

# HOUSE & GARDEN

A Condé Nast Publication



Wicker  
Get Room  
all Gardens  
Fresh  
oration Trend  
rics in Colour  
ms in Colour  
dens in Colour

# CHRYSLER IMPERIAL

WITH PATENTED  
*FLOATING POWER*

AUTOMATIC CLUTCH • SILENT GEAR SELECTOR • FREE

WHEELING • INTERNAL HYDRAULIC BRAKES

ALL-STEEL BODY • OILITE SQUEAK-PROOF SPRINGS

DOUBLE-DROP GIRDER-TRUSS FRAME



## DISTINCTION — *and the Performance of a Lifetime*

CHRYSLER—the name that stands for style and distinction in motor car appearance—the name that everywhere signifies the finest of motor car performance—now adds the fresh laurels of today's magnificent Imperial Eights.

The last word in luxurious motoring—in up-to-date engineering—in precision craftsmanship—in effortless, noiseless, fascinating *action!*

A new Imperial of 135-inch wheelbase and a new custom Imperial of 146-inch wheelbase—with worlds of power from a big, 125-horsepower engine embodying that greatest engineering development of modern times—*Floating Power engine mountings.*

Floating Power has brought a new glamour, a new spirit, a new feeling altogether into auto-

mobile performance. It has seized the interest and stirred the enthusiasm of motorists the length and breadth of the land. It is the most talked-about invention in the motor car world—and gives the most talked-about results.

Riding in a Chrysler Imperial Eight is the most astonishing experience in all motoring.

It's *everything* there is that is delightful on wheels. Made so, not only by Floating Power, but by many other vital advantages of a basic nature—an Automatic Clutch; separate-unit Free Wheeling; effortless, *noiseless* gear-changing; springs that *never* need lubricating and *never* squeak; self-equalizing Hydraulic Brakes with Centrifuse drums,

the finest and safest braking system it is possible to have on a motor car.

If you want outstanding luxury, here it is—at no extravagance in price.

CHRYSLER IMPERIAL CUSTOM EIGHT  
6 body types . . . \$2895 to \$3595  
146-inch wheelbase; 125 horsepower

CHRYSLER IMPERIAL EIGHT  
3 body types . . . \$1925 to \$2195  
135-inch wheelbase; 125 horsepower

CHRYSLER EIGHT 5 body types . . . \$1435 to \$1695  
125-inch wheelbase; 100 horsepower

CHRYSLER SIX 5 body types . . . \$885 to \$935  
116-inch wheelbase; 82 horsepower  
(Automatic Clutch and Oilite Squeak-Proof Springs at slight extra cost)  
All prices f. o. b. factory

DUPLATE SAFETY PLATE GLASS standard on Custom Eights.  
Obtainable on Six and Eight Sedans, \$17.50; on Imperial  
Sedans, \$20; all 2-passenger Coupes, \$9.50.

All closed models wired for PHILCO-TRANSITONE RADIO.  
Tune in on CHRYSLER MOTORS RADIO PROGRAM "Ziegfeld  
Follies of the Air" personally conducted by Flo Ziegfeld—  
Columbia Coast-to-Coast Network; every Sunday evening.

You'll be  
happier  
with a  
Chrysler



MARIAN: Why Alice, what's happened to this hall? It's so much lighter and cheerier. Did you have more windows put in?

ALICE: Isn't it nice? We had new wallpaper put on, that's all.



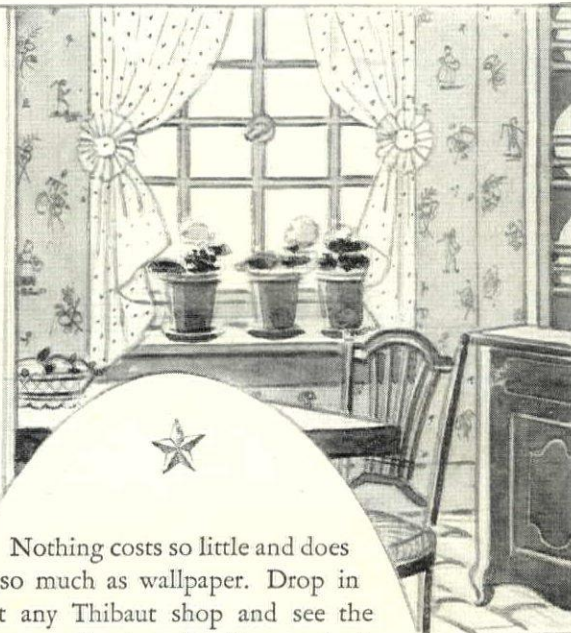
MARIAN: Don't tell me new wallpaper could make all that difference. It's changed it entirely. I simply love it.

ALICE: We're frightfully pleased. And the paper for this whole room only cost \$9.75. Isn't that wonderful? But wait till you see the dining room.



MARIAN: Perfectly lovely. I wonder if I could have mine done. Where did you find these grand designs?

ALICE: In the Thibaut sample book. They have so many beautiful things we decided to do the whole house.



Nothing costs so little and does so much as wallpaper. Drop in at any Thibaut shop and see the largest collection of wallpapers in the world . . . authentic period patterns of Colonial America . . . old French and English designs . . . and the best creations of living artists. The new 1932 wallpapers are lovelier than ever. Many of the choicest are those of modest price. Ask your decorator to show you his samples. Or, if you prefer, we will loan you our special sample collection, at no charge . . . you merely hand the postman who brings it \$1, which is refunded when you return the book. Write to Richard E. Thibaut, Inc., Dept. K-1, 24 W. 40th St., New York City.

# THIBAUT

WALLPAPER AND DECORATIVE FABRICS

New York • Boston • Newark  
 Brooklyn • Bronx • New Haven  
 Utica • Buffalo

# Chifonese Leads the Decorative Field

## AS THE IDEAL SPRING DRAPERY FABRIC



● A master bedroom displays this graceful setting of Celanese Chifonese. Cyclamen over vieux rose is used for the draperies, and Du Barry rose for the glass curtains.

*From The Model Home—McCreery, New York*

IN THE quest for the perfect sheer to fit into the spring and summer decorative mood, first choice goes to Celanese Chifonese. Nothing equals this lovely sheer in the radiant quality of its colors, and in the soft translucency of its texture. And for practical service, it is unsurpassed. Celanese Chifonese is unharmed by rain or dampness . . . does not shrink or stretch, and never molds. Pure dye—entirely free from loading—it has a natural luxurious suppleness which is retained through washing or cleaning. And the colors are unusually fast.

# CELANESE

TRADE MARK REG. U. S. PAT. OFF.

## *Decorative Fabrics*

*Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by Celanese Corporation of America, 180 Madison Avenue, New York*



*New knife and fork for luncheon or salad*

*The Sterling plate is also in the Symphony pattern*

ASK TO SEE THE NEW *Symphony* BEFORE YOU DECIDE

*See your jeweler, or send to us for a private "Bride's Pre-view Showing"*

OUR SYMPHONY pattern in TOWLE Sterling is so new that you may never have handled the silver itself. The photo above suggests its quiet simplicity and character. Yet how can you know its comfortable, well-balanced feeling unless you hold it yourself. You can see in the picture the pleasing slender effect of the handle, and when you take a piece in your hand you feel at once its strength and the substantial weight of the silver.

We, as silversmiths, are very, very proud of its flawless finish. Its

THE TOWLE SILVERSMITHS

DEPARTMENT G-5 : I enclose \$1.50 for a "BRIDE'S PRE-VIEW SHOWING."  
Please engrave spoon with my initial \_\_\_\_\_, in the style checked below:

*M*  Script    *M*  Old English    *M*  Modern

*exclusive style and fine workmanship are built up to a standard, not down to a price!* Yet SYMPHONY is being introduced at the lowest price of any new TOWLE pattern for sixteen years. And you can be one of the first brides to own a set. If you do not find SYMPHONY at your jeweler's, please let us send you a helpful and lovely "Bride's Pre-view Showing." This includes Emily Post's "Bridal Silver and Wedding Customs" on the newer wedding conventions, a folder of engravings and prices, and a SYMPHONY teaspoon engraved with your own initial.

NEWBURYPORT, MASSACHUSETTS

Name \_\_\_\_\_

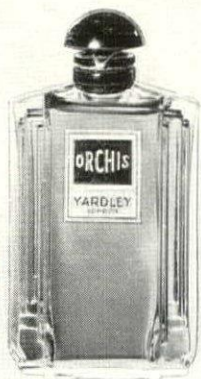
Address \_\_\_\_\_

My jeweler is \_\_\_\_\_





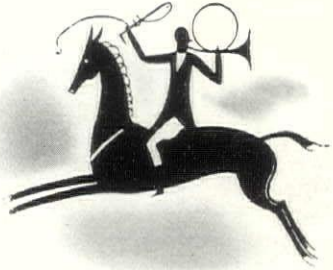
*"And summer's lease hath all too short a date."—SHAKESPEARE*



## YARDLEY'S *Orchis*

You cannot own the stars or the wind or the purple dusk of summer. They are eternal and unconquerable. But there is a perfume that will recreate them for you . . . a perfume blended to the fragrance of an English garden, and reminiscent of its loveliness. Orchis is like the wind across the roses and the jasmin . . . a hundred odours distilled to one bouquet. Orchis is like a phrase of music or a well-remembered voice. It is a perfume of romance for a newly romantic age. It is the perfume of a lady in a world that reveres the lady. . . . Orchis may be had from seven dollars and a half to one dollar. Yardley & Co., Ltd., 452 Fifth Avenue at Fortieth Street, New York City; in London, at 33, Old Bond Street; also Toronto and Paris.

# Gorham Sterling is owned by Mrs. Price Post (Emily Post)



This leading authority on good taste uses inherited Gorham sterling . . . Today you can buy lovely Gorham patterns at 25% less than last year

EXQUISITE in all its appointments, the table of Mrs. Price Post is laid with Gorham King George sterling, a family inheritance. On all occasions this beautifully designed silver serves distinguished guests.

This year your own table can be lovely with some famous Gorham sterling pattern for less money than ever before. Celebrated Gorham patterns are 25% less than their price last year!

### *Owned by famous hostesses*

At these unprecedentedly low prices you can choose delicately lovely Fairfax, for example, owned by Mrs. George Aubrey Adam; or classic Etruscan, favorite of Mrs. William Lawrence King, Jr. Or patrician Dolly Madison, whose sophisticated grace distinguishes the table of Mrs. Junius Henri Browne, Jr.

The charming King Albert pattern owned by Mrs. Ross S. Campbell may be your favorite, because of the new smartness of Victorian interiors. Or, you can select any other pattern you wish to own. Every Gorham design is proudly owned by famous hostesses throughout the country.

The peerless craftsmanship that has made the name Gorham famous for 100 years is at once apparent in every Gorham design. All have been created by master silversmiths for people of flawless taste.

### *Select now . . . prices may rise rapidly*

Add to the charm and elegance of your table now, while the price of Gorham sterling is at its lowest level. Authorities in the business world agree that an increase in bullion prices may come this year.



Smartness is the keynote of the exquisite "Hunt Club" pattern owned by Daniel C. Sands, Esq., M.F.H. of The Middleburg Hunt. The long, racy lines of knife, fork and teaspoon are balanced with artistic subtlety and precision. Six "Hunt Club" teaspoons now cost only \$7.50.

Meat Dish, Bowl, Salt and Pepper, and Vegetable Dish in the "Hunt Club" pattern. Their flowing lines, massive weight and exquisite curves have true distinction.





### *Celebrated Owners of Gorham Sterling*

CHANTILLY • Mrs. John K. Otley, Jr. • Atlanta  
FAIRFAX • Mrs. Robert M. Whittemore • Boston  
SHAMROCK V • Mr. William B. Leeds • New York  
ETRUSCAN • Mrs. William Lawrence King, Jr. • New York  
HUNT CLUB • Mrs. Albert Howell, Jr. • Atlanta  
KING ALBERT • Mrs. Ross S. Campbell • Detroit

*Superb matching dinner services in Hunt Club, Etruscan, Fairfax, Shamrock V and King Albert patterns now can be bought at reduced prices.*

# GORHAM



**EMPRESS**              
a new and distinguished design  
in International Sterling    







NOWHERE have modern silversmiths displayed more talent for their difficult art than in this lovely new sterling pattern—Empress. The design is an unusually interesting one. It is original and entirely modern in its detail and handling of the ornament, and at the same time is reminiscent of the romantic Empire period which is enjoying an increasing prestige today. The Viande knife and fork, and the teaspoon illustrate the beauty of the flatware—while the service plate and the luxurious tea service shown at the left, are regal representatives of Empress hollowware. As the prices of sterling are lower than ever before, visit your jeweler now to see this new and distinguished International Sterling design.

# WATER HEATERS with rust-proof tanks save money year after year . . .

Rustless storage tanks deliver clear water, save fuel and last indefinitely



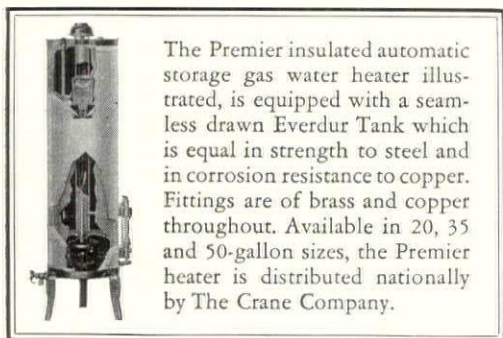
ANY *new* water heater will give satisfactory service. Regardless of the kind of metal used for the tank, you will at first receive a plentiful supply of clear, *clean* hot water. But if the tank is of rustable metal, it will become a source of annoyance and expense.

Hot water hastens the formation of rust. Every time you wait for hot water to "run clear," you waste the fuel used to heat the water. If the heater is underfired, rust will necessitate the use of more fuel.

You will avoid this trouble and expense if the storage tank is made of Copper or Everdur, metals that *cannot* rust. Many well-made Copper tanks are still sound after forty years and more of continuous use.



*Premier Gas Water Heater, Distributed by The Crane Company*



The Premier insulated automatic storage gas water heater illustrated, is equipped with a seamless drawn Everdur Tank which is equal in strength to steel and in corrosion resistance to copper. Fittings are of brass and copper throughout. Available in 20, 35 and 50-gallon sizes, the Premier heater is distributed nationally by The Crane Company.

Everdur . . . Anaconda Copper, alloyed with silicon and manganese . . . is now being used for tanks by a number of leading manufacturers of storage water heaters. This alloy, produced solely by Anaconda, combines the corrosion-resistance of pure Copper with the strength of steel. The ease with which it is welded makes Everdur the ideal metal for rustproof tanks of welded construction.

Water heaters with tanks of Everdur or Anaconda Copper, and range boilers of these metals, are now available at prices unheard of a few years ago. You may obtain further information from your gas or electric company, or plumbing contractor; or by writing to The American Brass Company, General Offices: Waterbury, Connecticut. In Canada, Anaconda American Brass Limited, New Toronto, Ontario.

## Tanks of ANACONDA METAL





Don't remove the moisture-proof wrapping from your package of Camels after you open it. The Camel Humidor Pack is protection against perfume and powder odors, dust and germs. In offices and homes, even in the dry atmosphere of artificial heat, the Camel Humidor Pack can be depended upon to deliver fresh Camels every time

## She smokes **FRESH** cigarettes *... not parched or toasted*

**W**HEN you buy Camels you get *fresh* cigarettes. That's why women particularly prefer them.

Cool, refreshing smoke that is mild all the way down, with no trace of parch or bite to sting the tongue or rasp the throat.

That's because Camels are *made* right and *kept* right.

*Made* of choice Turkish and sun-ripened Domestic tobaccos that are properly conditioned; that contain just the right amount of natural moisture.

*Kept* in factory-prime condition until they reach the smoker by the air-sealed, Camel Humidor Pack.

The select tobaccos that go to make up your Camels are never parched or toasted.

The Reynolds method of scientifically applying heat guarantees against that.

If you've never experienced the delight of a cigarette that has never been parched or toasted switch to Camels, then leave them—if you can.

R. J. REYNOLDS TOBACCO COMPANY, Winston-Salem, N. C.

# CAMELS

**Made FRESH—Kept FRESH**

© 1932, R. J. Reynolds Tobacco Company

"Are you Listenin'?"

R. J. REYNOLDS TOBACCO COMPANY'S  
 COAST-TO-COAST RADIO PROGRAMS

*Camel Quarter Hour*

Columbia Broadcasting System

*Prince Albert Quarter Hour*

National Broadcasting Company Red Network

See radio page of local newspaper for time

Your neighborhood Celotex dealer as

# Insulation Headquarters

offers money-saving advice fitted to *your* Insulation need



#### HOME INSULATION—WHAT IT MEANS

Protection against cold, heat and fuel waste—a necessary economy.

Winter heat kept in, summer heat out. Use Celotex Insulating Cane Board in new and old homes—in repair and remodel jobs—for extra attic rooms—for all kinds of farm buildings.

Celotex supplies highly efficient insulation to 28 leading manufacturers of domestic refrigerators.



*Celotex Sheathing insulates the house, adds to structural strength and is easy and inexpensive to apply.*



*Transforming waste attic space into useful rooms, Celotex also insulates the home against heavy heat losses.*

Wherever you may live and regardless of the type of building job you contemplate, there is good news for you at Insulation Headquarters—the good news of double savings. In your community Insulation Headquarters is your local dealer for Celotex, the cane fibre insulation, and its allied products.

These men are experienced lumber and building supply dealers. They can tell you about today's surprisingly low cost of all building material.

As Celotex dealers they also offer a Complete Insulation Service. They can give you authoritative and disinterested advice on insulating homes and buildings of all kinds; they will gladly explain why proper insulation is another great source of savings.

You will learn from them how Celotex cuts fuel bills as much as 20 to 30 per cent, because it retards the leakage of costly heat through roof and walls, holding it within for greater warmth and comfort throughout the house.

You will learn, also, that Celotex is equally desirable in summer, for it protects the rooms from torrid heat, keeping them always cool and comfortable.

In fact, your Celotex dealer is truly Insulation Headquarters. He has every type of material to insulate a building completely—Celotex Building Board for sheathing, Celotex Lath, Celotex for lining under roof rafters, Celotex interior finish, Ozite Building Blanket, Lanite Insulating Blanket, and many other Celotex products.

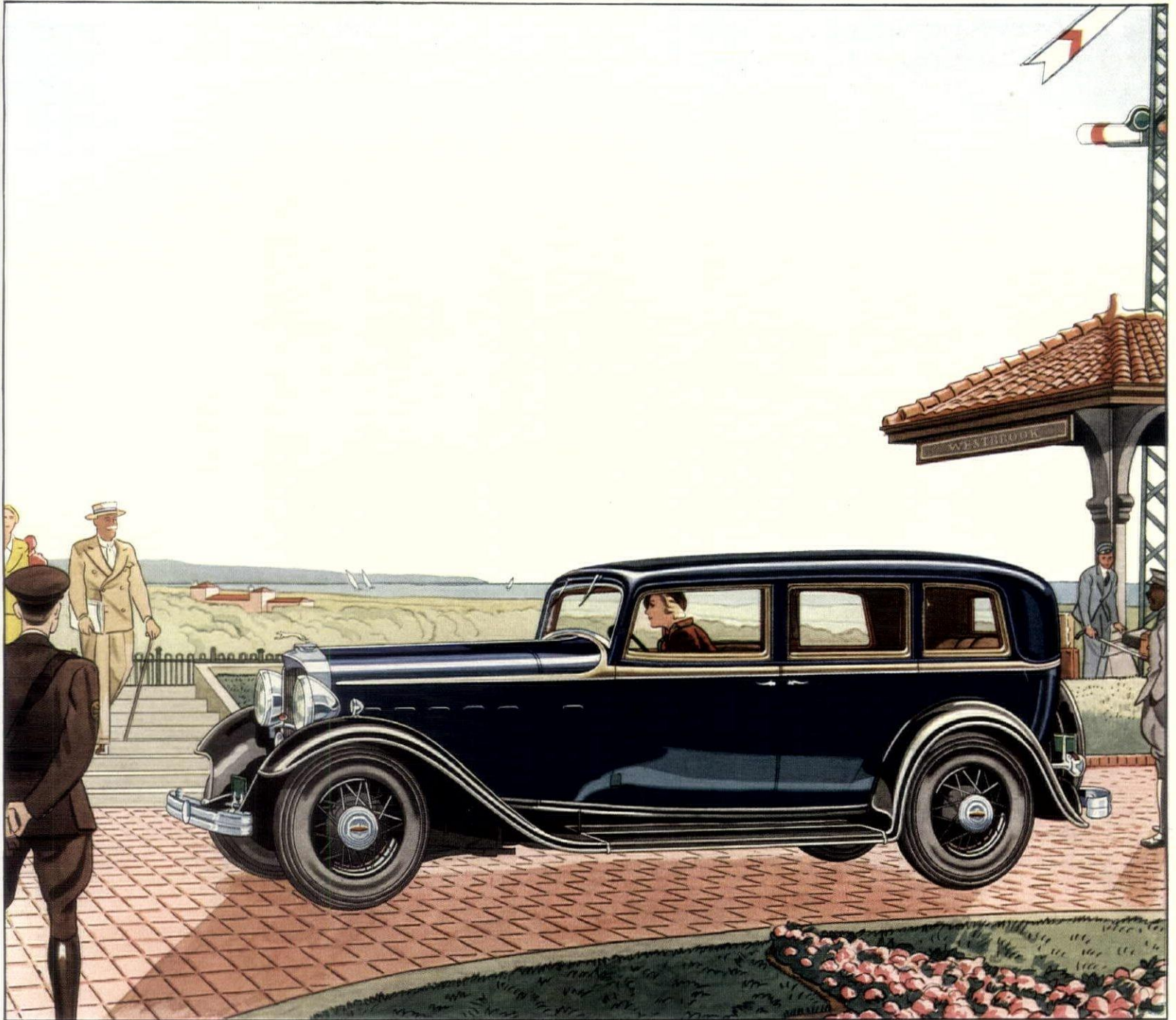
For certain types of homes in the colder states the Celotex dealer may prescribe  $\frac{3}{4}$ -inch Sheathing, 1-inch Ozite Building Blanket, and  $\frac{1}{2}$ -inch Celotex Lath. In the warmer states he may advise that  $\frac{3}{4}$ -inch Celotex Sheathing alone will do the job, with one inch of blanket lining between the second floor joist.

