in this house won for the architect a prize in the second Pittsburgh Glass Institute Competition. Built in 1938; cost $6,500.

CONSTRUCTION DATA:
Right: The plan is so open that the living room fireplace can be seen from all the master rooms and from the garden. Yet the shape of the building is so manipulated that there is sufficient distinction between the different types of living area without the need for solid partitions.

Below: Instead of the conventional two bedrooms for the children there are two very small rooms, each just large enough for a bed and bureaux, divided from each other and from the large, sunny playroom by folding partitions. These give the whole area a useful flexibility.

Above: The dining section of the living area, with one of the glass screens slid back to give access to the terrace. The floors throughout are covered with natural-colored grass matting. Walls are pale yellow stucco, ceilings pinkish white. All the upholstery is burnt orange.

Left: Looking across the living area to the bedroom wing. The shape of the building and its large glass areas create the impression of the garden actually penetrating the mass of the house. The curtains are of natural color heavy pongee silk, the window rails dyed black.
MR. JAMES H. BURNLEY, OWNER; CHARLOTTESVILLE, VA.
GRIGG & JOHNSON, ARCHITECTS

The rambling lines of this traditional home have been skillfully adapted to the demands of modern living. By placing the master bedroom, the dining room and a pleasantly sheltered porch at the rear of the building, these rooms are given added privacy and the advantages of a fine mountain view. Careful thought has been directed to providing good cross-ventilation in all the principal rooms. The second floor has been left unfinished, with space allowed for a stairway in the entrance corner of the living room. A detached garage includes a servant’s room and bath. Built in 1937; 24,518 cu. ft.; cost $5,347 (excluding garage and landscaping).

CONSTRUCTION DATA:
WALLS and ROOF: Wood shingles. INSULATION: Walls, 2nd floor ceilings, roofs. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, gray; roof, black; trim, white; blinds, dark green. HEATING: Oil; Winter air conditioning.

An Autumn harvest of decorating ideas in the September Double Number.
In spite of its location, this single-story home goes all the way back to the cottages of New England for its exterior design. Into this traditional shell, however, the architect has fitted a quite untraditional plan. That little bedroom near the front entrance might be used equally well as a maid’s room, a guest room, or a study. And notice the way in which you can walk from the garage into the living room without either having to go out in the rain or through the kitchen. And the living room itself, as well as the dining room and one of the master bedrooms, takes full advantage of a fine view over the valley and the mountains to the south. Built in 1938; 38,000 cu. ft.; cost $9,800.

CONSTRUCTION DATA:
MR. JOHN J. GIBLIN, OWNER; PROVIDENCE, R. I.

DAVID J. ABRAHAMS, ARCHITECT

This handsome Colonial home, with its typical central hall plan, recalls the simple charm of Williamsburg. In addition to the accommodation shown on the plans, there is a recreation room with fireplace in the basement and a detached garage. The latter was necessitated by the shape of the lot. In view of such ample spaciousness (29,525 cu. ft.) it is surprising to find that the house was built in 1938 at a cost of only $9,200. This price includes the architect’s fee and landscaping, as well as the cost of the detached garage.

CONSTRUCTION DATA:

Faced with the problem of a steeply sloping lot which levelled off only at the street front, it was decided to place this house right next to the street. But in order to minimize the disadvantages of such a location, this entrance front has been made without openings except for the kitchen and bathroom windows and an obscured glass window lighting the stairs. All the principal rooms open to the south and east (the south front is illustrated here). In spite of the moist San Francisco climate, maintenance costs should be low, due to the use of unpainted redwood on the exterior and integrally colored stucco for interior walls and ceilings. Built in 1938; 14,000 cu. ft.; cost $6,950.