Whatever the problem, Insulation Headquarters knows the correct answer. Therefore, see the Celotex dealer, or your architect or builder

## CELOTEX

BRAND  
INSULATING CANE BOARD

The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill. Sales distributors throughout the world. The Celotex line of insulating and structural material includes: Celotex Building Board—Celotex  $\frac{3}{4}$ -inch Sheathing—Celotex Lath—Ozite Building Blanket—Lanite Insulating Blanket—Orange Label—Blue Label and Green Label Wallboards. In Canada: Alexander Murray & Co., Ltd., Montreal.



THE LINCOLN V-8 . . . SEVEN-PASSENGER SEDAN—\$3300 AT DETROIT

## *Lincoln Quality at Lower Price*

THE LINCOLN is built without restriction to quality. Only one standard governs the construction of any part. It must be the best that modern ingenuity can devise.

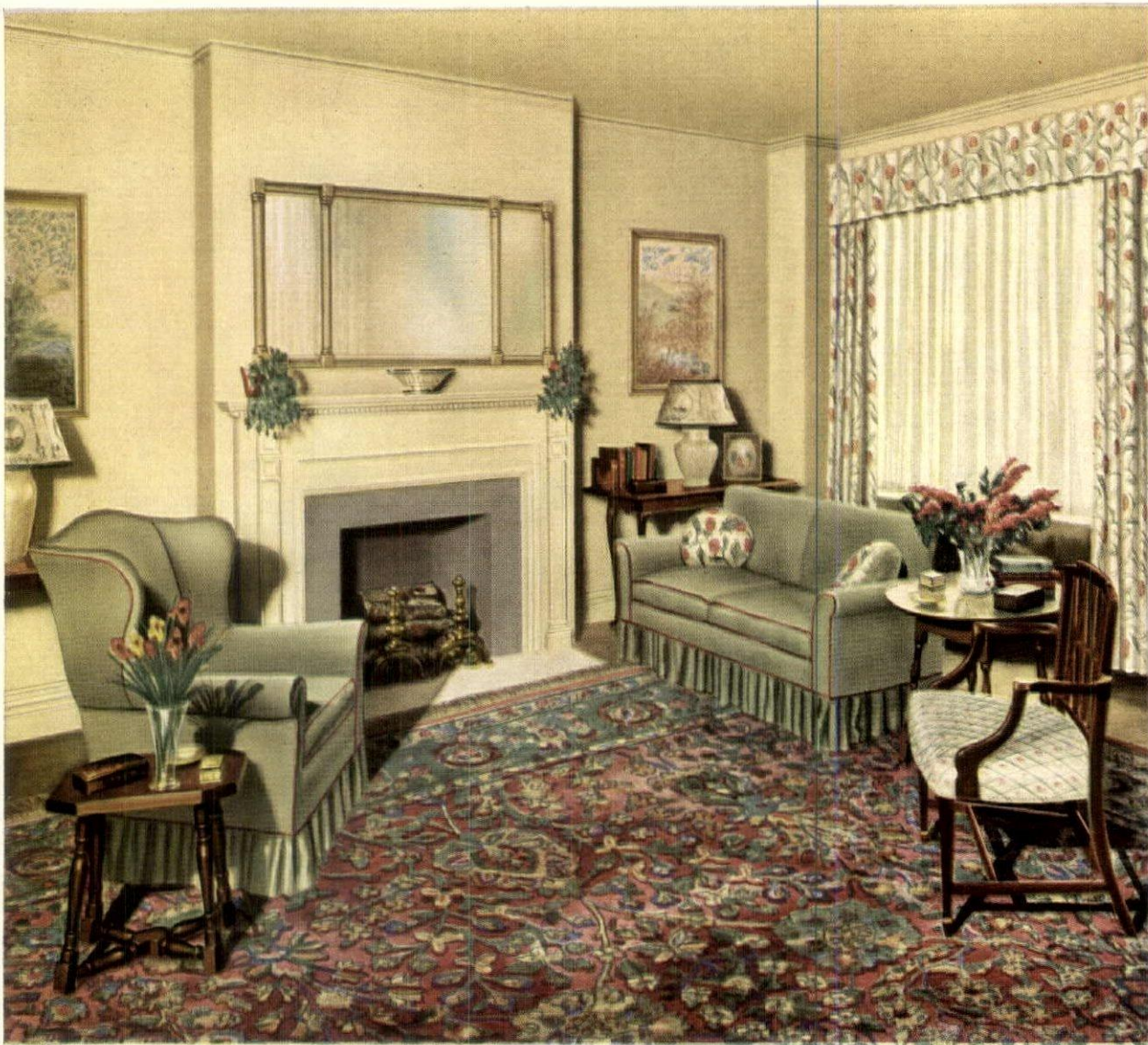
Neither expense nor effort is spared in the pursuit of this ideal. At the command of Lincoln are extensive research laboratories, able automotive talent, a control of finest materials, and a manufacturing plant world-famous for its precision methods and for the completeness of its up-to-date equipment. This unique Lincoln background has been made possible only by means of the unqualified support of the Ford organization.

Both the V-12 and the V-8 are built to the same high standards of mechanical excellence. The 8 cylinder Lincoln, in eight standard body types, represents a remarkable opportunity for Lincoln ownership at prices considerably less than ever before. It is now priced at Detroit as low as \$2900, fully equipped.

Those who appreciate fine motor cars have given a warm welcome to the Lincoln 8. Its beauty is strikingly modern. Its luxurious comfort, riding qualities, ease of handling; its safety, smooth performance, and endurance are all of that high quality that might be expected by those who know the Lincoln best.

## T H E L I N C O L N

T H E L I N C O L N E I G H T I S P R I C E D F R O M \$ 2 9 0 0 A T D E T R O I T



Navarre, Pattern 5000-2—An oriental reproduction—A lustrous, high pile rug available in a number of authentic Persian and Chinese designs—blue, rose, red, rust and green ground colors.



Floor covering plays a leading part in every decorative scheme. What could illustrate this fact more convincingly than the Cochrane Rugs pictured in these typically American rooms.

## ... and the Rugs Fairly "Make" the Rooms

Below: Cape Ann, Pattern 58025-2—One of the authentic reproductions of hooked rug designs—an ideal foundation for Early American or French Provincial furnishings. Each pattern is made in a complete range of sizes to fit any room.



Above: Tanjore, Pattern 1579—One of the assortment of interesting designs in a closely woven, moderately priced fabric. The selection includes patterns admirably suited for each room in your home.

If you have visioned, for your home, a friendlier and more liveable furnishing scheme let us make a practical suggestion. \* Achieve the decorative note you want by replacing your floor coverings with carpets or rugs that are in character with your furniture and wall treatment. For it is amazing how an appropriate rug will fairly "make" a room. \* But just a word of caution: Correct selection is of utmost importance . . . and for that reason it will pay you to inspect the Cochrane Carpets and Rugs displayed by leading department and furniture stores in your community. There you will find the perfect foundation for each room of your home . . . a group of floor coverings created by Cochrane to harmonize with your decorative scheme in color, in pattern and in texture. \* Cochrane Carpets and Rugs are made in a range of styles complementary to virtually any type of interior now in vogue . . . and the prices are considerate of the most modest budget. \* To help you plan the furnishings of your home Anna L. Rogers, the Cochrane Fashion Consultant, has written a delightful and helpful brochure entitled "Period Interiors". It is profusely illustrated in full color. Write for your copy or obtain it from your nearest department or furniture store. Charles P. Cochrane Company, Philadelphia.

# COCHRANE RUGS



● Who can faithfully describe the truly beautiful...an autumn sunset, the jewels of a princess, a Monel Metal "Streamline" Sink?

Words cannot do justice to such rare beauty. One might say that Monel Metal Sinks are silvery in color—but only your own eyes can tell you of the rich, mellow luster that distinguishes this modern kitchen equipment. And until you actually see Monel Metal keeping company with other colors, you will not appreciate how it harmonizes with every decorative scheme.

In utility as well as in appearance, Monel Metal "Streamline" Sinks strike a new and welcome note. They give you 31% more sink work space and also provide chip- and crack-proof surfaces that will never rust... that will never grow dingy and shabby even after a lifetime of daily use.

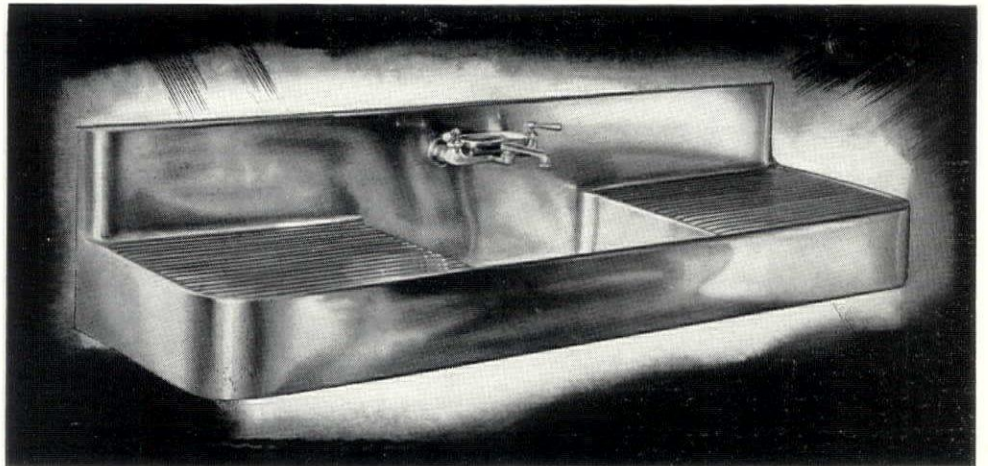
These up-to-the-minute Monel Metal Sinks are available in many sizes—large and small. Prices vary accordingly, but in every case you can now buy a Monel Metal Sink for less than you would expect to pay for such "Fifth Avenue" quality.

Ask your plumber about Monel Metal "Streamline" Sinks... and mail coupon for latest information.

THE INTERNATIONAL NICKEL COMPANY, INC.  
73 Wall Street New York, N. Y.

Monel Metal is a registered trade mark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.

*You recognize it  
instantly...the charm in  
these 'Streamline' sinks*



*Monel Metal*

The International Nickel Company, Inc.  
73 Wall Street, New York, N. Y.



Please send me booklet—"A New Sink for the Kitchen Beautiful" giving latest information on Monel Metal Kitchen Sinks.

Name \_\_\_\_\_

Address \_\_\_\_\_

Plumber \_\_\_\_\_

H. & G. 5-32

# WHEN



# THE GARDEN DOOR OPENS

At last—your lawn is an unbelievable green. It's time to strip the gunny-sack cowls from the rose bushes. . . . Red and yellow tulips will soon be bursting into flame under the May sun. . . . When you've opened the garden door for the summer—let it open on a world of bloom that lasts till the frosts of autumn. Clouds of roses, dashing brilliant zinnias, strange varieties of lilies from distant lands—House & Garden will tell you how to plant and care for every flower . . . how to grow every kind of garden.

House & Garden will help you plan your whole gardening season—so there'll be no lapses in mid-August when you'd have to blame the heat

for scarcity of bloom. House & Garden will show you garden furniture for lazing under the ever-greens, and the wisest ways to put your garden to bed in the fall. It will help you make those jaunty summer curtains and slip-covers that seem to grow a garden indoors . . . it will later help you translate summer gaiety into winter dignity in all your household decorations.

House & Garden will not fail you—in the details, or in the important decisions about building, or decorating, or gardening. Send in the coupon to-day for a two-years' subscription. The price is only \$4—a small premium to pay for two whole years of charm and beauty in your home.



## 2 YEARS OF HOUSE & GARDEN FOR \$4

House & Garden, The Condé Nast Publications, Graybar Building, Lexington at 43rd, New York City

Enclosed find \$4 for two years of House & Garden

Enclosed find \$3 for one year of House & Garden

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

H&G 5-32



# "Salem Roofs bring a feeling of traditional genuineness — *at once*"

WALTER S. FRAZIER  
of Frazier & Rastery, Inc., Architects, Chicago



NO NEED now to wait for the years to soften and mellow a new roof. Like Mr. Walter S. Frazier, leading architects find that with a modern Salem Roof it is possible to achieve immediately the effect of shingles weathered by time.

A new Salem Roof will blend harmoniously with your house—whatever its style or period. For in texture, character and color, Salem Shingles are true to the best traditions. The colors are many and varied—warm reds and browns, cool New England grays and soft greens.

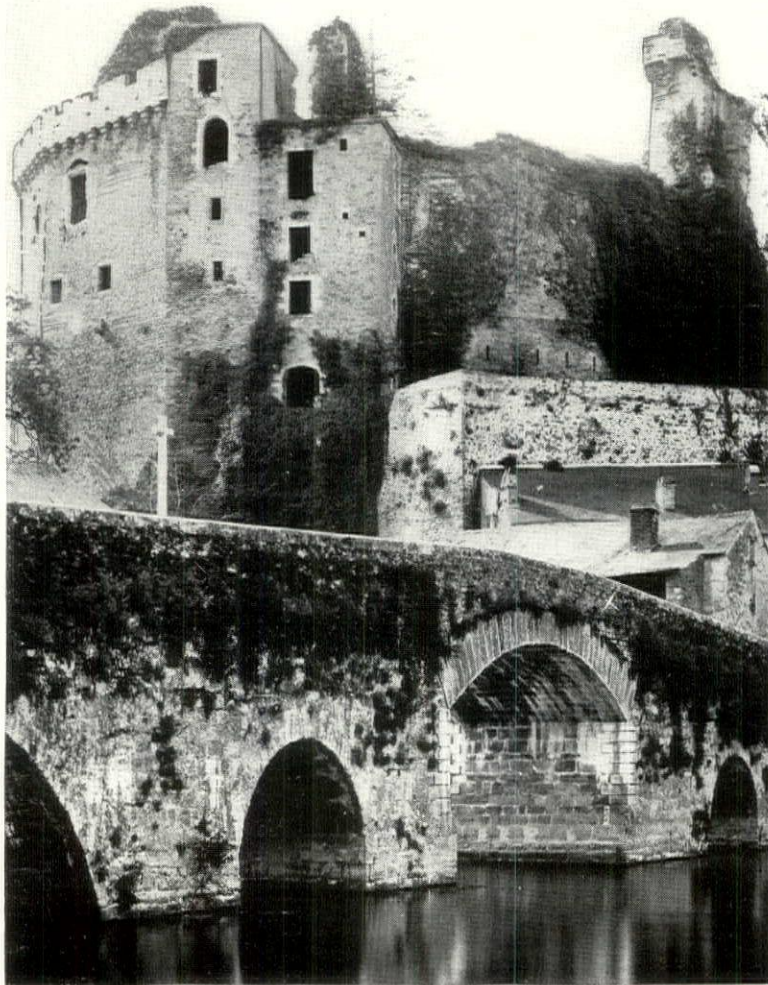
In addition to their weather-beaten beauty, Salem Roofs are fireproof and everlasting. They are made of asbestos fibres and Portland cement combined.

Your own architect will assist you in selecting the Salem Roof for your home—or write to Architectural Service, Johns-Manville, 41st Street and Madison Avenue, New York City.

(LEFT) This Salem Roof is in complete harmony with the house itself—Frazier & Rastery, Inc., Architects, Chicago.

Johns-Manville Salem Roofs 

# France



*A*REN'T you a bit tired of your cottage at the beach . . . your camp in the mountains . . . why not rent and go to France this summer? ▲ Transportation in France has progressed remarkably of late years . . . more trains, faster trains . . . cheaper tariffs . . . miraculously comfortable motor buses on all the most picturesque highways . . . a vacation you have always wanted with your dollars stretching farther than staying at home ▲ Mont St. Michel, where the Ages carry you back and back to the dawn of everything . . . Lisieux with its famous shrine . . . Chinon where Jeanne D'Arc met her king ▲ Tranquil days along the Loire where feudal castles loom like giant watch dogs over sleeping villages . . . Deauville for the races . . . lovely Biarritz, playground of European aristocracy . . . little Basque towns in the Pyrenees ▲ Arles with its old theatre where Venus de Milo was found . . . the whole Riviera with the fragrance of a million roses . . . through the routes-des-Alps to Chamonix . . . Vittel and Contrexeville nestling in the Vosges with their famous thermal springs . . . Le Touquet and La Baule provide weekends with gay Parisians ▲ Your travel agency will supply itinerary.

## RAILWAYS OF FRANCE

1 East 57th Street, New York City

“..why, this is charming..”



Residence of Mrs. P. J. Nee, Washington, D. C., glazed with Libbey-Owens-Ford Polished Plate Glass. Architect, John J. Whelan, Washington, D. C. General Contractor, DeSibour Construction Co., Washington, D. C.

What a spontaneous expression that simple phrase is—and how much more it implies than it actually says! You have used it, surely, when confronted for the first time with some friend's home. Do you recall what prompted you to say it? If you think carefully, you will probably remember that the last thing you saw before you spoke was the merry, bright sparkle of brilliant windows. They fairly pulled the words right out of your mouth, they were so . . . well, so utterly *charming* with their cheerful twinkle. • Guests will say the same of *your* home, too, if flat, clear panes of Libbey-Owens-Ford Quality Glass shine from your doors and windows. The superior brilliance and the lasting finish of this fine product of the glass-maker's art cannot help but draw from everyone that phrase that means so much . . . “Why, this is *charming*.” • May we send our booklet “Quality in Glass for Windows”? A post card will bring it to you, free of charge, with no obligation.

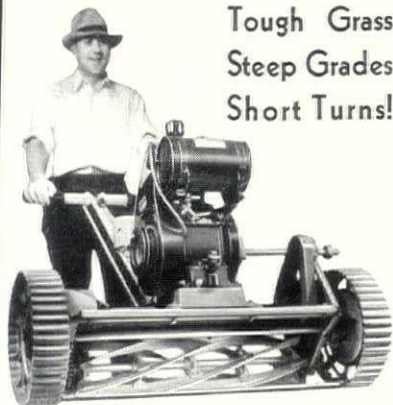
## LIBBEY · OWENS · FORD QUALITY GLASS

LIBBEY-OWENS-FORD GLASS CO., TOLEDO, O.  
Manufacturers of Highest Quality Flat Drawn Window Glass, Polished Plate Glass and Safety Glass; also distributors of Figured and Wire Glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tenn.



# BRING ON YOUR

Tough Grass  
Steep Grades  
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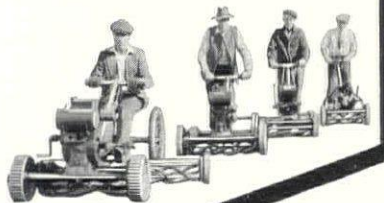
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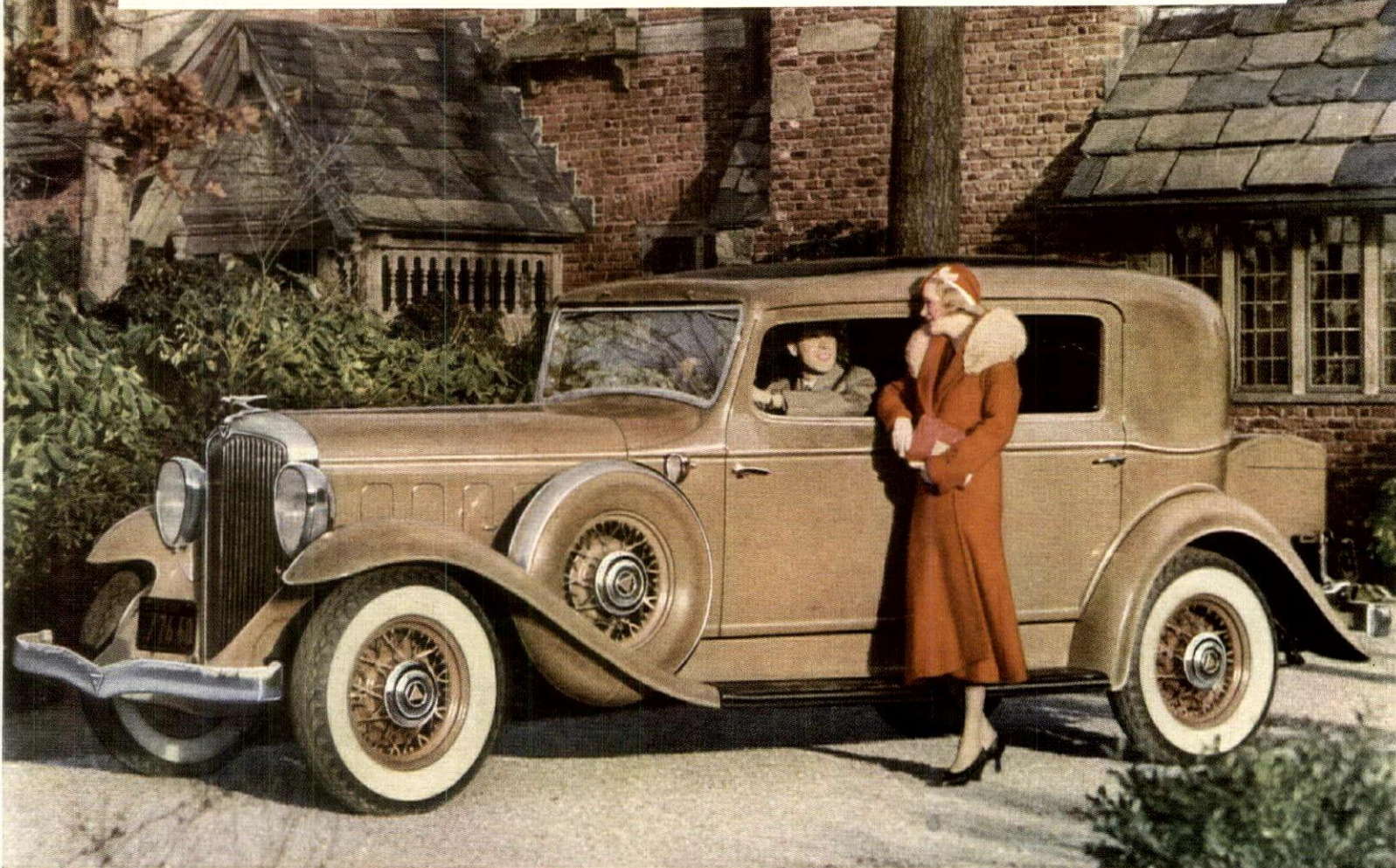
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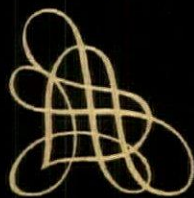
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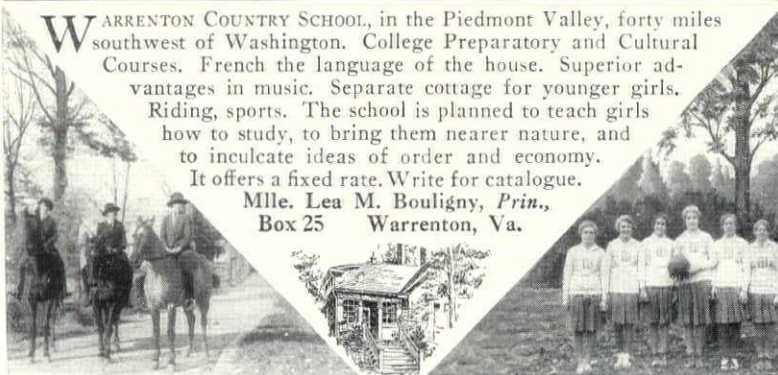
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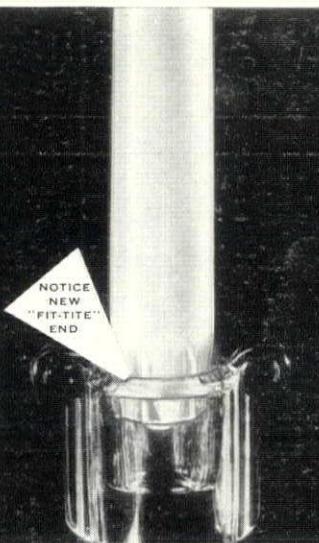


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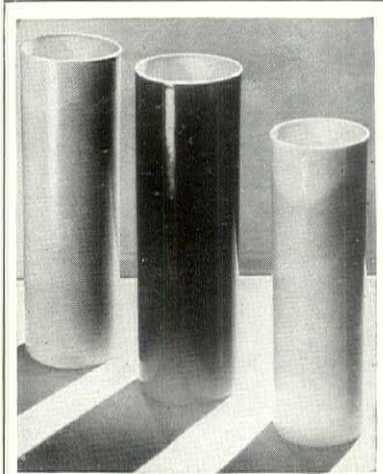
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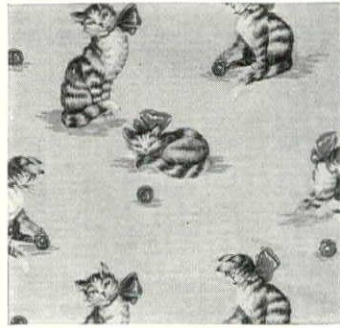


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Juvenile cat-fanciers will want this new chintz on their nursery windows, for a host of engaging kittens play and purr and curl at ease upon the brightly colored background. Great red bows accent the smart black and gray striped costumes of these fashionable felines. Yellow, green, white, peach, blue or turquoise backgrounds. This Waverly print may be had from Childhood, Inc., 32 East 65th Street, New York. Price, 90c a yard.