CONSTRUCTION DATA:

In order to give the principal rooms more sunlight and privacy, this house has been set end-on to the street, which is off the picture at the right. In this way the main front (shown here) is given a southern aspect and a view over the garden. The conventional central hall plan has been compressed and rearranged in such a fashion as to eliminate most of the space normally wasted on circulation. The living room and the master bedroom over it are particularly handsome rooms, spacious and well lighted. Built in 1938; 22,260 cu. ft.; cost $6,900 (including architects’ fee, but exclusive of landscaping).

CONSTRUCTION DATA:

MR. DAVID LUDLOW, OWNER; SUMMIT, N. J.

DAVID LUDLOW, ARCHITECT

This house is distinguished, as one might expect of an architect's home, by its skillful plan arrangement. As the house is built on a sloping lot, a maid's room and the garage have been placed at basement level, thus effecting a considerable economy in construction costs. This arrangement also gives direct communication between the garage and the front hall. The study is designed for use also as a guest room; it can be closed off entirely from the other first-floor rooms. Notice the efficient U-shaped kitchen, also those two little rows of glass block on the entrance front serving to light a large storage space off the bedrooms. Built in 1938; 23,400 cu. ft.; cost $9,000.

CONSTRUCTION DATA:

The master bedroom, strategically placed at the rear, away from all noise. Beds are upholstered in blue-green damask, and spread with heavy satin in coral and beige. Walls are a soft cool green. At the windows, natural reed shades; on the floor, a sculptured cinnamon hooked rug. Furniture, blond mahogany.

To the continuous use of vertical stripes, the guest room owes its pleasant illusion of size. The windows, set rather high and of uneven size, are framed in lambrequins of the same rose and cream striped taffeta which covers the day bed and the fringed pouf. The lamps wear unusual smocked shades.
LEFT: This compactly planned small house, with exterior finish of stucco, is built of light steel units designed and fabricated by the Soule Steel Co. It will be priced at about $5,700, erected on a reasonably level lot in the San Francisco area.

BELLOW AND RIGHT: Two views of the living room. The pale blue-green of the walls is reflected in the deeper tone of the armless modern chairs. For the other upholstered pieces, off-white, yellow and natural tan are effectively blended. The dining room, framed by shutter screens, picks up these tones in wallpaper, draperies. Furnishings, W. & J. Sloane
The freshness and charm of this little New England home is due in large measure to the way in which it has been let into the side of a hill. The effect of unity between building and landscape—a house growing out of the hill rather than imposed upon it—is further enhanced by the low-toned color of the walls, accented by the lively white of the trim. The back of the lower level is blank foundation wall (except for a small window in the heater room), there is no cellar, and the main entrance is at the rear of the house, three steps below the level of the bedrooms. The real front of the house is the garden terrace shown here, overlooked by the bay windows of the living and dining rooms. 20,134 cu. ft.; cost $9,000.

CONSTRUCTION DATA:

The unusual plan of this house is well adapted to the needs of the owners and the special characteristics of the site. The owners required for themselves a complete living-sleeping-eating unit well separated from the other rooms in the house. By placing this on the second floor it is given the additional advantage of a splendid lake view which from the first floor level is largely hidden by intervening houses. The guest accommodation on the first floor can be supplemented when necessary by bunks in the recreation room. The row of built-in closets which line the bedroom walls include fitted drawers as well as hanging space. Built in 1938; 27,322 cu. ft.; at a cost of $9,100.

CONSTRUCTION DATA:
The architect of this comfortable mountain home has been notably successful in adapting the design of the house to the uneven site on which it is placed. The latter suggested the economical location of the two-car garage beneath a large recreation room, which is fitted with bunks so that it can double as a guest room with bath adjoining. And the whole of this section of the house is sensibly remote from the two master bedrooms and bath in the other arm of the L-shaped plan. The arrangement of the semi-enclosed porch in the angle between living room and dining room is both convenient and economical. Built in 1937: 38,600 cu. ft.; cost approximately $10,000.

CONSTRUCTION DATA:
MR. MAYNARD S. RENNER, OWNER; LINCOLN, MASS.
ROYAL BARRY WILLS, ARCHITECT

The exterior view of this story and a half cottage, surrounded by a scattering of trees, might give the impression of an informal rambling plan; but in fact the plan is most sensibly compact. When the guest room and bath is not in use the second floor can be closed off entirely. By placing the first floor bath next to the kitchen the architect has been able to make considerable economies in the cost of installation. A particularly attractive feature of the house is a glass-enclosed loggia which serves both as a sun porch and as a covered way between house and garage. And when the weather is warm it can be opened up to the outdoors. Built in 1937; 19,700 cu. ft.; cost $7,000.

CONSTRUCTION DATA:
MR. PIETRO BELLUSCHI, OWNER: PORTLAND, ORE.
A. E. DOYLE & ASSOCIATE, ARCHITECTS

This unpretentious and remarkably inexpensive house shows the use of what may be termed the ranch type plan on an open site. The wide projecting eaves not only tie the house down closely to its site but also serve the more practical purpose of protection during the long rainy periods which are typical of the climate in this locality. The garden court in front, sheltered by the garage on one side and the projecting bedroom wing on the other, serves as prelude to a magnificent view which stretches out down the slope beyond. The sense of space within the building is emphasized by the extensive living room, its window areas concentrated in two large bays on opposite sides of the room. Built in 1937; 22,200 cu. ft.; cost $5,100.

CONSTRUCTION DATA:
One more ranch type plan from the west, this time in a more usual wooded setting, its shape adjusted so that none of the existing trees had to be removed. To increase the possibilities of outdoor living in less clement weather, the porch has been recessed so that it is sheltered on three sides. And it has the additional advantage of being conveniently placed for the service of meals from the kitchen. A single bathroom in the master section of the house is economical and should not be inconvenient, as the two bedrooms and den (which can be used as an extra bedroom) may be shut off from the entrance hall, yet the bathroom remains sufficiently accessible to be used as a guest lavatory when needed. Built in 1937; 20,000 cu. ft.; cost $7,000.

CONSTRUCTION DATA:
When choosing the design of a country house, however small, it is important to see that it is well fitted to its setting. This house not only slips neatly in among the existing trees, but is also tied into the site by a wooden fence (its design a welcome change from the overworked picket fence), and by the wall extension from the garage which provides suitably unpretentious entrance markers at each side of the driveway. A notably economical feature of the interior planning is the concentration of bathrooms, kitchen and laundry in one corner of the building. The splayed dormers show an interesting attempt to improve upon what is basically a somewhat inefficient method of natural lighting. Built in 1936; 20,584 cu. ft.; cost $7,200.

CONSTRUCTION DATA:
THOUGH at present you need, or are able to afford, only a small house, the time may come when you will need more accommodation. By considering this possibility when drawing up the original house plans, such additions, when required, can be made more economically and more efficiently fitted into the plan of the house. In this case the second floor has been left unfinished, so that two bedrooms and a bath can be added without any external additions, and without disturbing a well-considered plan. Another interesting feature is the placing of the dining room, well separated from the living area, yet open enough to be used as part of the living room when needed. Built in 1938; 25,846 cu. ft.; cost $5,900.

CONSTRUCTION DATA:


See the September issue—featuring suggestions for modern outdoor living.
17  

MR. J. A. MEYERS, OWNER; LOS ANGELES, CAL.  
RAPHAEL S. SORIANO, DESIGNER

This house achieves spaciousness, ample window areas and privacy, all within the limits set by a minimum lot. You will notice that the kitchen faces on the street; the living room looks on to a small garden at the rear. As the owners' chief leisure-time interest is music, careful consideration was given to the acoustics of the living room, and to the provision of built-in storage space for record albums and sheet music. Built in 1939; 12,996 cu. ft.; cost $5,300 (including built-in furniture).

CONSTRUCTION DATA:

WALLS: Stucco. ROOF: composition. INSULATION: None. WINDOWS: Metal casement. COLOR SCHEME: Walls, beige and yellow; trim, aluminum. HEATING: Gas; Winter air conditioning.
A projecting cabinet (on left) houses the phonograph and radio, and also serves to shield the living room from the entrance foyer.