The discriminating young person of two or three chooses silver dishes for his table. The attractive three-piece set illustrated at the right was designed especially to win his approval. Made of sterling silver by Rogers, Lunt & Bowlen, the small plate, cup and porringer follow a simple, sturdy design that is appropriate for a child's use. Each piece costs \$5. The entire set may be ordered from Ovington Bros., Co., 437 Fifth Avenue, New York.



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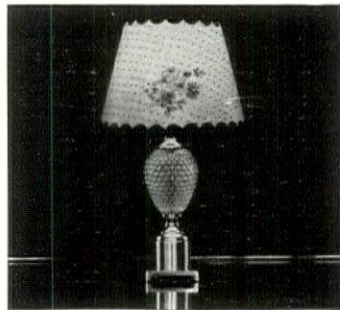


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This perky little lamp is a charming rustic from the tip of its crisp, paper parchment shade down to the base of hob-nail glass and shiny brass—a perfect choice for a summer bedroom and particularly effective on a dressing table with hob-nail glass accessories. Nose-gays of bright field flowers and scalloped, dark blue borders decorate the cream-colored shade. Height, 13 1/2 inches. \$4. Heather-Matthews, Inc., 411 Fifth Avenue, New York.

What matter if the bulbs in the garden fail to flourish when there are perennially blooming tulips on the counterpane? Baskets of blossoms printed in bright pink and yellow and lavender on a snowy quilt like this will have a sunny influence on the duller interior. Single tulips interlaced form the border. The binding is rose-colored. Price, \$5 in the single size; \$6 for the double size. From the Old Mill Inn, Bernardsville, New Jersey.



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If Alice had stepped through this looking-glass she would probably have met the fascinating Lucrezia Borgia instead of the Ugly Duchess. The frame of lustrous Venetian glass fastened with crystal flowers has an Old World charm that will make your reflection more glamorous. A delightful accessory for the young girl's dressing table. 14 1/2 inches tall; 10 1/2 inches wide. \$18. A. L. Diament & Co., Inc., 101 Park Ave., New York City.

George Washington, on the interesting tie-back in the illustration at the right, will hold back the curtains on the living room window as staunchly as he withheld the British Redcoats. If you prefer, the American Eagle will perform a like service. Both are brass—copies of Colonial fixtures. \$2.50 a pair. The third, likewise a reproduction, is in the form of a miniature on china, mounted on brass. \$3.50 a pair. From Sack, Inc., 85 Charles St., Boston, Mass.



Fountain Figure & Basin 50" high 39" wide \$100.

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Pompeian Stone, Terra Cotta, Marble, Bronze, Lead

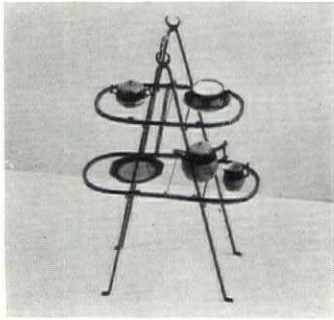
Galloway Terra Cotta on Display  
An illustrated catalogue sent for 10c

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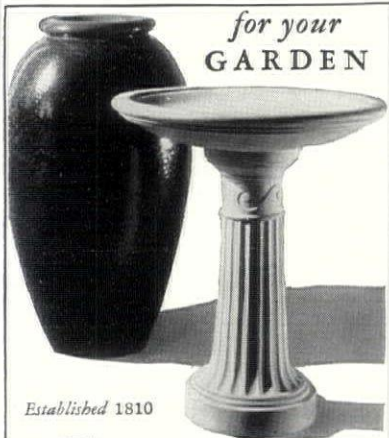


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Everything on this smart, new muffin stand is always visible to the naked eye since both its shelves are made of clear glass. No need to peer beneath the top tray to discover what delicacies are concealed on the tier below. The iron framework is painted in a striped design in barbaric colors to cheer up your dining terrace. Collapsible when not in use, 31 inches tall. The price is \$25. From the Closet Shop, 780 Madison Avenue, New York City.



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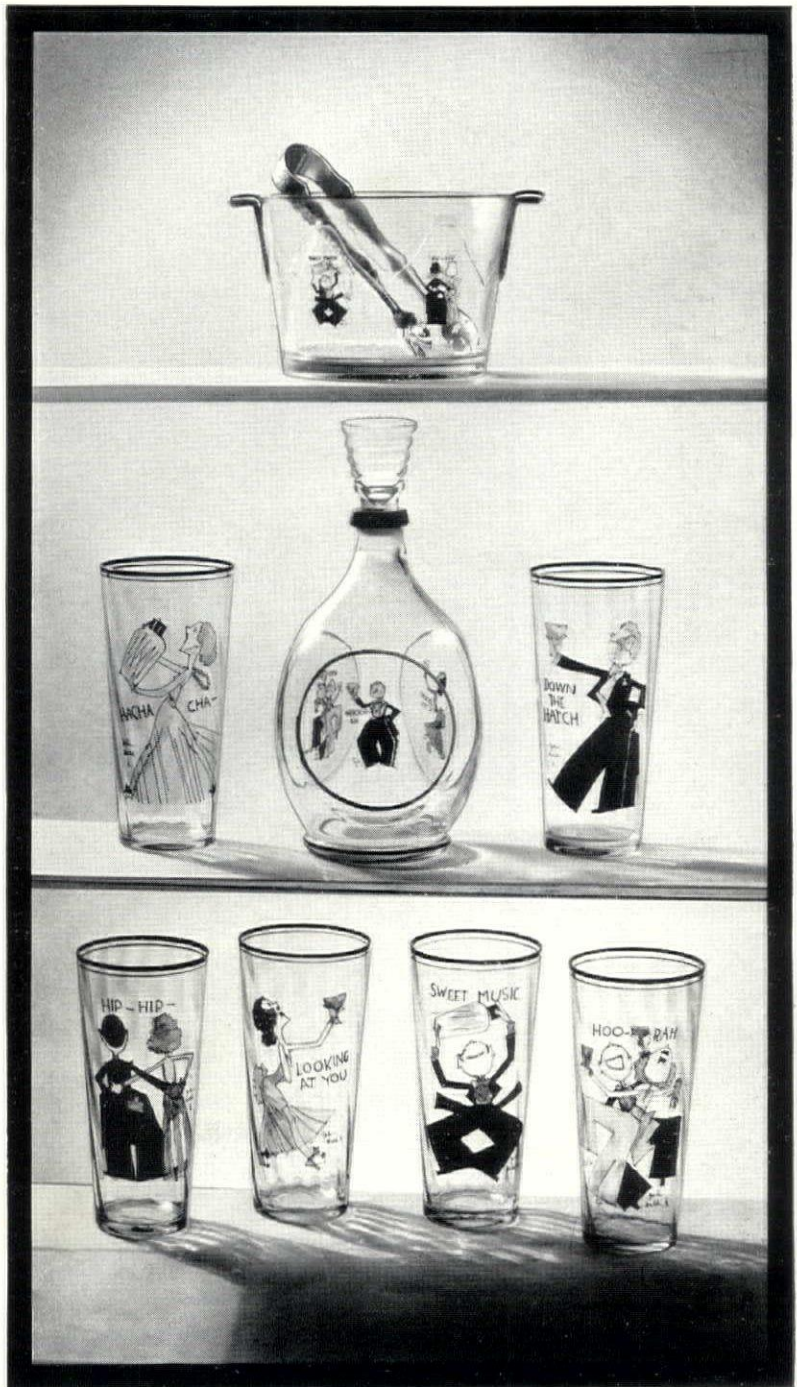
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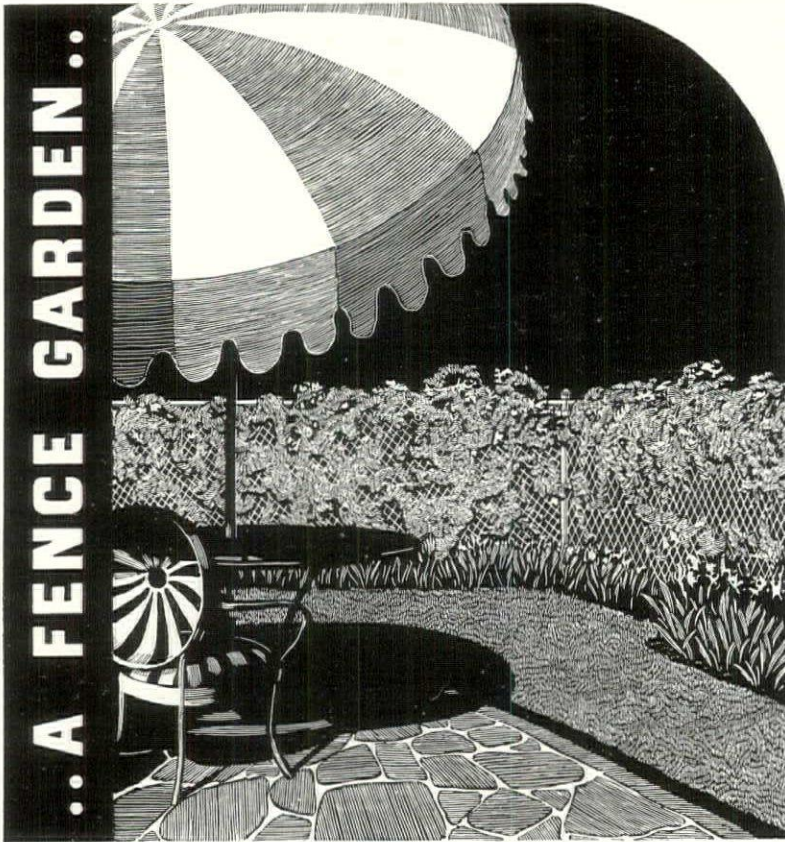
**John Held Jr**

Can you look your guests in the eye when you serve them highballs in nondescript iced-tea glasses, milk mugs and jam jars? If you can, our leather-lunged glass-blower, John Held, Jr., is wasting his breath. (Cries of "No! No! a thousand times no!" All right then, Mr. Held, resume blowing.)

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The Dunbar crystal ware shown above can be had at the better shops everywhere or postpaid direct on request. Dunbar Glass Corporation, 151 Dunbar Street, Dunbar, West Virginia.

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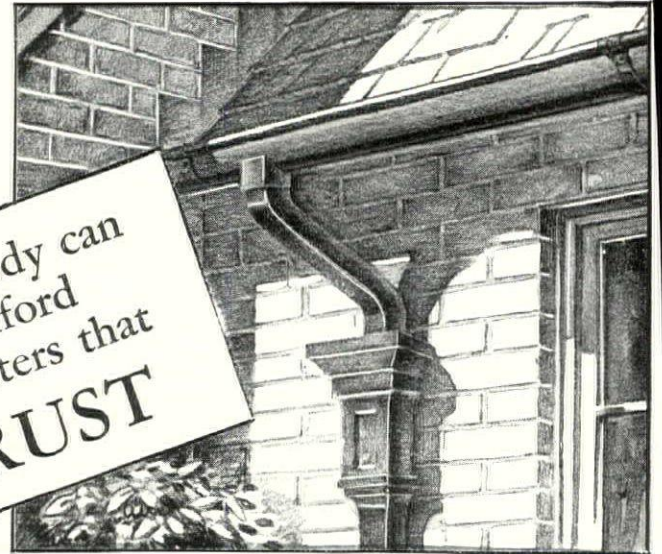
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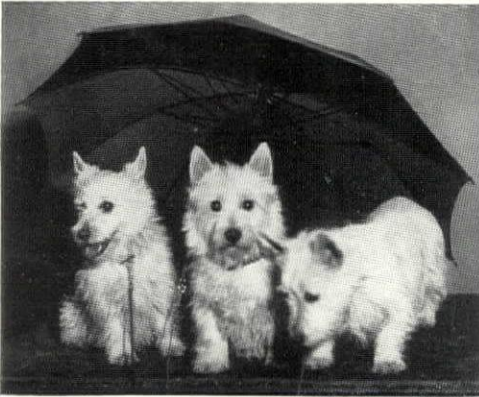
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After this show introduction, a West Highland White Terrier Club was formed in England in 1905 and a standard adopted, with the result that this breed is now an aristocratic member of canine society in England and America. They weigh from twelve to

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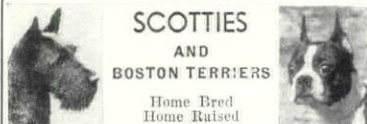
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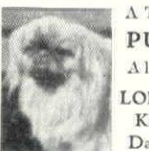
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**READER QUESTIONS AND OUR ANSWERS**

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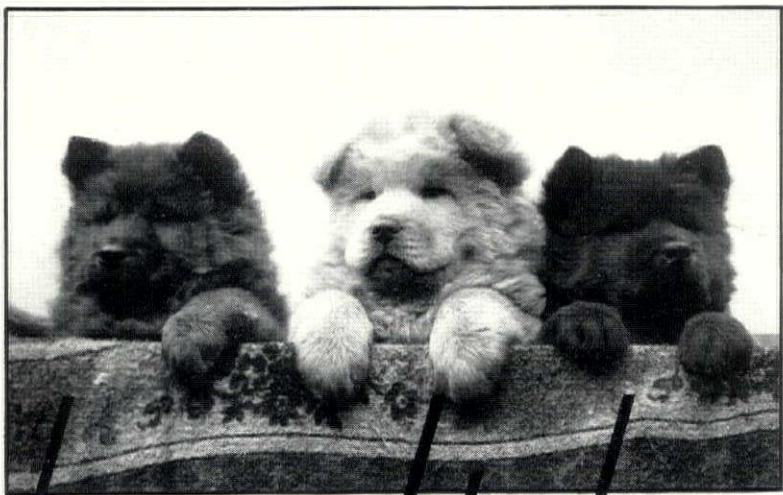
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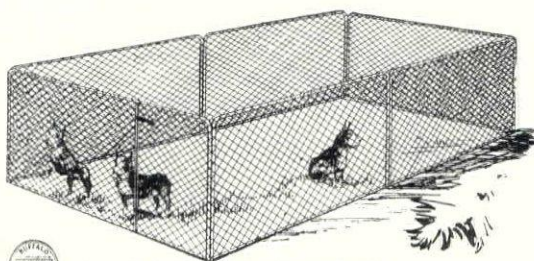
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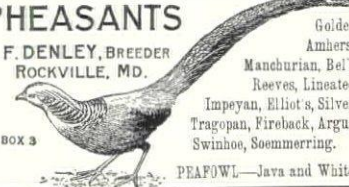
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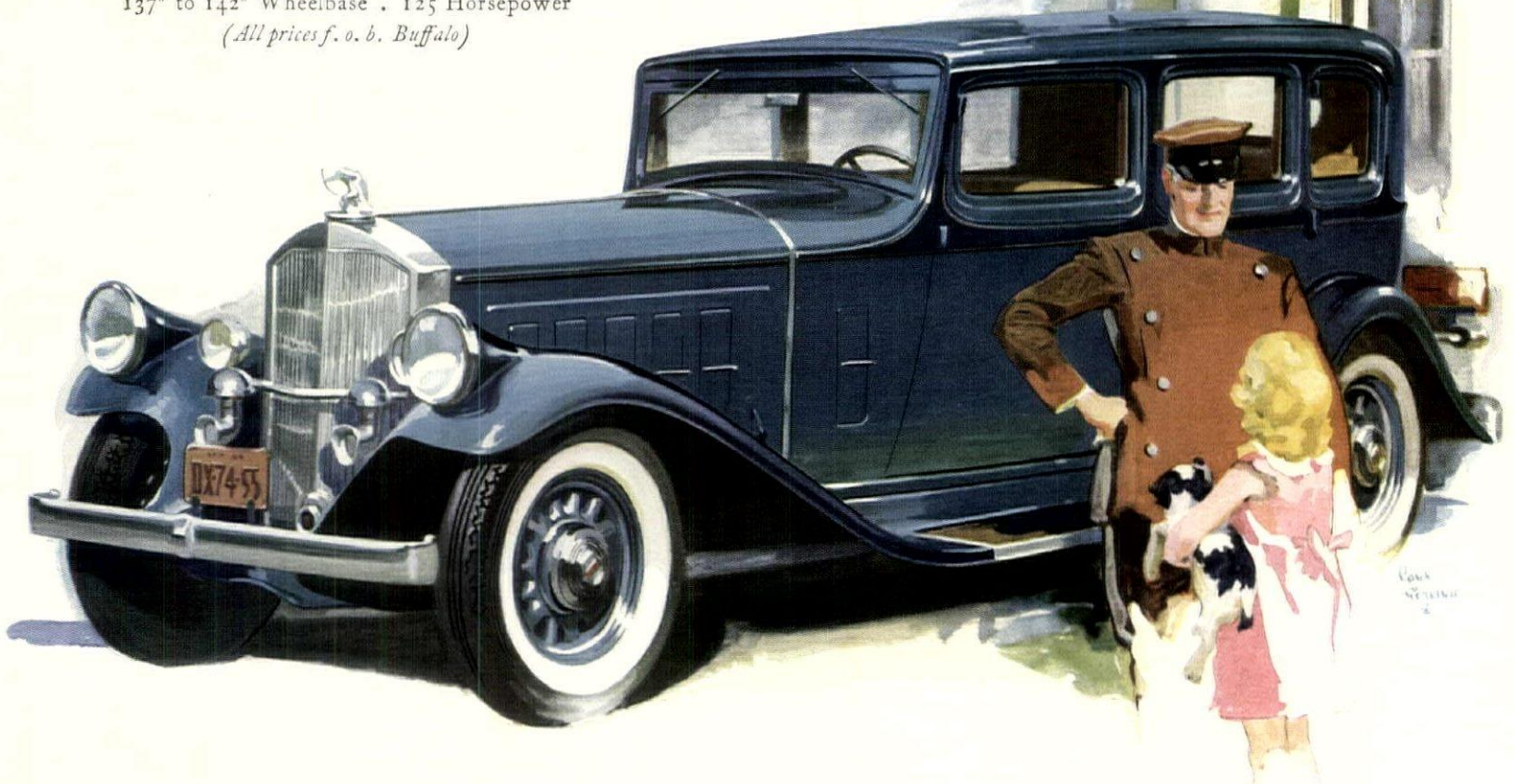
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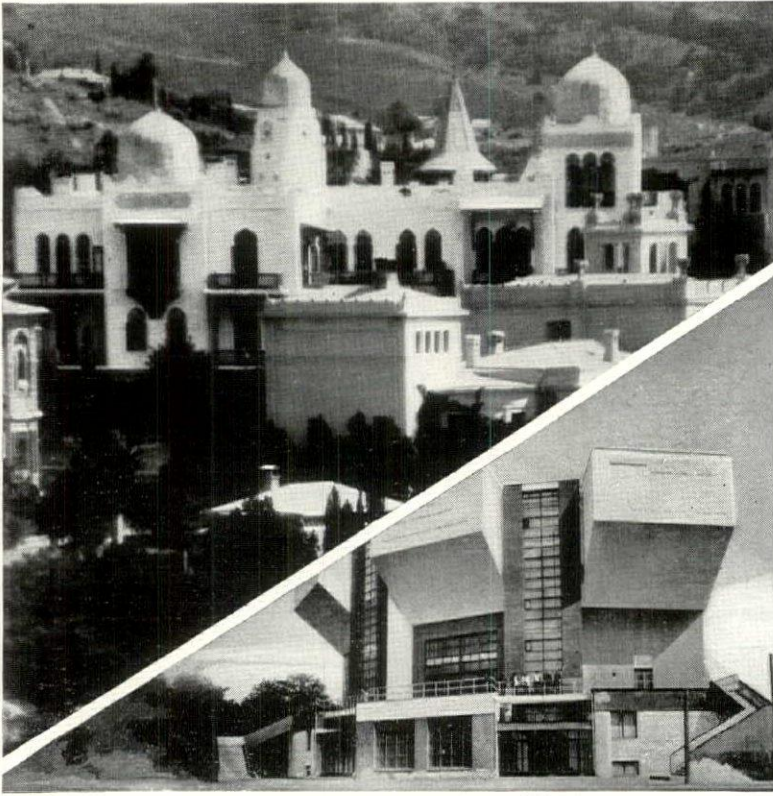