For those who usually do their own cooking, an economical and practical arrangement is to combine dining and cooking facilities in a single large room. For the serving of refreshments at larger parties, or for meals on the garden terrace, there is a swing door between the kitchen and living room.

This corner of the living room shows the way in which shelves for the storage of record albums and books have been built in beneath the windows. The walls, of redwood plywood, harmonize with coral-colored carpeting.

Another corner of the living room with a bench under the window to accommodate visitors. The royal blue and beige upholstery of the bench goes well with the heavy, natural-colored monk’s cloth of the curtains. The French door on the right leads to the garden.
MR. J. J. SHIPHERD, OWNER; EASTON, MD.
SAVERY, SCHEETZ & GILMOUR, ARCHITECTS

THOUGH designed for year-round use, this rambling house on the flat land of the Eastern shore has incorporated many of the pleasant features usually found only in vacation homes. The spacious screened porch is almost as large as the living-dining room itself, and a doorway from porch to kitchen simplifies the service of meals. There is an alternative service entrance through the garage. In spite of the complete separation on the second floor between the maid's room and the children's rooms, there is surprisingly little space given over to stairways. Built in 1938; 30,000 cu. ft.; exact cost not available for publication.

CONSTRUCTION DATA:
Divided from the road by a simple picket fence, this little home seems to settle down comfortably on its wide-fronted lot. One of its greatest merits is that it tries to look like nothing more than it really is—a simple, low-priced home. A long hall ensures good separation between living and sleeping quarters, though some people might question the wisdom of devoting so much space to this feature in a house of this size, where space is necessarily at a premium. No such criticism could apply to the well-lighted dining alcove, however, conveniently placed next to the kitchen. 19,000 cu. ft.; cost approximately $6,000.

CONSTRUCTION DATA:
20

MRS. S. V. BROWN, OWNER: WILLIAMSPORT, PA.

MALCOLM A. CLINGER, ARCHITECT

This simply planned and economical little home, though built of modern materials, recalls in its design and setting something of the charm found in many 18th Century Pennsylvania farmhouses. The architect has managed to achieve a great deal of livable space within a comparatively small cubage. To have fitted three bedrooms (all with cross-ventilation), a bath and ample closet space into a second floor of this size is quite a feat in itself. The front door, opening directly into the living room, might be criticized on a larger and more elaborate plan, but in a house of this size and price it is a justifiable means of increasing the amount of livable space. Built in 1936; 15,000 cu. ft.; cost $4,650.

CONSTRUCTION DATA:

In September—articles on native orchids, hybrid roses, seashore shrubs, topiary.

This little house will be of particular interest to those professional people who can usefully combine their office and home in a single building. Miss Hearn, who teaches music and dancing, required a studio with good north light and directly accessible from the street without entering the house. The living quarters, by being placed at the rear of the studio and provided with a separate entrance, are given privacy and a southern aspect. There is a bathroom in the cellar for the use of a maid, and a detached two-car garage at the rear of the lot. The house was so arranged that none of the existing trees had to be removed. Built in 1936; 21,000 cu. ft.; cost $6,500.

CONSTRUCTION DATA:

The plan of this house is particularly well adapted to a narrow suburban lot sloping up from the street with houses close on each side. In order to gain privacy, the side walls of the principal rooms have been left blank. And by the use of a very open plan the architect has achieved a great deal of livable space within the limits of quite a modest budget. He has also satisfied the owners' special requirements. The living room is designed to accommodate Mr. Ross's large collection of phonograph records; and the master bedroom is fitted with a piano and office equipment, thus doubling as a sanctum for Mrs. Ross, whose profession is court reporter, her hobby singing. Built in 1938; 22,360 cu. ft.; cost $7,440 (including much built-in furniture).

CONSTRUCTION DATA:
Freed from the cramping limitations of a traditional façade, the architects have here been able to arrange their rooms with regard only to efficiency and convenience. The great glass front of the studio, hung from the roof, juts out boldly towards the north. The living room, protected from the Summer sun by a sloping roof overhang, stretches along the south. And no longer is the porch a small separate room; by means of a folding partition it can be opened up to increase the already ample size of the living room. And on the roof an awning support above the sun deck provides an interesting transition between the form of the house and the open sky above. Built in 1939; 26,429 cu. ft.; cost approximately $9,000.

CONSTRUCTION DATA:

CONSIDERING the story-book charm of this bright little Cape Cod cottage one is not surprised to discover that it was designed as a wedding present. That tiny picket fence, enclosing a pocket-size garden; that great white-painted central chimney with its black top; those blue-green blinds, bright stabs of color on the shining white walls; the lanterns marking the front entrance; all these small details contribute towards the pervading charm. But the house, like any other practical home, has more than this. It is soundly constructed for long service. It is compactly planned with modern equipment for ease of maintenance. Thanks to the clean efficiency of a modern heating plant, it has been possible to fit the basement up as a game room. And for young marrieds who have no maid, the maid's room and bath would form a most convenient guest suite. Built in 1938; 26,000 cu. ft.; cost $8,200.

CONSTRUCTION DATA:

ABOVE: Beginners luck—an efficient, well-planned kitchen for the young housewife who wants everything at her fingertips. This kitchen is but one of the modern features which gained this house a Grand Award in the “New American Home Contest” sponsored by General Electric.

BELOW: In the spirit of ’76 the Alfords have covered the fireplace wall of the living room with white board sheathing and filled the room with 18th Century reproductions. The pieces are rich mahogany from Kittinger, whose furniture is used throughout the entire house.

BELOW: The color scheme in the Alfords’ living room is keyed to the printed mohair fabric on the sofa. From this comes cool turquoise for the walls, oyster white for the trim, a deeper turquoise for the wing chair. Hooked rugs cover the brown oak floor.
The plan of this house has a most deceptive air of simplicity. The absence of traditional quirks has enabled the architect to provide ample-sized rooms (the living-dining area, in particular, is conceived on a truly noble scale) in spite of a limited budget. Especially commendable is the complete separation, both in location and approach, between service and living areas. Careful precautions have been taken to guard against the disadvantages which one might expect of such large window areas in the severe climate of Wisconsin. Summer heat is parried by external aluminum Venetian blinds. Winter cold by weather-stripping, storm sash, ample insulation. Built in 1937; 26,900 cu. ft.; cost less than $10,000.

CONSTRUCTION DATA:
MR. WILLIAM C. KEATOR, JR., OWNER; FAIRFIELD, CONN.

Cameron Clark, Architect

The house provides ample proof, if proof is needed, that in New England the traditional Colonial exterior not only finds itself in congenial company but can also be successfully adapted to provide a neat and convenient plan. Indeed the planning here is extremely compact, very little space having been thrown away on halls and passages. The arrangement of the service quarters is particularly good, the pantry between kitchen and dining room being a useful refinement seldom found in houses of this size and price. You will also notice the good-sized dressing room conveniently placed between the master bedroom and bath. Built in 1936; 24,970 cu. ft.; cost $9,542.

CONSTRUCTION DATA:

In order to achieve some reasonable measure of privacy on an irregular corner lot, the garage has been detached and placed at right angles to the house. In this way the garden at the rear is shielded from both streets. The noteworthy attention to architectural detail which distinguishes the whole building is evident here in the ornamented cornice and window heads, also in the solid elegance of the entrance porch. The sun room above the garden porch is an unusual feature which might be found useful in other houses of this type. Built in 1937; 24,000 cu. ft.; exact cost not available for publication.