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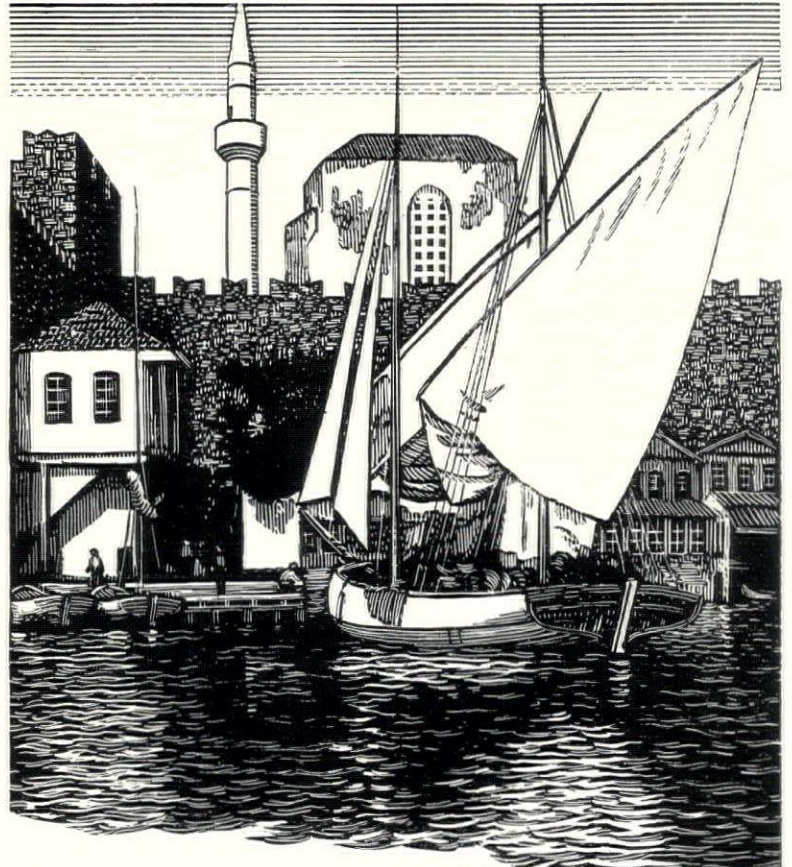


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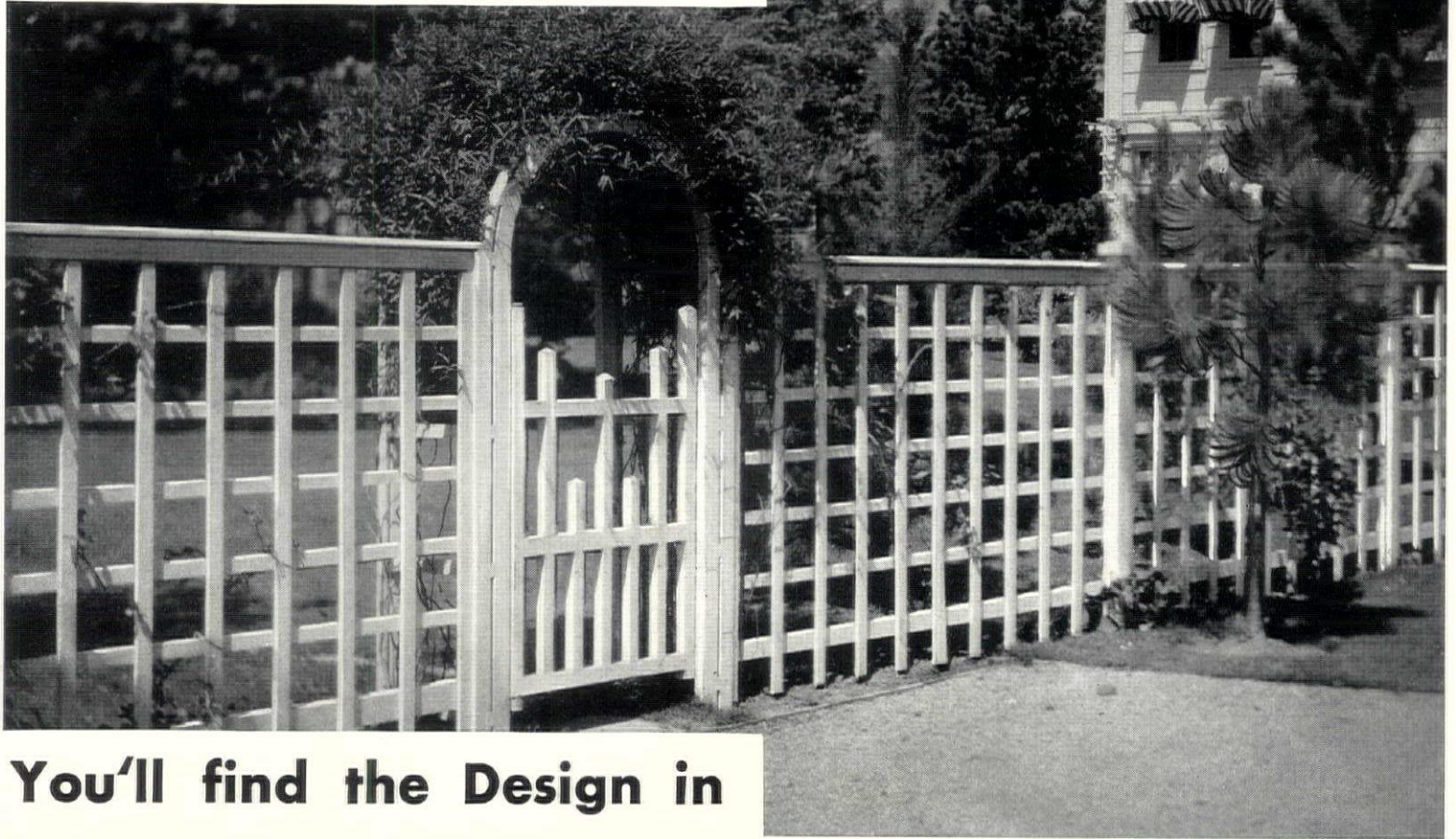
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SEE PAGE 88

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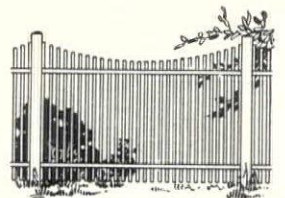
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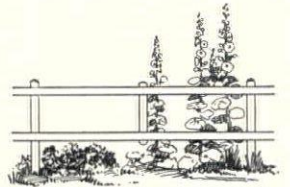
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# THE BULLETIN BOARD

**POOR GEORGE!** We wonder how the revered father of his country is going to come through the pitiless publicity and ballyhoo that is being forced upon his memory. Started as a decent mark of respect to a very great American, this Bicentennial has now become a Roman holiday for manufacturers of all manner of junk. We flick cigarette ashes on George Washington praying in the snow at Valley Forge. Our children rebelliously lap up their spinach only to find George Washington clasping the hand of Lafayette on the bottom of the porringer. Advertisements and charity appeals, with which one's mail is cluttered, are tossed unceremoniously into waste baskets picturing the Great Washington magnificently posed above the ice-choked Delaware at Trenton.

The orgy of red, white and blue seems never to end. Otherwise sane housewives are putting their husbands to sleep under bed coverlets made of the national colors. And if anyone really wants to prove himself 100% American he can now dry his robust flanks on red, white and blue bath towels!

**GASTRONOMIC NOTE.** Angelica, which usually fulfills its life purpose by being sliced and stuck onto the icing of cakes, once was quite a favorite item in the kitchen larder. It is said that slivers of Angelica put into apple jelly add a nuance to its flavor and piquant interest to the eating of it.

**ANTIQUÉ FINISH.** One of the many mercies to be thankful for at this point in time is the fact that enterprising manufacturers of furniture have finally learned how to give their pieces an antique finish that is no longer an insult to the intelligence. Hitherto what went under the name of "antique" wouldn't have fooled a babe in her cradle. Today in addition to improving, antiquing has changed its name. It is now called "Old World Finish." Perhaps this new style may even become the envy of the Old World manufacturers of antiques.

**BEYOND THE NORTH WIND.** Ancient travelers to China spoke of it as being "beyond the north wind." Since that day many a wind has blown out of China to affect taste in Europe. From it came silk and the Peach tree and the Rococo taste that, in its time, turned the Continent upside down.

**RUGS.** Straining the ear to catch the latest trend in this and that, we have lately been hearing whispers about rugs. It seems they have acquired a new designing, to go with period styles of rooms. Not copies of the old, rather adaptations of the typical period motifs, such as Adam, Queen Anne and the vagaries of the French eras. There is also quite apparent a decided interest in new weaves and textures.

**HOUSES & GARDENS EN ROUTE.** The article on houses to see in France, published in this issue, continues the travel series we began last year. Gardens to see abroad appeared in May and June. Old English houses in July and August. From time to time we shall continue these, for those who love their house and garden love houses and gardens everywhere.

**JOHN WOOLMAN.** To many, John Woolman was merely an itinerant Quaker preacher who wrote a *Journal*. It is pleasant to record that he was also a gardener and that his garden at Mount Holly, N. J., made before the Revolution, was an early haven of peace. In its quiet, and laboring with his plants, John Woolman found strength and inspiration for his sermons and for the battles he fought against slavery.

**SANCTUARY.** How many people in these confusing times are turning to the garden as a sanctuary, a safe retreat from the bothers of the world! We could well carve over the garden gate those lines from Pope's *Ode to Solitude*—

Happy the man, whose wish and care  
A few parental acres bound,  
Content to breathe his native air  
In his own ground. . . .

**SIAMESE AGAIN.** A few months ago on this page we uttered a panegyric on Siamese cats. This seemed to stir the hearts of those who hold the Siamese to be above all other feline tribes. Listen now to the tale of Anne Catherine de Ligneville. Born in 1719, at the age of thirty-two she married the philosopher, Claude Adrien Helvetius. As a consequence—or perhaps in spite of this matrimonial venture—he wrote a poem on Happiness in six books. He was also author of *De l'Esprit*, in which he claimed that man was merely an animal, whereupon the pious made a bonfire of the horrible tome. He died in 1771, and, quite inconsolable, Anne retired to Auteuil and lived with twenty-one Siamese cats. A great wit and a magnificent beauty, it is said that, despite these cats, Benjamin Franklin wanted to marry her.

**DOMESTIC DECORATION.** When Mordecai was chosen to be the person "whom the king delighteth to honor," he was hauled around the streets of the city and proclaimed to the frantic populace, but no greater tribute could one have than a pair of earrings worn by a darky servant the other night. Becky has reached the ripe age of 89, and most of those years have been passed in devoted service to the same family. During the course of this service she has learned to differentiate between "just friends" and the gentry. When gentry comes, she wears earrings. And it was in earrings she opened the door the other night. We felt very much like Mordecai.

**PHILADELPHIA GARDENS.** It naturally followed that Philadelphia, being early a center of culture, should also be early a center of beautiful gardens. So extensive was the interest and so widespread their influence that John T. Faris has devoted an entire book to them—*Old Gardens In and About Philadelphia*.

The style was set by William Penn, who desired that Philadelphia be a "green country town." The heritage was carried on by John Bartram and John Evans in their botanic gardens and by many a landed gentleman. They built magnificently and they gardened with a lavish hand. Their contributions to beauty and science leave us everlastingly in their debt. These accomplishments Mr. Faris has set forth in charming descriptions and of those gardens that still remain he has given us ample and inspiring pictures.

In Philadelphia it is necessary to have had a grandfather. Most of the gardens along the Atlantic seaboard can trace back some of their heritage to these Colonial gardens Mr. Faris describes.

**BIG GAME WIVES.** Once we used to sympathize with the wife of a Dahlia specialist. Loyal to her husband, she would wear the flowers he grew, and so large were they that you rarely saw much of the wife. Our sympathy now turns to the wives of big game hunters who are decked out in coats made from the skins of wild beasts their husbands have shot. There's loyalty for you! The Dahlia big as a plate will fade, but imagine the fortitude of the wives who have to wear, winter after winter, the pelts of blue baboons, and swathe their swan-like necks in the pelage of mountain goats!

**GERMAN BAROQUE.** Only yesterday, it seems, House & Garden was explaining why a revival of Victorian taste would come about. It came, and now Victorian furniture is seen everywhere. We wonder how the public will receive German Baroque. It is a third cousin of Victorian styles, and already a New York decorator has used it in two apartments. This, we believe, is the first time the style has been introduced into America and House & Garden takes pleasure in giving it the first presentation.

**A MATTER OF SIZE.** Speaking of Dahlias we are reminded of the fact that a distinct trend away from the giant blossoms of recent years toward the dainty little Pompons and Coltness singles is now clearly apparent. Having built this once simple Mexican wildflower into a cumbersome monstrosity, quite devoid of grace and charm, we appear to be retracing our steps toward the opposite extreme.

In point of fact, mere size and color in any flower rarely suffice to keep it permanently popular. Hybridizers and plant wizards generally are forever building up and toning down in their search for wider appeal in their products. Witness the double fragrant *Nasturtium*, the return toward *Primulinus Gladioli*, the modern *Delphinium* and the re-introduction of so many of the oldtime *Roses*.

**QUARANTINE HOPES.** This current year of grace, it appears, will have at least its full share of upheavals. Many matters are coming to a head—Presidential campaigns, prohibition battles, all manner of national and international problems and finally, as this is being written, an investigation of some of the most important plant quarantine regulations. We hardly dare look for drastic modifications of these last-mentioned restraints, yet that is the direction in which we seem to be heading.



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*Mother's Day, May 8th*



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## Contents for May, 1932

# HOUSE & GARDEN

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RICHARDSON WRIGHT, EDITOR • ROBERT STELL LEMMON, MANAGING EDITOR  
MARGARET McELROY, ASSOCIATE EDITOR • JULIUS GREGORY, CONSULTANT

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Mrs. James Ward Thorne of Chicago and Santa Barbara, creator of the attractive table settings on page 62. Another of Mrs. Thorne's hobbies is the making of miniature furniture. The Chicago Art Museum is at the present time holding an exhibition of her work in this field



Long known to readers of *House & Garden* through his distinctive covers, during the past year Pierre Brissaud has brought his talent inside the magazine. In addition to work in the decorative fields, M. Brissaud has notably illustrated Balzac, Flaubert and Anatole France

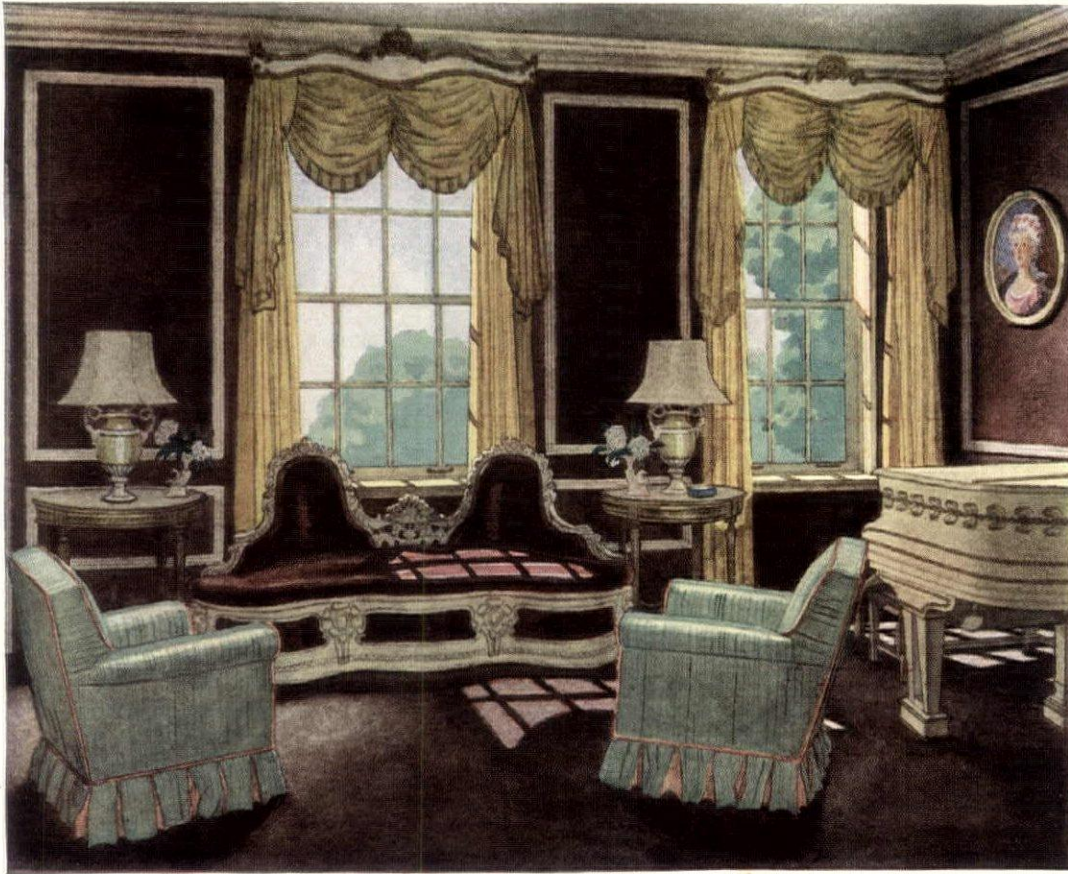


It is seldom we have the privilege of exhibiting work of both husband and wife in the same issue. This number of *House & Garden* presents two gardens by Ruth Dean (Mrs. Aymar Embury II), landscape architect, and follows with a Guild Hall by Mr. Embury

**WHO IS WHO IN  
HOUSE & GARDEN**



Pierre Dussaud - N.Y. 1931 -



ALTHOUGH the furniture in Mrs. Ward Cheney's New York living room, two sketches of which are given, is mainly Victorian, the spirit of the room is distinctly German Baroque. Colors, window arrangements, furniture groupings, and choice of ornament add to this effect. Taylor & Low, Ltd., decorators

## NOW COMES THE GERMAN BAROQUE

AMERICA, in her mad rush for something to copy—her search for a type of house that has not only atmosphere and beauty but whose style and characteristics suit our life of today—has passed over a most interesting period of architectural development—the German Baroque. But a pleasant appraising trip through Germany, a little digging into a cultural development which offers much to those who seek, reveals the fact that Germany had an architecture in the 18th Century more vigorous, more human than the exquisite, refined taste of France, and in many ways more closely allied to England.

Frederick the Great set the style for his time. Wanting for his own small duchy some of that culture so well developed in France and so lacking in Germany, he copied wholesale. French was the Court language. Voltaire was worshipped and finally imported, to be later scorned and fought with. The paintings of Watteau at Sans Souci are more beautiful than any at the Louvre today. It was the Court of Louis XV transplanted, with a difference, and this is the interesting point. Baroque as it spread from then on through all the states of Germany assumed a totally different character from that of France. The

Bavarian form, copied directly from Italian Baroque, was bolder and more florid, and inevitably overdone. Ornament was imposed upon ornament and, when carved and molded forms gave out, painted decoration was used instead. Hesse-Nassau was more careful, more correct, more exquisite. She copied France more closely. Schleswig-Holstein and the Baltic States showed a development perhaps the most interesting of all. There we find simplicity and a restraint used in combination with elaborate detail that makes a very pleasing whole. Schleswig-Holstein farmers were rich—very rich—and their culture from the 16th and 17th Centuries had always come by way of Holland. Dutch painters were entertained and commissioned to do work in all the little courts. Dutch silver and Flemish tapestries were imported. Hence, the North German architecture of this period resembles very much that of Holland, a little freer, a little more naïve, and a great deal more charming.

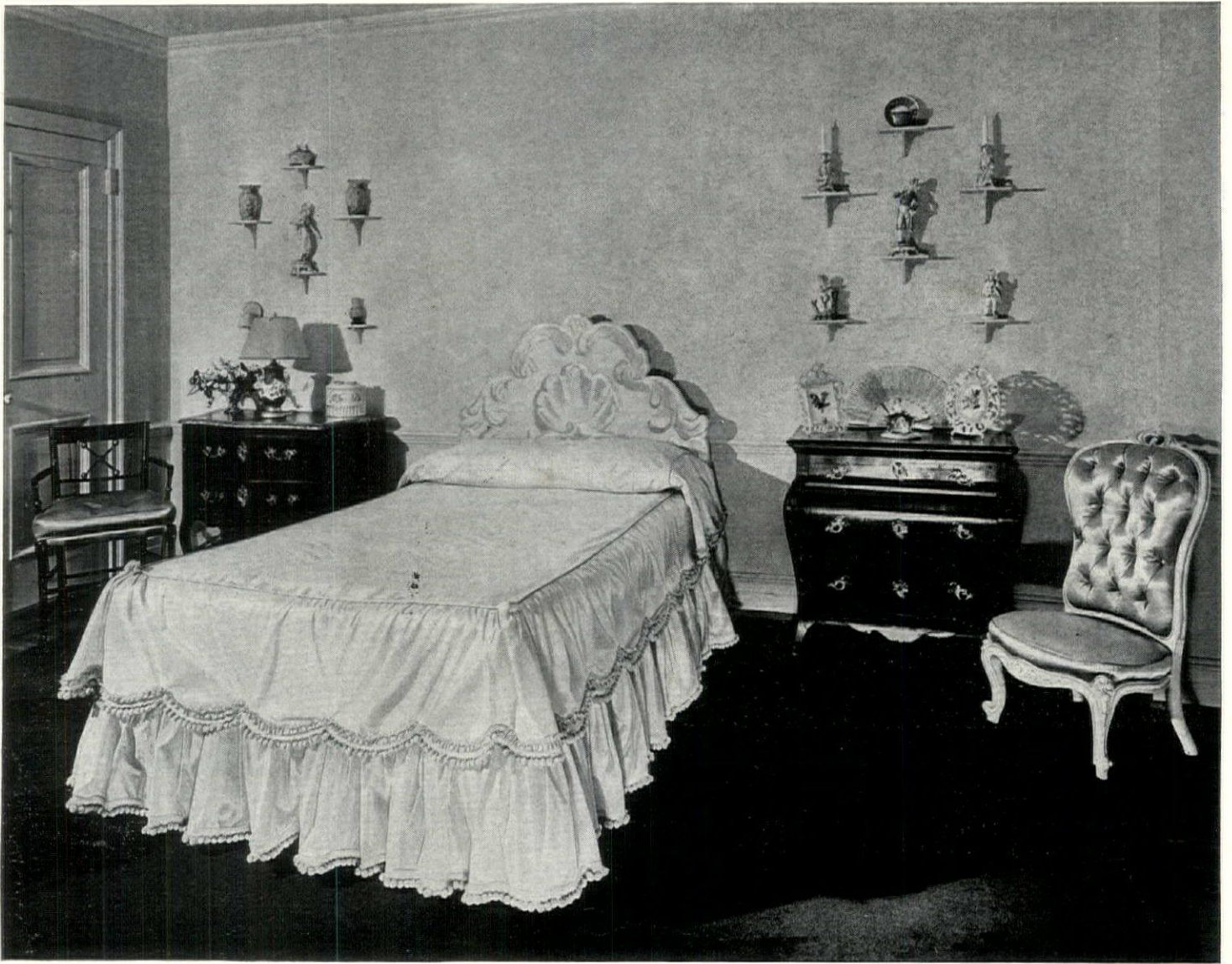
The Landgraf, or country squire, built his house of brick in the form of a rectangle or square. The fourth side was completed by a wall or hedge through which one reached the front door, the most dominant feature in the long façade. It

By Louise Tiffany Taylor

was raised above the ground level, and approached from either side by a double flight of steps flanked by a decorative stone balustrade. The double doors themselves were molded in high relief and crowned by an exquisite stone overdoor—this forming the main decoration, as windows were simple and long to the ground.

City houses, usually of brick or concrete, had the same elaborate doorway and a façade crowned at the top by some peaked or scrolled cornice in stone. One marvels at their diversity and beauty! The ground floor was composed of a large entrance hall with a very high beamed ceiling and a large window in the rear overlooking the garden. There was little furniture—usually just an enormous and beautifully inlaid Dutch armoire. The main decoration was the curving stairway with its double carved balustrade. Half way up was a little *entresol*—just a tiny room with bowed casement windows which looked down on the entrance below.

The other rooms of the house had higher ceilings and were charmingly dec-



BEDROOM AFTER THE BAROQUE

orated. A series of little rooms in the Uphagen House in Danzig have painted doors and dadoes, one room with birds, one with flowers, and another with butterflies. In a house at Kiel there is a little lacquer red room with landscape canvases in the panels and white furniture. The drawing rooms were often done with old yellow brocade above the chair-rail, while the white trim, doors and cornices were picked out in gold. A room in Hamburg is apple green and white—the scrolls of the white trim trailing off over green wall.

In Kassel there is a pink ballroom with trim and panels done in white and a pair of niches at one end filled with brown porcelain stoves. Everywhere, if the walls are in color, the lovely carved trim and double doors are usually in white. There were no fireplaces or mantels, but faïence stoves were placed either in a niche in the corner of the room, or in the center of some long wall. Towering high in lovely shapes and colors, they are always extremely decorative. In the more elaborate houses the floors were usually inlaid with

different colored woods, and everywhere one will find exquisite crystal chandeliers and wall sconces.

The most interesting pieces of furniture of that time were the graceful high china cabinets with their scrolled pediments. Some were of veneered walnut with bowed fronts and many planes—a symphony of motion in design. Even the muntins of the glass doors were not straight, but curved to follow the general lines. Many of the cabinets were towering affairs painted white, with carved swags and festoons never afraid of being too big in scale, and forming a decoration which did not seem applied but a structural part of the piece. No motif or line was stopped without reason, but carried on to form a perfect whole. Much of the other furniture was also painted white. In design it was what we might call “near Louis XV”—heavy, and a bit awkward. One set of twenty-four dining room chairs at Eutin I especially remember, as they were so fantastic in design, painted white and tufted in crimson leather. In the Baltic States

English furniture was very popular and beautifully copied—Queen Anne, Hepplewhite, and Chippendale chairs and chests are among the types frequently seen. Beds were usually of the four-post variety, set in niches, and elaborately draped, but there are not many of these left. Among the occasional furniture of this era are little tea tables of walnut or fruitwood with the entire top made of some beautiful porcelain tray. One admires their graceful silhouettes and curved, tapering legs and then promptly goes into ecstasy over the exquisite flowers and fruits which have been painted on the china.

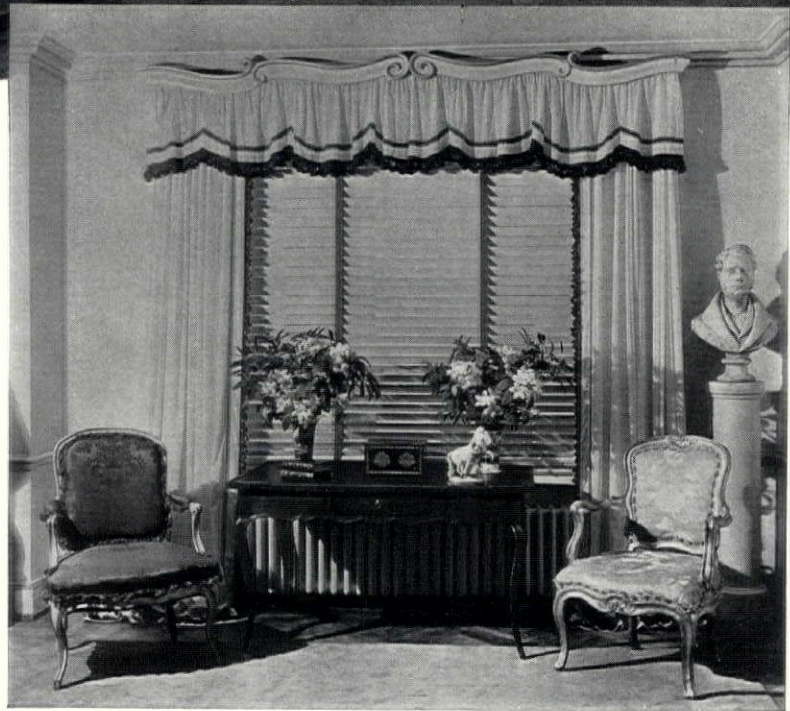
China frequently formed a part of the wall decoration, as in the dining room at Eutin. There the walls were painted dead white and a beautiful set of Lowestoft was grouped on brackets on the walls. The brackets were simple wood affairs painted white and not noticeable. Platters, compotes, vases and plates were used to form the composition, and each group was made a unit with plaster swags in low relief above. The pale (*Continued on page 74*)



GERMAN BAROQUE AND RELATED STYLES



DRESSING TABLE SCHEME



WALLS in Mrs. Taylor's bedroom are an off-white. Cornice and headboard are painted with interesting Baroque ornament of shell and scroll motifs in white, pink and gray by Marion Eaton. Curtains are of white organdy

AS SHOWN here and on the opposite page, living room and bedroom in Mrs. Taylor's own apartment are founded on German Baroque but make use of pieces in related styles. Living room walls are white with gold lines on trim

## Ladies with pencils



Now that women have ceased being hungry-handed, now that they all sew and knit and crochet and make petit-point and pull rugs, we wonder what next they will find for their hands to do. They most surely will find something else, for it is an axiom that once women start using their hands, nothing short of a cataclysm stops them.

In search of the elusive answer to this question, our curiosity, having ranged across several eras and many movements, came to rest at the close of the 18th Century. The collecting of landscape etchings first attracted the fashionable in the 17th Century; by the close of the 18th, it had reached a peak of general popularity. Everyone of taste collected prints—Evelyn, Pepys, Prince Rupert, Prince Eugene and even the average householder. In the last three-quarters of the 18th Century was evolved the British school of landscape engraving, with its chalk-like drawings. A long line of major and minor engravers flooded the portfolios of town and city houses. Print collecting became such a passion that no person claiming to have taste dare fail to follow suit.

The next step was the enjoyment of these prints as a popular domestic amusement. In 1736 Mrs. Delany—who later sprang to fame with her “flower mosaics” made with bits of colored paper—writes of the day in a country house: “In the afternoon there are billiards, looking over prints, coffee, tea, cribbage.” One lady of the time in apologizing to another for not having answered her letters, excuses her neglect thus: “Somebody has sent us a fine set of prints that must be looked over directly.”

EMULATION followed enjoyment. It came quite naturally that those ladies and gentlemen who had enthused over landscape prints by professional artists should try their hand at etching landscapes themselves. Many of their efforts were used for the decoration of the home—for adorning chimney boards and corner cupboards. Many were turned into transparencies with coats of varnish. The more venturesome began coloring them to simulate oil paintings. When the materials used in this simulation were sold, the dealer—canny salesman that he was—swore each lady to secrecy.

The subsequent endeavor was to take up art seriously. The print was considered indispensable to those who would paint. The same Mrs. Delany admonishes: “I hope you draw sometimes. I fancy if you copied some landscapes, and did them in India ink, you would like it better than faces. I am sure, with very little application, you would do very well; but copy only from the best prints.”

Stirred by such incentives, amateur artists began to multiply apace and every inducement was offered to stimulate this domestic avocation. The presses spilled out countless books on the subject, with such engaging titles as *The Complete Drawing Book*, *The Art of Drawing in Perspective*

and *The Ladies New and Polite Memorandum Book*.

Drawing masters, finding a market for their talents, offered to instruct these ladies and many an artist, who was not so successful in landing commissions, condescended to teach the weaker sex the elements of drawing from Nature.

FROM then on, the English countryside began to be cluttered with ladies who endeavored to set down on drawing paper or canvas the prospects that lay before them. The walls of many a country house today bear mute and poignant witness to these artistic endeavors. Not only did landscapes inspire these female hands, but it soon became their fashionable sport to paint flowers. Mrs. Delany, as we have seen, made exact botanical pictures of flowers with bits of colored paper. Others chose the mediums of water color and oil. In girls' schools the head-mistress, proud of her botanical paintings, would make the ideal drawings, to which the young ladies were bade to aspire. This scientific phase of the busy hands gave us those choice portfolios of flower pictures that are the delight of all searchers in print shops. They have reached their ultimate decadence, of course, by being made into transparent lampshades by decorators.

AS WE look back now on that era of fashionable drawings and those ladies with pencils, we are apt to smile indulgently. It was a pleasant age, a genteel age, an age of innocence. It was an era of romanticism that took delight in false ruins set up in gardens and raved over haycocks and all the other commonplaces of the bucolic life. Its voluminous skirts swirled around the fringes of art. It thrilled to touch—ever so lightly—that artistic world which was just beginning to titivate to the first faint pulsations of Bohemianism.

All of which sounds silly in our own era of emancipated women, of women who are pushing their careers to brilliant accomplishment. It appears absurd that we should even entertain the thought that women would ever retrograde to such amateur nonsense. That, of course, would be the criticism made by women with careers. But what of the women who have none? What of the hundreds of thousands of women everywhere—genteel, charming and incorrigibly domestic women—who have no desire for careers and are rather bored at emancipation now that it is offered them?

It is these women who throng the embroidery counters of our shops. It is these women who are knitting and crocheting and making petit-point and pulling rugs. Not dullards, these women—they represent the general high average of womanhood in America. And we ask: What will they do next? We do not know. We do not dare to prophesy, nor even to suggest. We merely glance back at those ladies with pencils—and wonder.

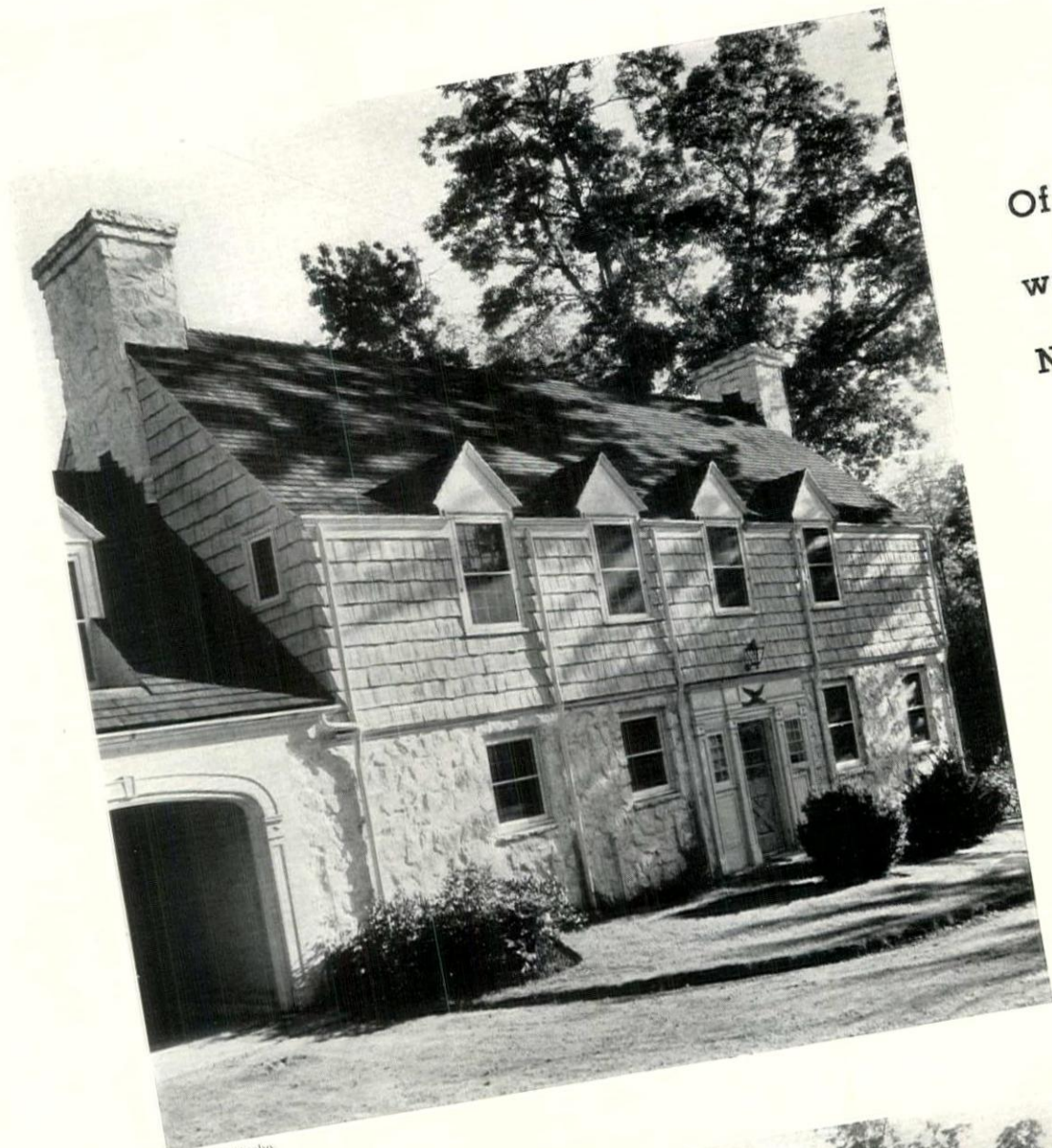
—RICHARDSON WRIGHT



S. H. Gottseho

### Beside a home-made lake

THE CLOSENESS of water to the surface of Mr. Harry Parker's property at Darien, Conn., made it a simple matter to create a fairly sizable pond to the rear of his house. From the broad porch is gained an enjoyable vista of water, lawns and gardens. Julius Gregory, architect. The Latimers, landscape architects



Of Colonial type  
well suited to a  
New England site

THE Colonial farmhouse style of this residence is ideally suited to its Connecticut setting. Like many of its predecessors, it uses native stone and hand-split shingles for walls. Views of the front are given on this page; the rear is shown opposite and on the preceding page

S. H. Gottsche



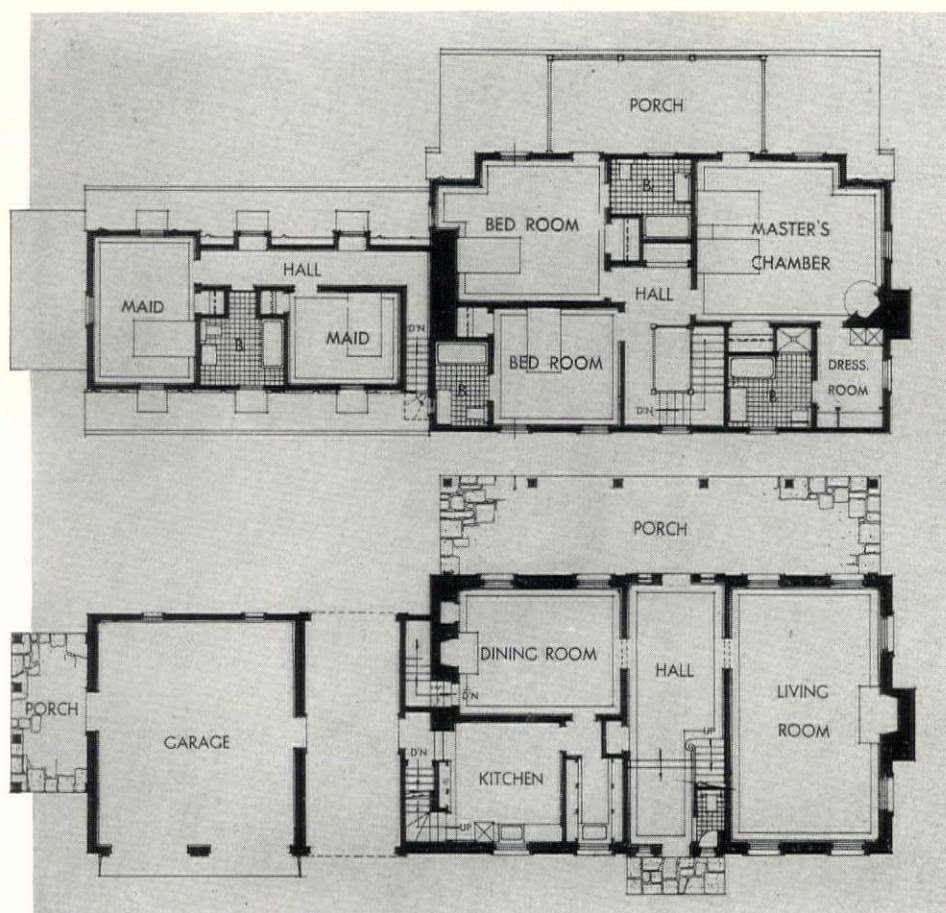




**Julius Gregory  
architect**

THE rear of the house proper is faced with a flagstone paved porch reached by the central hall. The drive shown in the photograph above passes between the garage and house and on out to the main thoroughfare. The residence of Mr. Harry Parker at Darien, Conn. The Latimers, landscape architects

A CENTRAL hallway breaks the first floor into two sections. The living room is to the right; kitchen and dining room divide the space at the left. The dining room is to the rear where it overlooks the gardens. Three bedrooms, each with private bath, two maids' rooms and a bath are on the second floor





The 3

NO LONGER do we confine ourselves to subdued colors in terrace and garden furniture—new designs feature such vivid hues as flag blue, lacquer red, strong greens and yellows. In panel at left: top, natural rattan chair, blue seat cushion corded in yellow, back cushion of yellow, blue binding, Lord & Taylor; center, two-piece Bielecky reed chaise-longue with sausage-shaped cushions in flowered chintz, Baphé; bottom, Heywood Wakefield green enameled reed chair, green rep covering, folding arms, Macy's

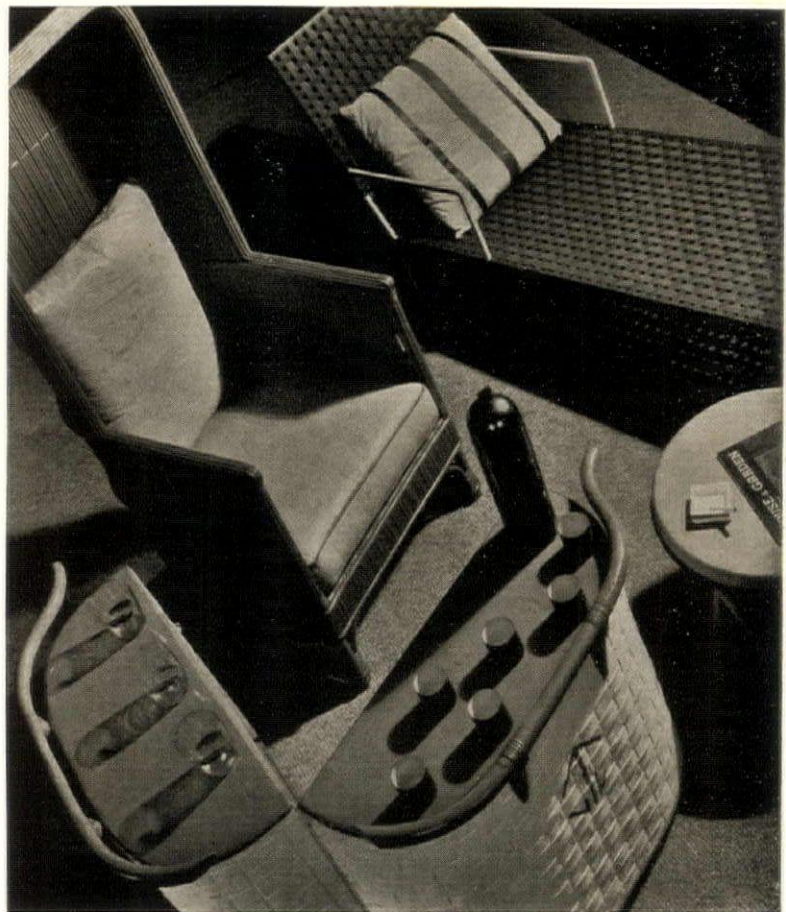
THE COLWELL rattan settee and chair above are most effective on a red, white and blue sun porch. Stained flag blue with cushions in red, tacked on with brass buttons, Olivette Falls. The white iron table with scenic tile top, Mayhew Shop. Black and orange enamel trims the round table of rattan which has a removable glass top, Chintz Shop. The rattan armchair in the lower corner is a Heywood Wakefield design finished blue-green and cushioned in green and yellow fabrikoid, Macy's



The 3

**Vivid color comes to  
the out-of-doors with  
this garden furniture**

THE GRACEFUL Chippendale pieces above, of Colwell design, are painted white; the settee and arm-chair cushioned in green suède, edged in white. A tea table with gold mirror top completes the group. Westport Antique Shop. (Right) Red and blue cane chaise-longue, white iron frame, white pillow striped in red and blue. Perambulating wicker bar in white with red top and shelves. Arden Studios. Red metal cocktail shaker and glasses, Janet Hurter. Striped glasses, Alice Marks. Red hooded chair, of reed, has yellow cushions bound in red. Chintz Shop. Ficks Reed table of black rattan with leather top. Tan linen rug. Altman



## A lodge on the Little Choptank

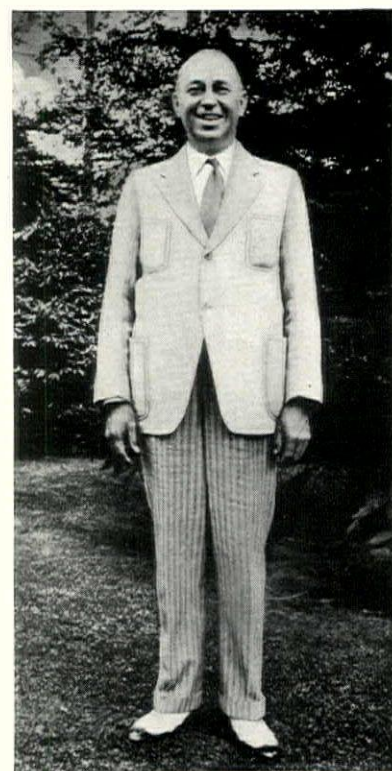
PARENTHETICALLY speaking, Walter P. Chrysler loves nothing better (under the category of relaxation) than to crouch down in a sheltered duck blind on the Little Choptank River and bang away at a flock of elusive canvas-backs winging their way overhead. His pleasure in bagging a fine specimen is multiplied by the brisk late November air; the melancholy of a windblown winter sunset; and the thoughts of a peaceful evening beside the huge fireplace in the living room of Pokety Lodge—with his cronies gathered 'round the burning logs, bantering each other with mild gossip and idle talk.