CONSTRUCTION DATA:
The large central hall, a traditional feature of the great mansions of the South, has here been incorporated into a house of much more modest proportions. It runs right through from front to back of the building, but the space is not altogether wasted, for the hall provides useful passage for the breezes in a region where breezes are often rare and cherished. The other rooms in the house also have good cross-ventilation. The space above the garage has been left unfinished; it will later be fitted out as a study. The garage itself, though running along the side of the house, here appears somewhat inconveniently isolated. Built in 1936; 22,300 cu. ft.; cost $7,600.

CONSTRUCTION DATA:
MR. R. SOLTVEDT, OWNER: WHITE PLAINS, N. Y.
DAVID SWOPE, DESIGNER

By the use of an exceedingly compact plan and modern construction methods, the designer has here been able to provide a great deal of space for a very low price. The ground slopes away sharply to the rear so that the cellar is there at ground level. Both the cellar and the second floor have been left unfinished to provide an opportunity for future expansion. Built in 1938; 18,000 cu. ft.; cost $7,200 (including lot).

CONSTRUCTION DATA:

MR. H. W. MONTGOMERY, OWNER: PURCHASE, N. Y.
LUCIUS S. BEARDSLEY, ARCHITECT

This simple and straightforward plan avoids any confusion and waste space. The owner wisely demanded a few rooms of comfortable size, arranged in such a way that the business of keeping house without the help of servants might be made as painless and easy as possible. 29,082 cu. ft.; cost approximately $10,000.

CONSTRUCTION DATA:
KEEPING UP WITH THE TIMES

If your fund of early Americana, consider this Chelsea reproduction of a 19th Century shelf clock, designed and named for Eli Terry, the famous New England clockmaker. It is found at Long's in Boston.

Classic simplicity is an old story for airplanes, cars and even houses but it makes news in decoration when it produces such compact designs as this Seth Thomas “Bengal” clock, from Macy’s.

As a substitute for the old-fashioned carved mantel clock that is charming in so many homes, we suggest this smooth modern Super-Gilbert. Small in scale, it is also appropriate for desks and libraries.

Sleepyheads can easily turn into bright-eyed early birds with the aid of this efficient alarm clock. No chance of over-sleeping. It's electrical. Warren Telechron design in beige pigskin grain; Altman's.

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GEORGIAN COUNTRY HOUSE

THE simple old New England country home of Mr. and Mrs. Gould Morgan Crosby at Marshfield Hills, Mass., was built between 1790 and 2000. It has been most delightfully decorated and furnished in the traditional manner by the owner, a designer of fine furniture and consultant in the arrangement of period furnishings.

It is a large two-story structure built around a huge central chimney having seven fireplaces, one each in the basement and the three main rooms of the two upper floors. In addition there are the eight-foot-square "tending" rooms common to New England houses of this period, one of which has been converted into the study that is pictured at the bottom of the page.

Historical documents record that it was erected by Nathaniel Phillips, one of the builders of early American packet ships on the North River near which it is located, and there is every evidence that the structural work was done by ships' carpenters, who at this period received the minimum stipend of $1.00 per day. The timbers also are such as might have been used by a ship builder of this period.

In the master bedroom, at top of opposite page, antique floral prints are hung against a wall covered with a (Continued on page 39)


Minnesota: A spacious residence, which shows the effectiveness of Cabot's DOUBLE-WHITE on brick, stone and wood. Architect: Hans C. Larson of Minneapolis.

California: Conservatively modern, this California house also illustrates the beauty and brilliance of Cabot's DOUBLE-WHITE on various materials. Architect: Robert H. Ainsworth of Pasadena.

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Cabot's DOUBLE-WHITE and Gloss Collopaes (COLLOIDAL PAINTS)
The master bedroom has a fireplace.

Old bricks and pine trim in the basement kitchen.

Cool green is used for the dining room scheme.

Georgian country house

(continued from page 38)

Linolite paper. The small Victorian chair and love seat facing each other in front of the fireplace are upholstered in green moiré. A large hooked rug blends with the cherry red, yellow and green color scheme.