We were sitting under a canopy of a myriad of stars on the terrace fronting the lodge, facing a calm expanse of moonlit water, one evening during mid-summer. The peace and quiet furthered a natural desire to remain here always, or nearly so, and our memories were still lingering over the very appetizing dinner which we had just left. Mine, particularly, over a delicious dessert not unlike the *cœur flottant* which the Brevoort sometimes serves up with an appropriate air of *distingué* and flourish. We were discussing this section of the country, the eastern shore of Maryland, its history, its traditions. For one, it has been known that this region has been long famed for those two great delicacies—canvas-back duck and diamond-back terrapin. Then, Lecompte Bay and Lecompte

By George H. Allen

Creek, tributaries leading off the Choptank River, and which could be seen from where we sat, were named after one Lecompte. He was an old, adventurous explorer, I was told, who in traveling the shores of the Chesapeake became sidetracked into this delightful little by-way.

We also talked of the legend of "Pokety" and of its derivation, a name which had been conjured with this property since the first family tilled the soil. It's an old Indian name meaning a "high place", or more accurately, "a place high and dry"; such as Pokety was. The land in that section is all practically low and marshy and while "high and dry" would, to us, mean *quite* high it was only so in relation to the lowlands which adjoined the property. We were watching the blue smoke curl thinly upward from the after-dinner cigarettes, when someone volunteered the information that this property was included in the original land grant of Lord Baltimore and I admit that this news gave quite a fillip to the occasion. You could imagine Cavaliers in shining armor lurking in the shadows of the Box-hedges and in the distance, perhaps a two-masted brig lying at anchor on the phosphorescent expanse of shimmering water. What could be more

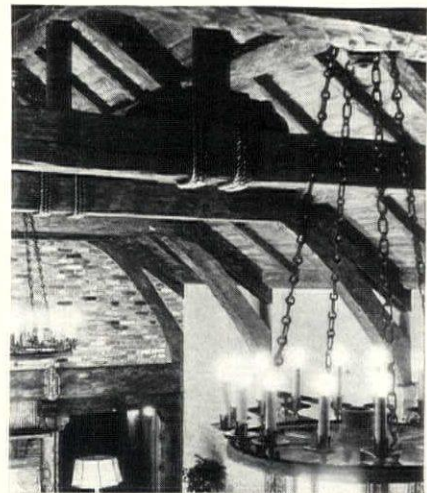


WALTER P. CHRYSLER

appropriate for a hunting lodge than a setting such as this? And what could be more *apropos* for the lodge itself than a low, rambling Colonial structure with numerous wings jutting off at interesting angles, allowing (in a practical sense) different sections to be skilfully segregated from each other and (in a picturesque sense) imparting through its low snugness a feeling that the structure has here taken root, becoming so assimilated to its surroundings that it appears to have virtually grown out of the soil, so to speak?

During the (*Continued on page 88*)





MR. CHRYSLER'S Maryland lodge was designed as a place of simplicity and comfort, where relaxation is easily found. The living room is shown above. To right, above, is an upper view of this room

THE exterior is of brick and shingles combined. To give a snug aspect the structure has been kept low and the plantings were carried out with this end in view. Reinhard & Hofmeister were the architects



Tebbs & Knell



John Wallace Gillies, Inc.

### Deep walls for sturdy character

SETTING a door well into the aperture is a trick of the architect's trade to emphasize wall depth and show a solidly built house. The entrance to the home of George G. Bass, Greenwich, Conn., gives this effect, while surrounding walls reveal fine architectural character. Frank J. Forster & R. A. Gallimore, architects

## A house-to-house tour of France

To see domestic architecture in France demands a different procedure from the same pursuit in England. The country is larger, the distances are greater, and there are not the same facilities for local inter-communication. The ideal way to study French domestic architecture, of course, is to motor. If motoring is not feasible, the next best thing is to make the chief town of a Department your headquarters and radiate your excursions from there.

In motoring through France, you will have to be on guard against being misled by the long, straight main roads. These roads come directly into interesting places only by accident, not by intent. To find most of the best things it is necessary to branch off from the main roads and explore cross-roads and by-roads that often present but little attraction to the motorist.

In your explorations you will find every type of architecture from mediaeval down to Neo-Classic, and the versions of each phase will vary greatly in the different parts of the country, both in materials and in chief features of design.

For general convenience the types have been classified as Mediaeval, Renaissance, Baroque, Rococo and Neo-Classic. So far as the last three are concerned, however, the classification has been largely according to dates. It frequently happens that there is little material difference in external aspect between the houses of the middle period of the 18th Century—which it is convenient to call the Rococo Age—and some of the houses of the preceding period, on the one hand, and some of the houses of the following period, on the other. There are unmistakable external types of all three periods, but usually the middle period avoids extremes and bridges the gap without ostentation of style.

### PARIS

NEO-CLASSIC: 2, Avenue de Bois-Préau, Malmaison; stucco. Little Chateau, Vitry.

### NORTH OF PARIS

#### SEINE-ET-OISE

BAROQUE: Hotel de la Chancellerie, rue de la Chancellerie, Versailles; 1670. Chateau du Chesnay, nr. Versailles; att. to Mansart. La Ranchère, Saint-Nom-la-Bretèche. Chateau de Noisy-le-Roi, Noisy-le-Roi. Gatehouse, Chateau de Royalhen, Compiègne.

ROCOCO: Villa Trianon, Versailles. House on the rue Saint-Louis (Bonaparte house), Versailles. Le Butard, Bois des Hubies, nr. Versailles; Built by Gabriel for Louis XV. House in the Boulevard

## Guide-list to the most interesting examples of

## domestic architecture • By Harold D. Eberlein

Saint-Germain, Versailles. House of Madame de Pompadour in the Canton Sud, Versailles. Le Pavillon de Madame, Avenue de Paris, Versailles. Hotel de Réservoirs, Versailles.

NEO-CLASSIC: La Lanterne, Versailles. Saint-Vigor, Viroflay. Octroi, Porte Louveciennes, Versailles. Numéro 16, rue d'Angotleme, Versailles. Numéro 93, rue Royale, Versailles. Chateau de Voisins, Louveciennes. Numéro 147, Boulevard de la Reine, Versailles. House of Madame Elizabeth, Avenue de Paris, Versailles. Little Directoire house at Saint-Nom-la-Bretèche Louveciennes-le-Pavillon, Louveciennes. Pavillon de Musique, Montreuil, Versailles.

RENAISSANCE: Manoir, Omverville.

### PAS-DE-CALAIS

MEDIAEVAL: Ferme la Cugnie, Isques, nr. Boulogne. Ferme le Grand Moulin, Isques, nr. Boulogne.

RENAISSANCE: Les Tourelles, Echingham, nr. Boulogne. Ferme la Grande Maison, Bazinghen, nr. Boulogne. La Ferme da la Haie, Nesle (Neaufchatel), nr. Boulogne.

BAROQUE: Chateau d'Odre, Maquinghen, nr. Boulogne. La Ferme du Manoir, Hesdingneul, nr. Boulogne. La Ferme du Rieu, Hesdin-l'Abbé, nr. Boulogne.

### SEINE-INFÉRIEURE

MEDIAEVAL: Farmhouse, Doudeville; stone and brick. Farmhouse, nr. Saint-Romain; stone; about 20 km. from Le Havre. Ferme des Tourpes, nr. Neufchatel-en-Bray; stone and brick. Manoir, Héronchel; stone; about 23 km. fr. Rouen. Farmhouse, nr. Bolbec; stone; 30 km. fr. Le Havre. Mare des Soles, Yvetot; brick and stone. Farm buildings, Archelles, nr. Dieppe; patterned brick. Manoir, Veules; stone; 30 km. fr. Yvetot. La Ferme Cailletot, nr. Bolbec; brick; about 30 km. fr. Le Havre.

MEDIAEVAL: Farm buildings, Beaufresne; brick; about 20 km. fr. Neufchâtel-en-Bray. Chateau Normanville, Gournay; brick. Farm of the Huguenots, Beuvreuil; stone. Chateau Clères; stone, 20 km. fr. Rouen. Farmhouse, Saint-Pierre-le-Viger; stone. Manoir, nr. Vreulleville. Manoir, Esclarelles. Inn, nr. Bourdamville; half-

timber. House nr. north door of Cathedral, Rouen; half-timber. Logis du Grand Turc, rue Saint-Romain, Rouen; half-timber. Logis des Caradas, Rouen; half-timber.

RENAISSANCE: Farmhouse, Fry; 26 km. fr. Neufchâtel-en-Bray. Manoir d'Ango, nr. Dieppe; stone and brick. Chateau, nr. Bolbec. Manoir at Croixdalle. Farmhouse, nr. Yerville. Manoir, nr. Lintot. Farm, nr. La Remuée. Cloître Saint-Maclou, Rouen; half-timber. House of Diane de Poitiers, Rouen; half-timber. Houses, rue des Matelas, Rouen; half-timber. Marché aux Balais, Rouen; half-timber. 13 Rue de Petit, Salut, Rouen; stone.

RENAISSANCE: Maison de Corneille, Petit-Couronne, nr. Rouen. Manoir d'Alizonde, Criquetot-l'Esneval; stone, brick and timber; about 10 km. S. fr. Etretat. Ferme de Saint-Jouin; stone brick and timber, about 10 km. fr. Etretat.

BAROQUE: Manoir, nr. Bures. Farmhouse, Saint-Pierre-le-Viger. Manoir Duval, nr. Freulleville.

### NORTHWEST OF PARIS

#### EURE

MEDIAEVAL: Farm buildings at Droisy; 30 km. fr. Evreux. Chateau Rabais, nr. Les Bottereaux; 48 km. fr. Evreux. Farm buildings nr. le Neubourg; stone; 25 km. fr. Louviers. Fort, Basville; stone; 30 km. fr. Pont Audemer. Chateau Beaumont-le-Roger; stone. Farm buildings, nr. Le Neubourg; half-timber; 25 km. fr. Louviers. Grand Cerf, Grand Andelys; half-timber. Old manor house, nr. Bernay; half-timber.

### CALVADOS

MEDIAEVAL: Manoir of Canapville, Trouville; half-timber; 5 km. fr. Pont-l'Éveque. Manoir Querville, nr. Orbec; stone and brick. Chateau, Saint-Contest, nr. Caen; stone. Chateau Victot; stone; 21 km. fr. Pont-l'Évêque. Chateau Saint-Lô, Vaucelles; stone; 13 km. fr. Bayeux. Manoir, la-Quesnay; brick. Chateau Houblonnière, nr. Lisieux; stone. Chateau Epreville, Martainville; brick; 14 km. fr. Falaise. Farmyard, Chateau, Saint-Pierre-sur-Dives; 25 km. fr. Lisieux. Manoir de l'Aumonerie, Saint-Hymer; 3 km. fr. Pont-l'Évêque. Manoir nr. Falaise; stone. Manoir, Saint-Marie-aux-Anglais.

MEDIAEVAL: (Continued on page 78)



## Accenting the French theme in this Santa Barbara house

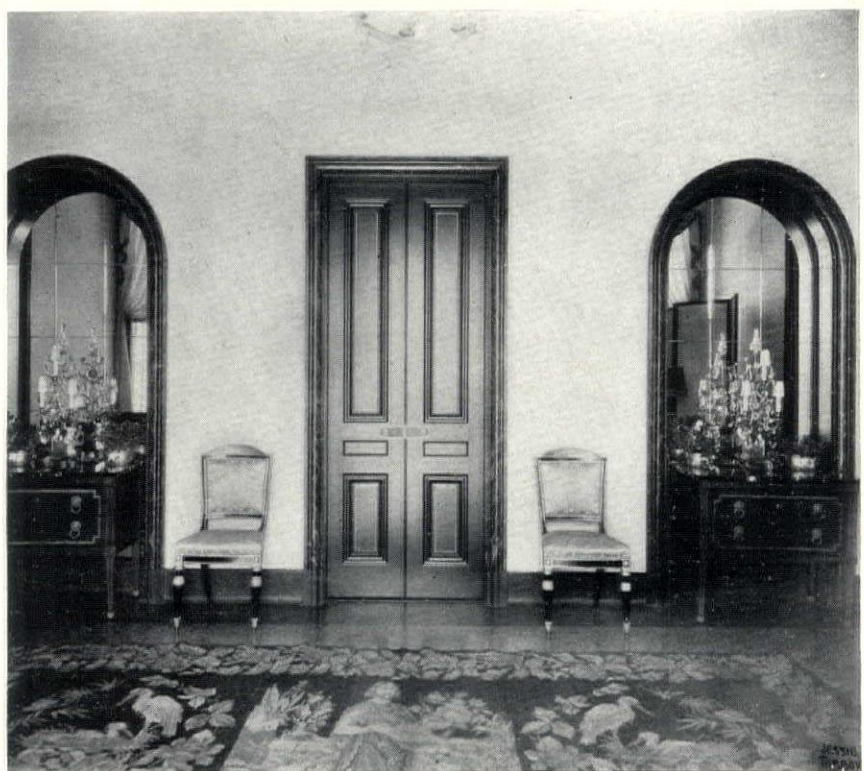
IN Mrs. James Ward Thorne's Santa Barbara house color schemes were selected to emphasize old French furniture and rugs. The morning room walls are deep cream as a neutral background for the Aubusson rug in rose and blue, and the gray-rose of the taffeta curtains. Mrs. Thorne was her own decorator.

A RARE Aubusson rug in misty blues, rose and beige tones inspired the delicate scheme of the drawing room which is illustrated below. Chairs here are covered in gray-rose velvet, while the blues of the rug are repeated in the taffeta coverings of the other pieces. Edwin H. Clark, Inc., was the architect of this house.

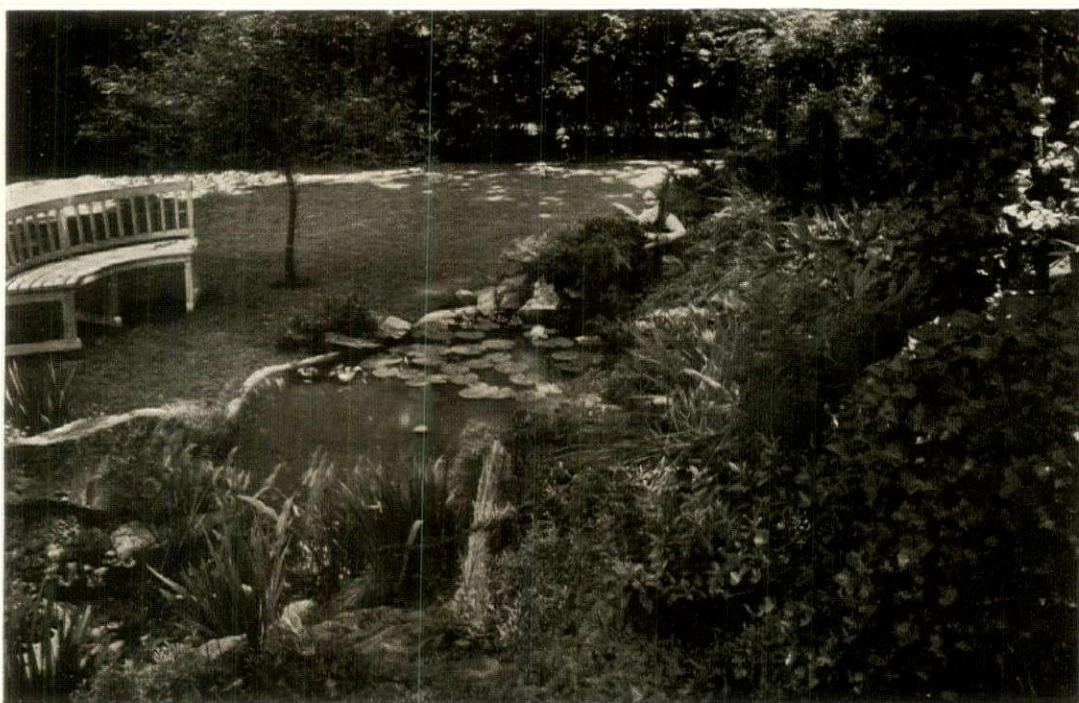


Jessie Tarbox Beals





THE living room at the top of page has gray-green walls that exactly match the satin curtains, and a charming scheme of peach, green and beige. In the dining room shown above, the walls are white with lemon-gold brocade curtains and a raisin rug. Walls in the hall are citron yellow; the rug is a Spanish tapestry



Harold H. Costain

**I**N PLANNING the grounds of his home at Larchmont, N. Y., Carl O. Giessler has achieved notable variety of effect, charm of plants and pleasant privacy within a limited area. As shown, the pool and rock garden are the result of but three years' time

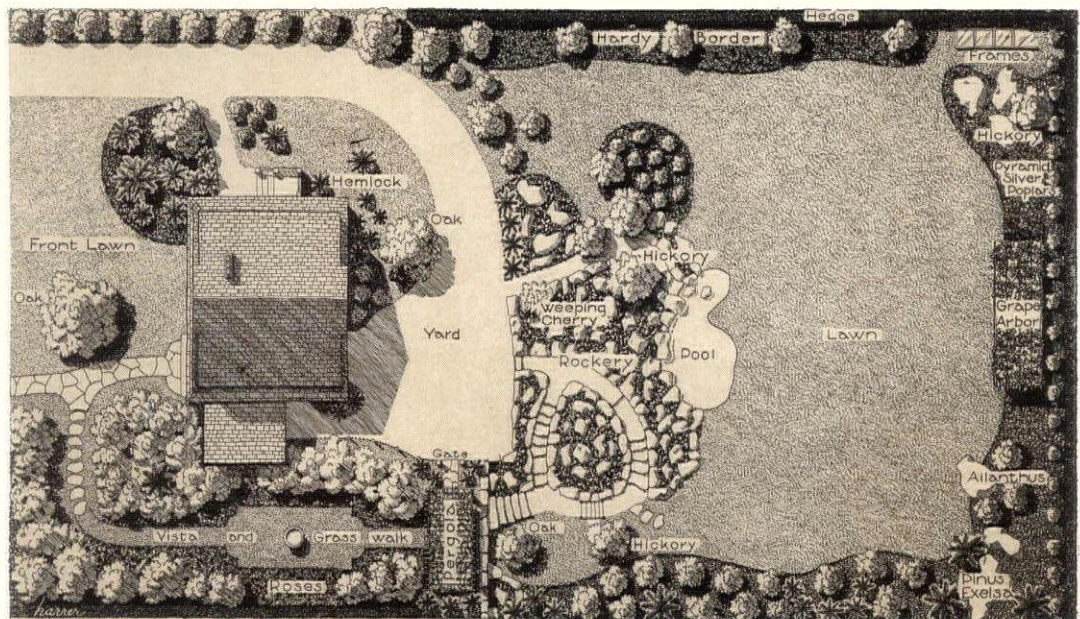
**F**ROM the luxuriantly flourishing rock garden and pool one looks across the lawn to boundary shrubs backed by Laurel-leaved Willows which enclose the sides. The rear line is marked by Poplars faced down with lower growing plantings