In the cellar is a picturesque basement kitchen finished in old brick and pine trim (see center photograph above). The brickwork is the most fascinating part of the cellar. Not only is the construction unusual, but the bricks themselves came from England as ballast in a sailing ship. Early American pieces in pine and maple add to the charm of the room.

Hepplewhite furniture is used against a light green background in the dining room, shown directly above. The curtains are a light green damask which blends with the background. The color, broken with a pattern of gold stars, is appropriately repeated in the upholstery of the chairs.

The same soft-toned color scheme is found in the living room, top of opposite page, where the walls are covered with an early Victorian paper striped in coral red and embossed with a design in gold.

The ball-and-claw-foot Chippendale sofa covered in silk damask adds a contrasting note of soft green to the general color ensemble.

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You should feel it to appreciate this new ice-cube keg, for it is made of soft molded Rubatex which resists heat and is very flexible. You can break up a solid mass of cubes by squeezing the keg. Frigidaire, at Saks-Fifth Ave.

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For your picnics

An English tea basket in the best tradition with alcohol stove and special kettle neatly fitted into metal lined compartment. Containers for tea, bread and butter and milk, sturdy basket, easy to carry. Abercrombie & Fitch

Keep the hot foods hot or the cold things cold in this large vacuum jug by Universal. The two separate aluminum containers have tightly fitting covers, fit on top of each other inside jug. Clamp on lid. Abercrombie & Fitch

The charcoal-fired Broil-oaster with a grill attached to each side can do two large steaks at once. Abercrombie & Fitch. Heavy asbestos gloves to save the cook's hands, chef's apron, cap for fun. Hammacher-Schlemmer

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Take advantage of our modern age by using chemical coolers for picnics. Sealed can of ice, after freezing in refrigerator, acts like ice; use again and again. Chill dishes in mixture of water and Quicold. Hammacher-Schlemmer

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Jottings on apples, a presidential breakfast, and rum, the Caribbean cocktail—by the Editor

SUMMER EXPERIMENTS. To those who have a questing thirst, Summer is an ideal time to experiment with gins and rums. The rum exploration will carry them mentally to most of the important islands of the Caribbean. There are many differences in fragrance and flavor, color, weight and texture across the tongue that can be discerned. An almost infinite number of delightful combinations with fruit juices can be made. Comparative tastings, however, should be confined to a little straight rum or a small portion in an equally small part of water.

Gins can be tasted in the same way. They, too, display marked variations and are almost as companionate as the rums. In the dark days of Prohibition, it was customary to "kill" the gin taste in a drink. Today we have no such excuse, since a host of good gins are available at moderate price.

PAPRIKA. It may come as startling news that prior to 1900 our imports of paprika was practically negligible, but so widely and speedily has grown the taste for this spice that in 1937 our imports amounted to 7,000,000 lbs.—a lot of paprika, when you consider its texture and uses.

The favorite of all the paprikas is the rich, fruity Hungarian variety. It is mild, yet gives a subtle impression of heat. The Spanish paprika, on the other hand, is sweet and never sharp. Both types have the valuable coloring quality as well as flavor. Public preference is in favor of the mildest type, although paprikas with more body are used in food manufacturing—especially in the making of salad dressings, catsups and chili sauce.

Cream soups are infinitely more appetizing with a dash of paprika for garnish; and the combination of cream cheese, a generous amount of paprika mixed in, and celery seed, makes a very good canape or even a sandwich.

One of the best known paprika dishes, dependent on the spice for its fame, is Hungarian Paprika Schnitzel.

3 lbs. veal steaks 2 sliced onions bacon drippings salt, pepper egg yolks flour paprika 1 pt. sour cream

Melt the bacon fat, add enough paprika to color deep red, then add the onion and brown it well. Cut the veal into individual portions and season with salt and pepper. Dip in slightly beaten egg yolk, roll in flour. Sauté in the fat until brown, then add the cream and cook slowly, covered, for about half an hour, or until tender. Thin sauce with hot water, if necessary, when ready to serve.