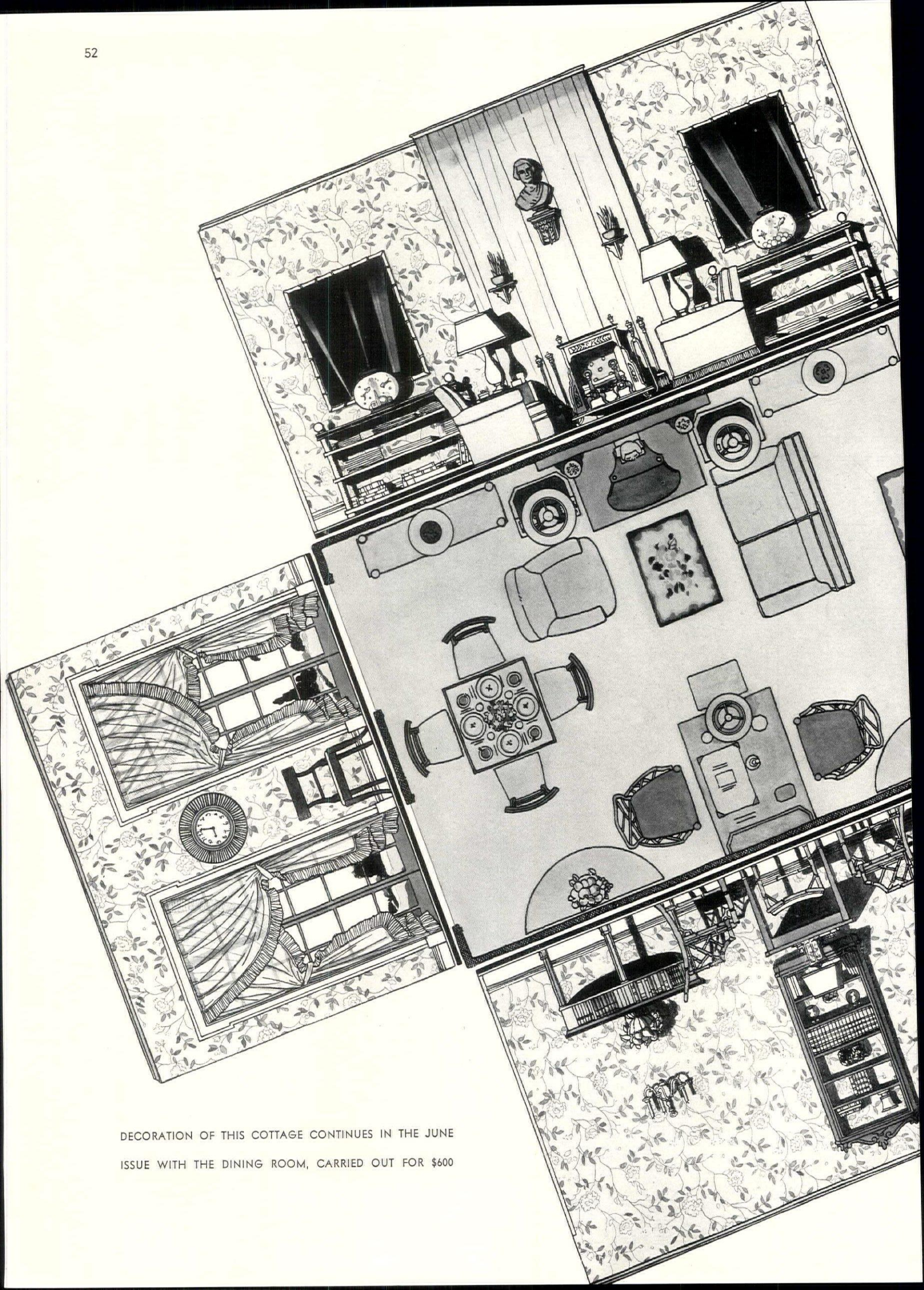


**A small suburban property proves the case for landscaping**

EVERGREENS, especially Hemlock, Douglas Fir and Chinese Spruce, have been used freely to enhance the year-round effect. The driveway has been made particularly inviting. Its rear curve is banked with Dogwoods and Osiers for winter bark beauty

MR. GIESSLER'S property measures only 100' by 157', yet it presents four distinct motifs. From the front lawn a path leads to a small formal garden naturalized with early bulbs. Thence one comes to the rock garden and so to the outdoor living room





DECORATION OF THIS COTTAGE CONTINUES IN THE JUNE  
ISSUE WITH THE DINING ROOM, CARRIED OUT FOR \$600

## House & Garden decorates a summer living room

on a \$750 budget

By L. T. Luke Kelly

CARTE BLANCHE is dead. After ailing for several years he slowly expired during the last holiday season. No longer will we be the pampered occupants of his large, overstaffed house at the seashore. His will tells us that henceforth we are to have the five room cottage usually given to the caretaker and his family. Well, at least it will afford us new adventure. It may even eventually turn into the type of home we knew and loved before old Carte Blanche gathered us under his wing—who can tell? Anyway, we certainly had one grand fling before he passed on.

At first glance the little house seems drab and cold but as we must make the best of it, let's see what can be done. Of course, there's always the alternative of staying in town during the summer, but as the large place there, too, must soon be exchanged for a much smaller one, maybe the experience of fitting out the cottage will give valuable training toward the greater problem to come.

Planning, shopping, sewing, always and forever keeping the expense factor in mind, will give us a busy summer, but it will occupy the time and drive away annoying thoughts of past grandeur.

Careful auditing of cash on hand and computation of income for the next few months give us the amount which can be expended. A bit of scientific apportionment and we break this total down to the maximums which may be expended on each room. Now all that remains is to compile a list of what is required for each room and make the total cost of these agree with the amount the room has been budgeted. No mean task this, yet it can be done, and there is a certain satisfaction about becoming such a systematic person almost overnight.

We begin our shopping and furnishing with the living room. By dint of diligent effort we finally acquire the necessities and even a few luxuries, to completely care for this room within the budgeted figure of \$750.00.

To the left is the room as it finally evolved. While splendor is conspicuously absent, so too, we boast, is any impression of the new poor "trying to make the best of things, my dear." No feature but has some little personal experience or anecdote attached that endears it to us. In some instances the appropriate article was found only after long search. To offset these, however, are the more than a few times that no search at all was required.

The wall paper was a happy find early in the game. With it on our walls the room immediately took on such vivid life and (*Continued on page 76*)



## Two gardens for two different sites

GARDENS are very much a product of their sites, and in that way acquire their individuality. The two gardens here, for instance. One was on a fairly flat terrain that bordered Long Island Sound and the garden made on it would naturally include such accessories of bathing as bathhouses. The other plot sloped down to the edge of a steep bluff so that the house stood on the highest point and the garden was laid out on two levels—the paved terrace with its supporting wall and steps to be masked with shrubbery, and the flat area of simply patterned beds to surround an oblong pool.

In the former, on the place of Mrs. G. Arthur Schieren, at Great Neck, L. I., the fan-shape was selected because it afforded a fine sweep of the Sound to be approached gradually through the garden. At each tip of the arc were set the bathhouses, the arc itself being made by a flagstone paved pergola over which were spread Lady Gay Roses, Climbing Hydrangea, Clematis and Wisteria. Immediately before this was swung a perennial border with Hollyhocks and Delphiniums at the back, Shasta

### Ruth Dean designs a fan-shaped garden to face the water and a simple poolside flower planting

Daisies, Peonies, White Phlox, Anchusa and Iris for mid-plants and Grass Pinks for the edging. This planting with variations is continued down the two outside beds of the fan. Spireas and Lilacs are placed at corners for accent points.

The middle beds are given over to Roses interplanted with pink Tulips and followed in summer by pink and white Snapdragons. The edgings are Ageratum and Heliotrope.

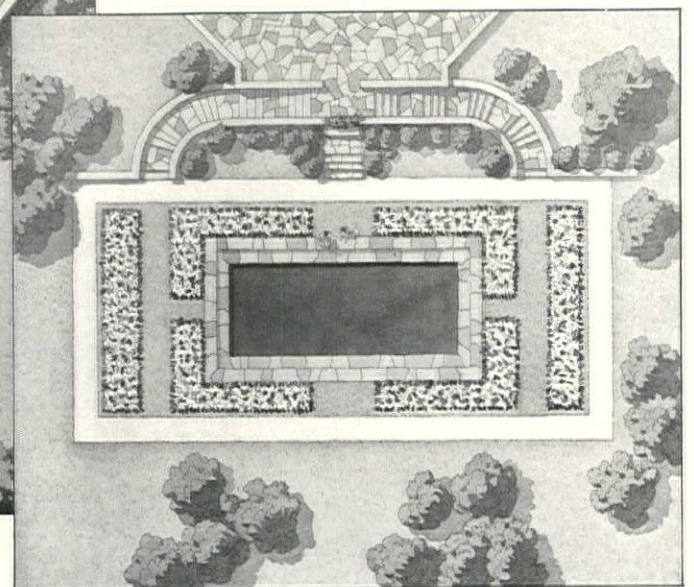
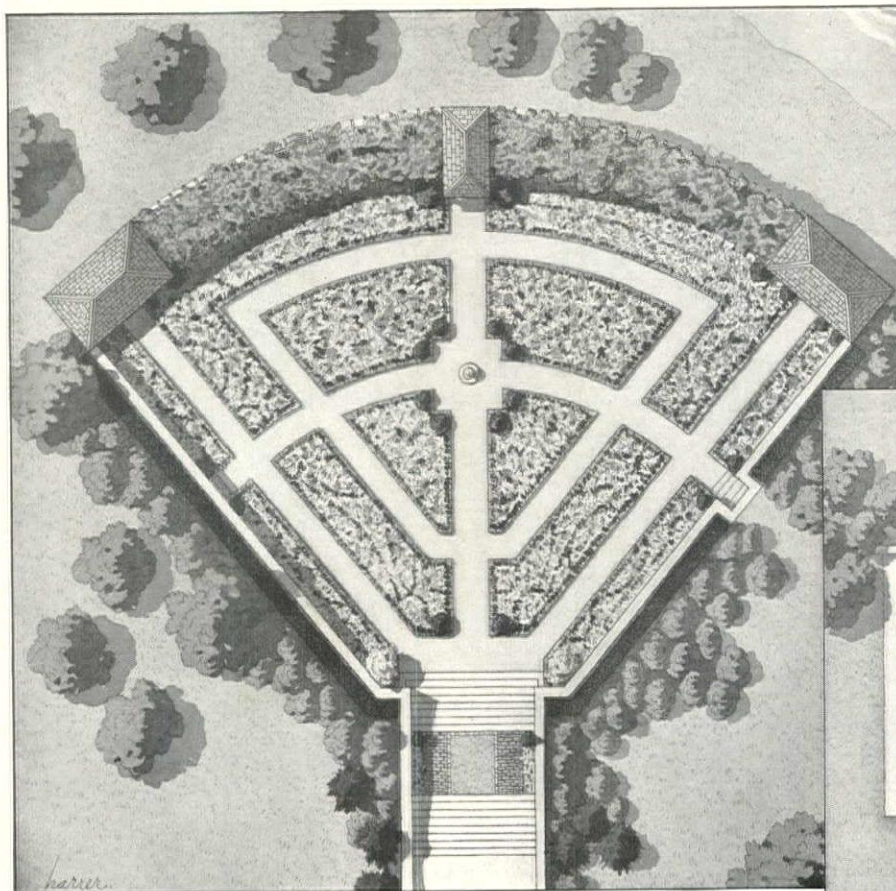
At the crossing of the middle paths stands a sundial with English Ivy around it and Standard Roses at the corners of the adjacent beds.

The garden form is supported by a low brick wall on each side, behind which are massed plantings of flowering shrubs such as Viburnum, Honeysuckles and Highbush Cranberry.

Though simpler in design, the poolside beds of the other garden are no less colorful. Supporting the wide steps are clumps of Cotoneaster, Azaleas and Lilacs, and around the edges of the garden groups of Japanese Quince, Euonymus, Azaleas, White Birch, Cedars and Bush Honeysuckles give it background without obstructing the view.

The beds immediately around the pool are planted with pink, silvery lilac, mauve, blackish purple and lavender blue Tulips in shoals to be followed by blue Balcony Petunias and pale yellow Scotch Marigolds. The spring bulb planting of the other beds include Grape Hyacinths amid Pink Primulas and poeticus Narcissus with blue Mertensia. These edge the beds. The middle is a thick graded planting of herbaceous perennials, with Delphiniums, Lilacs, Blue Salvia, Monarda, Aconite and such, for the middle tall plants, which are faced down each side with Iris, Peonies, Chrysanthemums, Foxglove, Belladonna Larkspur and Eupatorium. Along the edges run Columbine, low Campanulas, and the Gracilis Daylily. Between these clumps are scattered salmon pink and white annual Phlox, Sweet Alyssum and low blue Lobelia.

The success of this type of garden depends, of course, on the maintenance of color succession through the seasons.



BIRD'S-EYE VIEWS OF THE GARDENS SHOWN ON THE OPPOSITE PAGE



A FAN-SHAPED GARDEN PICTURED BY BIRCH BURDETTE LONG



A POOLSIDE PLANTING PAINTED BY ROCKWELL KENT

**The color pageantry of flower gardens**



George W. Harting

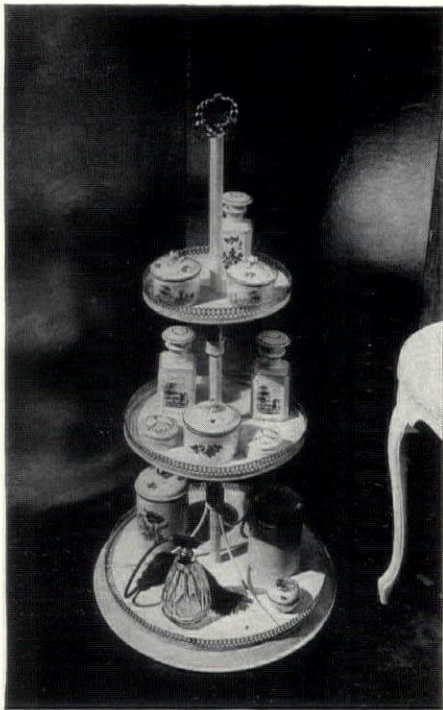
The current vogue of white now influences dressing table attire



**I**N CRISP white organdy, with deep ruffles, the dressing table at left, above, is effective against the white grounded paper. White soapstone lamps have silk shades bound in red. Mrs. Tuckerman Draper, decorator. (Above) Dressing table in white duck bound in red chintz and decorated with red glass buttons would be smart in a tiny boudoir. Chintz Shop

**P**OINTS of blue percale, edged in narrow blue and white pleatings, trims the white glazed percale drapery of the table at the left. The smart white accessories include Chinese porcelain lamps having silk shades with ball fringe and glass bottles in a swirl design. The stool painted white is cushioned in matching blue percale. From The Chintz Shop





George W. Harting



Drix Duryea



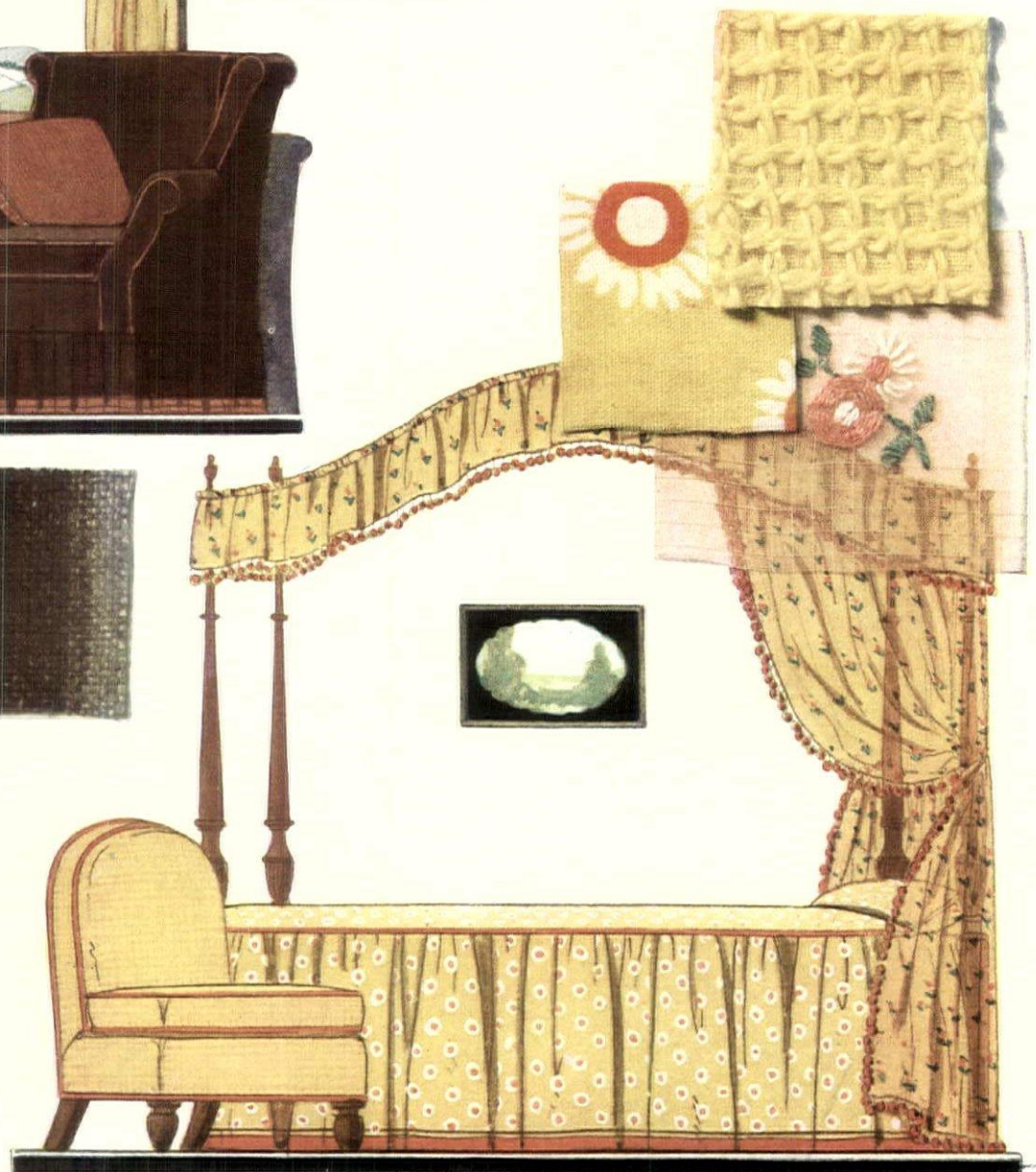
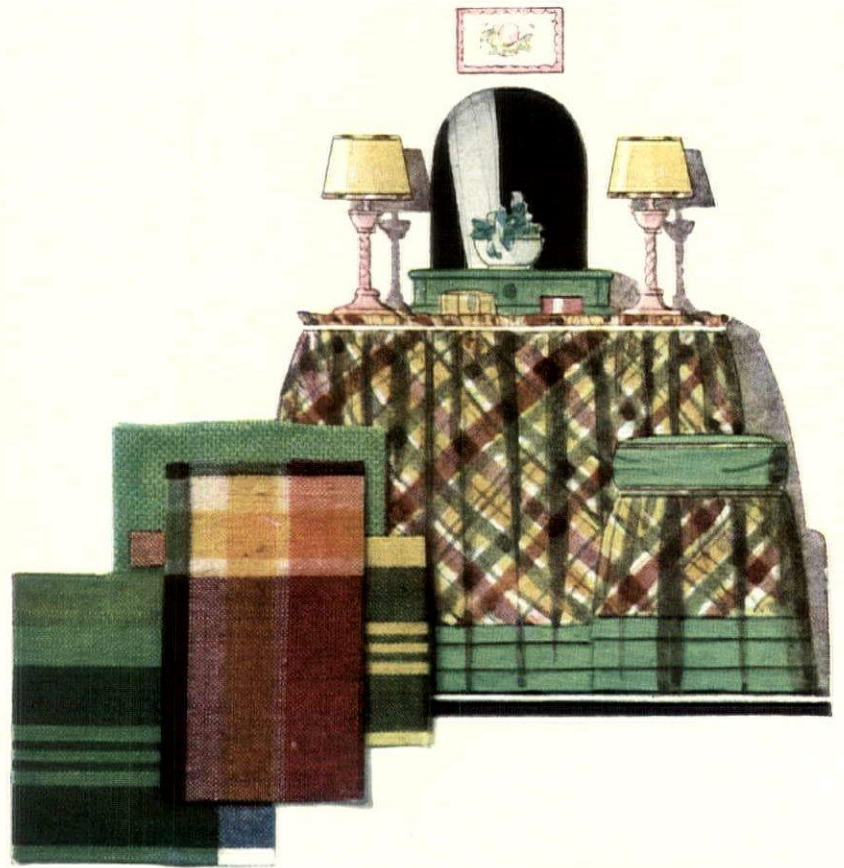
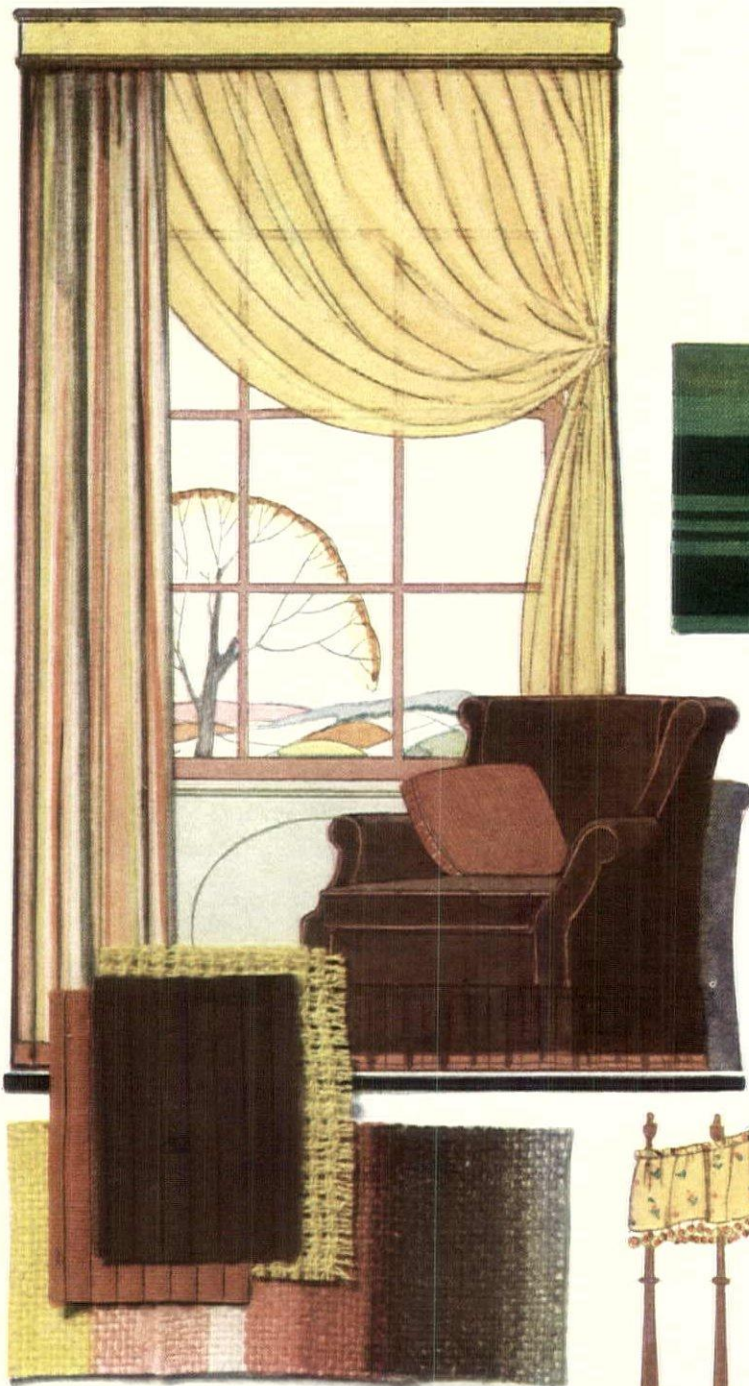
Richard Averill Smith