DID YOU EVER TRY: Plain stewed plums with grated maple sugar and thick cream? Or a cream onion soup? Or corned beef hash cooked with cream and served with hot mustard sauce?—Richardson Wright

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by A. Hyatt Verrill. Illustrated. 296 pages. D. Appleton-Century Co., N. Y. $3.00

It is the strange, the unusual and the exciting things in life which engage Mr. Verrill's imagination. He has written books on Great Conquerors of South and Central America, The Deep Sea Hunters, The Real Stories of The Whaler and The Pirate, Lost Treasure, etc., etc. He is, however, a scientist as well as a seeker of romance and an artist; and in Wonder Plants and Plant Wonders he adably combines these three gifts.

His first chapter tells what a plant is, and his second the multitudinous uses of various forms of plant life. At this point the panorama broadens and one learns of the most useful trees, of poisonous and medicinal plants, edible and magic ones. Plant travelers, sailors, raft builders and "thinkers" are but a few of the wonders which the author brings to the reader's attention.

It is refreshing and illuminating to come upon a book such as this, written by a man who senses the drama of nature and who is able to transmit this realization to others. In his introduction Mr. Verrill says, in part:

"We may think that the life of plants is dull and lacking in thrills, interest or adventure, but if the plants, even in our gardens, could tell us their stories we would find their lives are filled with most exciting adventures, hairbreadth escapes, wars and battles, tragedies and drama, accidents and disease, hunger and thirst, luxury and privations, almost everything that enters into the lives of human beings. And we would learn that every plant is a hero, that in order to survive it has battled and struggled against countless foes, against terrific odds, and that for every plant that has been victorious thousands of others have died.

"We may think that plants are lacking in intelligence, that they merely live or die, flower and fruit, in their allotted way. But there we make a grave mistake. Practically all plants possess certain senses: the sense of touch or feeling, the sense of hunger and thirst, the sense of taste and often the senses of smell and hearing. Indeed, some scientists believe that certain plants can feel pain, that they can recognize certain persons, that they appreciate kindness and care. And it is certain that some plants possess intelligence and learn to profit by experience."

Sensitively executed line drawings of plants, trees, flowers, bulbs and foliage are reproduced from originals drawn by the author himself. Along with this is a unique book calculated to hold the interest of the nature lover and to rouse him to cultivate his powers of close observation. On closing Wonder Plants and Plant Wonders the reader feels that instead of admiring many forms of plant life merely for their esthetic beauty, he must also respect them for their fortitude and ingenuity.

**Madame Prunier's Fish Cookery Book.** Edited by Ambrose Heath. Adapted for America by Crosby Gaige. Published by Julian Messner, Inc.

What fun! At last we have a cookbook entirely devoted to the subject of fish cookery and the sauces best suited to their glorification. No more fumbling around in a "pretty kettle of fish" over what to do with the fish once we have caught, bought, or acquired it. Madame Prunier has written a book of a thousand recipes, telling us how to prepare and cook practically any fish we ever heard of and more besides.

And who would have a better right to do so than Madame Prunier, who so modestly tells us that the book is not her own personal work, but the unfinished work of her father, Emile Prunier, the result of twenty-five years of work and research as proprietor of Prunier's famous sea-food restaurants in Paris and London? Monsieur Prunier, who died twelve years ago, explained, a month before he died, to his chef and old collaborator, M. Michel Bouzy, the manner in which he would like to see his fish cookery book planned. Madame Prunier and M. Bouzy completed the task for him.

Ambrose Heath, noted gastronome and gourmet, translated it from the French into English, and our own famous, appreciative lover of well-prepared food, Crosby Gaige, has written an introduction to it, and edited and adapted it so admirably to our own American fish, and methods and understanding of cooking, that we too, from the old collaborator, M. Michel Bouzy, the manner in which he would like to see his fish cookery book planned. Madame Prunier and M. Bouzy completed the task for him.

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