**I**N a small powder room or mirrored niche, too small to accommodate a dressing table, the practical three-tiered make-up stand at the left, above, is a temptation to the modern woman. Painted white with open-work gilt edges, it can be effectively arranged with vanity jars and bottles. These might be of white china decorated in gay colors. From The Chintz Shop

**S**APPHIRE taffeta curtains trimmed with knife pleated ruffles and hung over white Venetian blinds form an attractive setting for the dressing table above. The charm of the old Victorian skirt has been carried out in its drapery of soft white faille, pinked at the edges. A lovely white and gold mirror adorns the table. Lillian Chenevert, decorator

**H**AND-BLOCKED wall paper in tones of salmon on white influences the scheme of a bedroom in the residence of Dr. Douglas Quick, Lake Mahopac, N. Y. Hung in white voile over pink Celanese, and trimmed with a swag drapery, the dressing table repeats the colors of the curtains. Against the table stands a sofa in pink and white chintz. Pierre Dutel, decorator

New dress cottons make  
gala frocks for summer rooms



A swag drapery of loosely woven cotton and rayon fabric (Lord & Taylor) and a straight curtain of striped lining (Macy) frame without obscuring a pleasant view. Chair upholstered in cotton corduroy, Macy. Upper right, A dressing table with a rhumba rhythm has pleated skirts made of Jamaica handkerchiefs. From the Chintz Shop



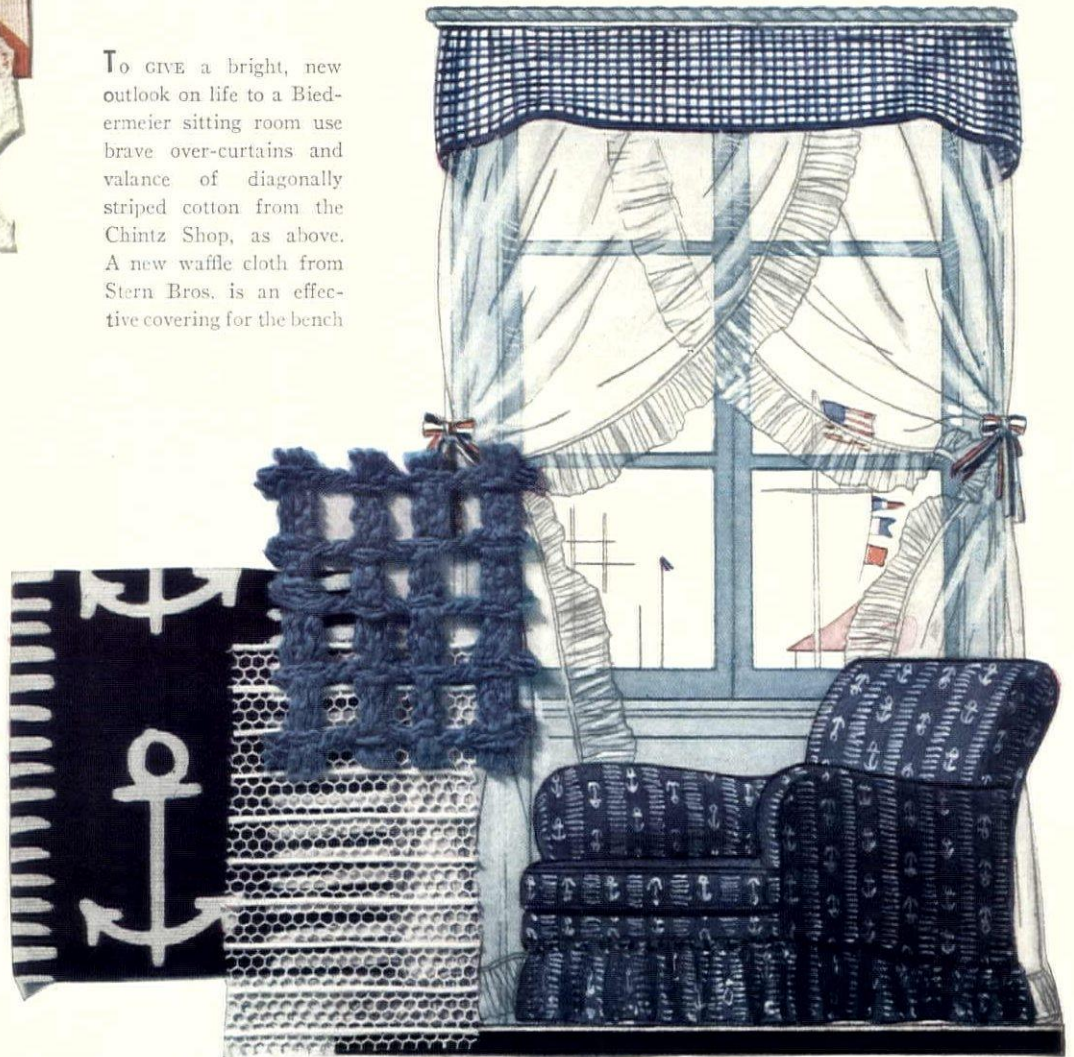
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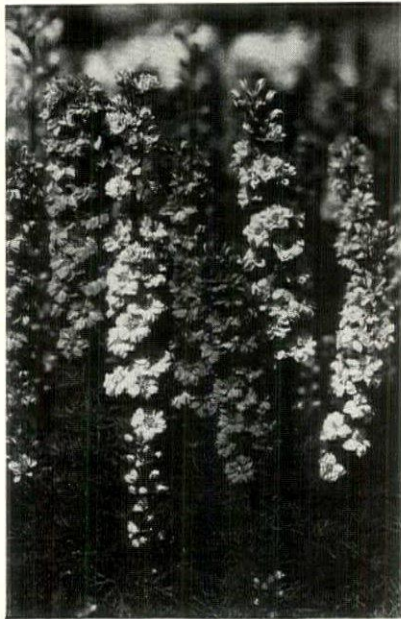


To give a bright, new outlook on life to a Biedermeier sitting room use brave over-curtains and valance of diagonally striped cotton from the Chintz Shop, as above. A new waffle cloth from Stern Bros. is an effective covering for the bench

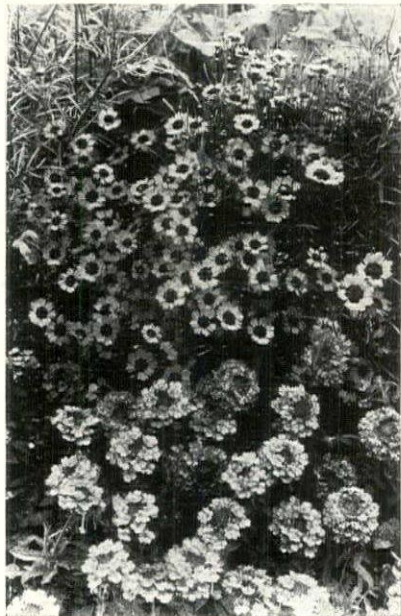
THE illustrations on these pages show how cotton dress materials may be used in decoration to achieve smart, new effects. At the right is a nautical corner-chair covered in a Contempora anchor print and, at the window, a fish-net valance, both from McCutcheon's. The ruffled glass curtains are of net from Macy

A CHARMING bed for a young girl's room is shown on the opposite page. Tiny blossoms are embroidered on the organdy tester and side curtains, and fresh, round daisies polka dot the spread—a Contempora print. A stitched design of small squares covers the slipper chair. All these fabrics from McCutcheon's





DELPHINIUM AJACIS



COREOPSIS



SWEET ALYSSUM AND ARABIS

## Easy annuals for amateurs who want their summer gardens bright

AMONG some amateur gardeners in America there appears to be a rather well developed tendency to look upon annual flowers as being somewhat akin to the paper frills which adorn the utility ends of those lamb chops served at Ye Olde Coloniale Taverne Shoppe Bye Ye Sea. In other words, they may be fairly pretty, but scarcely worth bothering with. You just push them aside and give your real attention to perennials, the true meat of the garden!

Now, in my humble opinion, this attitude is absolutely and unqualifiedly all wrong. Annuals are neither silly ornaments nor lacking in good red garden blood and vitamins. You can get results with them which all the hardy perennials at your favorite grower's cannot duplicate. They are at once the poor gardener's delight and the rich one's consolation. If it is permissible to borrow a theme from the lingo of the dog people, annuals can do anything that any other flower can do, and then whip the other flower.

And when you sit down and think calmly about them, annuals are such responsive, grateful souls! In return for a bit of soil, sunshine, water and a modicum of attention they start right in to bloom their heads

off for you, always glad to fill in any gaps in the permanent planting or spread a gorgeously colored carpet all their own. When most of the perennials are sunk in their midsummer depression, your annuals go breezing along cheerfully under full sail. Their philosophy, quite literally, is a short life and a gay one. They eat, drink and are merry, for tomorrow they die.

There's a lot to be said for such an attitude, even though it means that you, as its patron saint and promotor, must get extremely busy each spring with sowing, transplanting and their related activities. You will have much traffic with small envelopes of seed, flats filled with light, porous soil, a very fine-rose watering can, and sometimes screens to temper the most ardent rays of the sun. You must learn the tricks of the trowel and master the knack of lifting and resetting wee plantlets without harm to leaf or rootlet. Your knees will acquire stiff caps and your back unwonted cricks from much stooping and groveling. Upon your lily-white paws will appear, deeply ingrained, the sign of the soil. But when June comes—and from then on until after the first frosts—how abundantly worthwhile it all will seem!

It would be quite possible to fill the re-

## By Robert Lemmon

maining pages of this magazine with the story of the annual garden and its making, without back-tracking once. That, however, would be both selfish and unnecessary, for what most of us want is clarification rather than complexes. There are so many hundred members of this flower group that selection without simplification may well become a problem.

So, with malice toward none and with charity for all, the following kinds are set down as particularly fulfilling the requirements of ease in culture, variety and wealth of bloom. From among their ranks a whole large garden could be stocked; they will prove quite as acceptable in the little backyard bed. All that most of them ask is a moderately rich, loamy soil, sunlight for several hours a day, and water in time of drought. To those whose gardening experience is slight, here may well be a farewell to doubts.

**Ageratum:** Varieties Blue Perfection and Little Dorrit. Lovely soft blue, fuzzy looking flowers, 6" to 10" high. Good for the front edging of beds and for cutting.

**Alyssum (Sweet):** White, low-growing and fragrant. Excellent for bed edging.

**Asters:** One of the finest of all flowers for garden dis- (Continued on page 91)



SWEET ALYSSUM



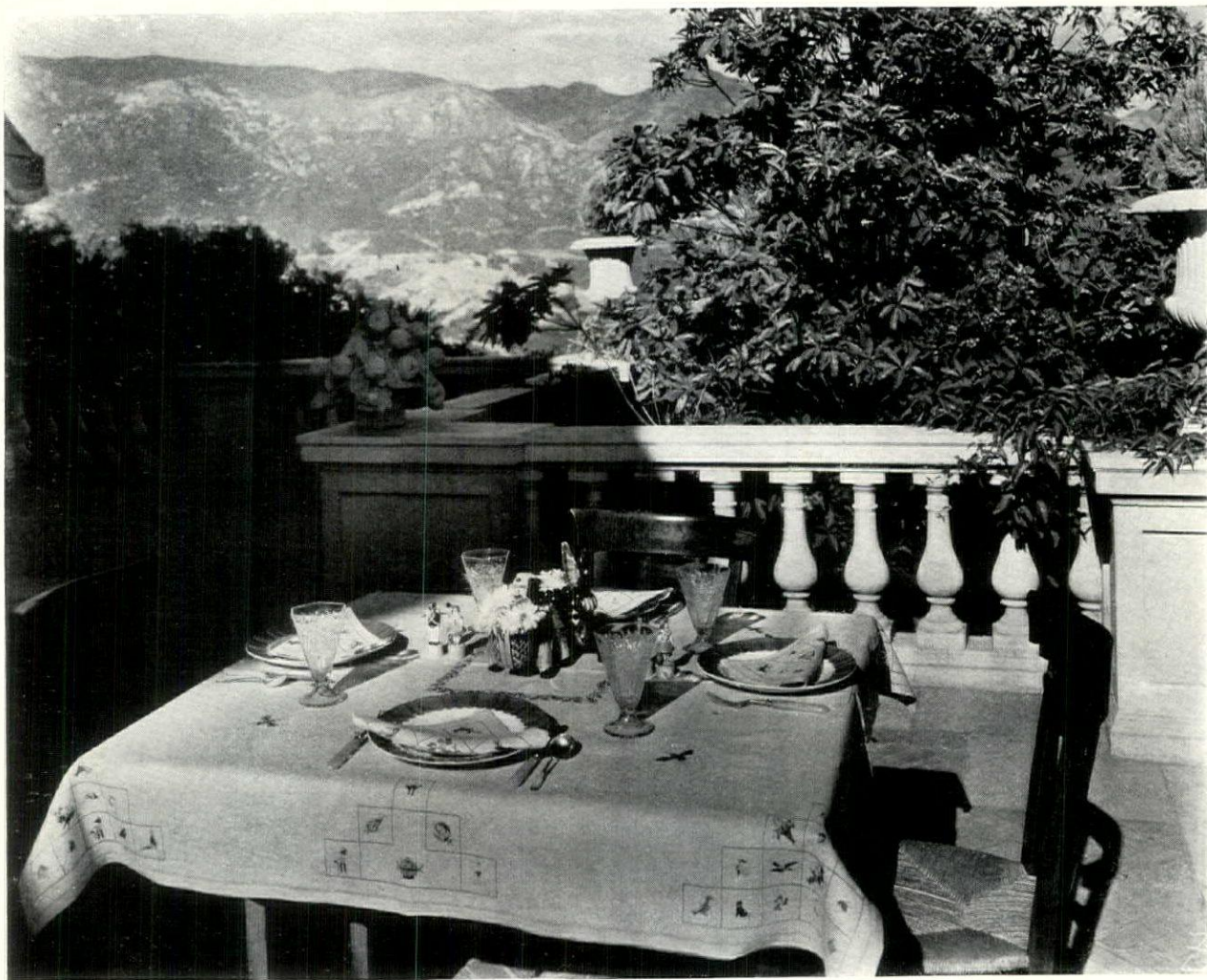
ANNUAL MALLOW



MORNING-GLORY AND VISCARIA

THE ANNUALS shown on this page range between 6" and 4' in height, with the Morning-glory adding a couple more yards for good measure. They are all simple to grow and can be depended on to give an impressive display of bloom if accorded moderately good soil, sunlight and summer watering. Do not allow them to get really dry

A LONG season of bloom with the annuals is fostered in several ways. One good plan is to start successive batches of seed, beginning in March, so that fresh plants will be maturing all summer. Another important factor in the continuance of any plant's blossoming is to nip off all old flower heads, thereby preventing the formation of ripe seeds



Jessie Tarbox Beals

THE TOP table is set for a children's luncheon, the cloth and napkins being embroidered with birds and beasts. The centerpiece is a long-eared donkey with panniers of flowers. Teas for four are suggested by the other two illustrations—an informal tea with china immediately above, and, at the right, a more elaborate setting with a silver service. All three were arranged by Mrs. James W. Thorne at her Santa Barbara home

Settings for the pleasant art  
of dining in the warm sunlight



## Little gardens far above the ground

By G. T. Huntington

THERE'S no getting away from it—the original Mr. Adam did start a number of things to which mankind still adheres without a quaver of doubt. Fruit eating, for one, and sun bathing for another. Yes, and living in a garden, too, and hating like the very mischief to move out. Which last thought brings us to the theme of the present paragraphs on gardens that never see the earth.

Anyone who can beg, borrow or steal a flat city roof can have a garden. Not quite like the one that great-grandmother used to have up there in North Salem or Edgartown, perhaps, where the afternoon shadows were so fragrant and the outlook so utterly peaceful in a peaceful summer world, but a garden just the same. It's chiefly a question of determination and a fair supply of horse-sense.

In the first place, the garden on the roof must have plenty of good soil deposited in good containers through the bottoms of which excess water can find egress. Whether you use plant pots, tubs or long boxes, see that they are at least a foot deep and of equal width. This is the minimum soil allowance for any plant that is expected to do more than temporarily survive the winds, evaporation and reflected

summer heat that the situation provides. The soil itself must be a good potting loam containing plenty of humus and a fair amount of plant food. Unless you have a country place whence it can be imported, browbeat some inoffensive florist into selling you some or telling you where to go.

Regular and plentiful watering in late afternoon will be needful in hot weather, especially; for this a hose connection is as desirable as a good friend among the higher-ups of the local police department. Lacking it, invest in at least one man's-size watering-pot.

In the matter of plants, choose the tough and willing ones that are not easily discouraged. Potted Tulips, Hyacinths, English Daisies and Pansies are excellent for spring effects; they look especially well in combination with some of the dwarf forms of Arborvitae which, well planted and watered, should last for several years. Flowering Almond, too, is a lovely spring shrub of small size that continues to look well all summer if you treat it decently.

In general, draw heavily on the annual flowers for color effects. Sweet Alyssum, Paris Daisy, French Marigold, Dwarf and Climbing Nasturtiums, Annual Coreopsis, Zinnia, Verbena, Gaillardia, Balcony



MARGERY SILL WICKWARE, DECORATOR

Petunia and Portulaca are good standbys that will provide plenty of bloom and variety of color and height in locations ranging from half to full sun. They need protection from the full sweep of the wind, of course, either by the roof parapet or an enclosing fence of split wood saplings.

The chances are you will want some vines, either to trail down from elevated boxes or to climb trellises on penthouse walls, chimneys or as screens to shut out the view of the Peppy Popcorn factory off yonder. For such use the Cardinal Climber is good, and so are Morning-glories and the yellow Canary-bird Vine. Where out-and-out shade is sought, nothing is better than the Japanese Hop. It does all that its name implies, reaching to a height of twenty feet or so in a month's time.



Richard Averill Smith

MARGERY SILL WICKWARE, DECORATOR



J. Horace McFarland

AZALEA MOLLIS

## Hardy Azaleas for garden color notes

By P. M. Koster

THE question of who first introduced Azaleas in Western Europe has long been a bone of contention. The French claim that Tournefort was the first to describe the clan in 1702, when he called attention to *Azalea pontica* from Asia Minor, while the English have it that the first Azaleas were mentioned and brought over from America to England by Peter Rollinson in 1734. Edouard André, in his excellent book *Plantes de Terre de Bruyères*, states that the first *Azalea pontica*, also known by the name *Azalea lutea*, was not introduced in Western Europe before 1793.

Between 1806 and 1812 *Azalea calendulacea*, a native of this country, was taken over to Europe with some other kinds, while in 1818 *Azalea arborescens* and in 1823 *Azalea chinensis* came from China.

These dates are exceedingly interesting because as soon as the different Azaleas from various parts of the globe came together cross-hybridization started, leading step by step to the marvellous kinds which are an ornament for our gardens today. The partnership between Nature and Man for a little over a century has made this progress in floral beauty possible.

Lord Carnarvon at Highclere, England, was one of the first hybridizers; he originated *Azalea altaclarensis*, a beautiful orange yellow, still ranking high today and grown in many nurseries. The name Highclere is hiding in the name *altaclarensis*, *alta* being the Latin word for "high" and *clarensis* being the Latinized word for "clere". A very beautiful seedling of *altaclarensis* is *Hollandia* which has deep, golden yellow flowers and larger flowers than its parent and is also hardier.

*Azalea calendulacea*, our native Azalea, when brought over to Europe, opened up all kinds of possibilities for hybridizers. They were attracted by the color and the size of the flowers of this Azalea and cross hybridization with *Azalea pontica* very soon produced wonderful hybrids. Some originated in England but most of them in Ghent, Belgium, hence the name for those particular hybrids of Hardy Ghent Azalea or *Azalea gandavensis*. It is most interesting to know that we owe some of the finest varieties to the efforts of a baker named Mortier who divided his time between baking bread and hybridizing Azaleas. His work dates back to 1830 and his

name lived for some time in that of a Rhododendron, *Rhododendron mortieri*, which he originated but which, I think, has now disappeared entirely.

Hardy Ghent Azaleas surely should be used in every garden, for their variety in color, size and shape of flowers is amazing. Some grow very early and are less desirable in the Eastern States as late frosts may kill the young growth. I have been making notes on Hardy Ghent Azaleas in this country for a number of years and can safely recommend the following varieties for garden use:

Raphael de Smet, double, very soft rose. Unique, deep bright yellow, shaded orange. Pallas, magenta red. Dulcinée, salmon red with yellow blotch. Daviesi, white, large flower, very fragrant. Bijou de Gandbruges, double, rosy pink.

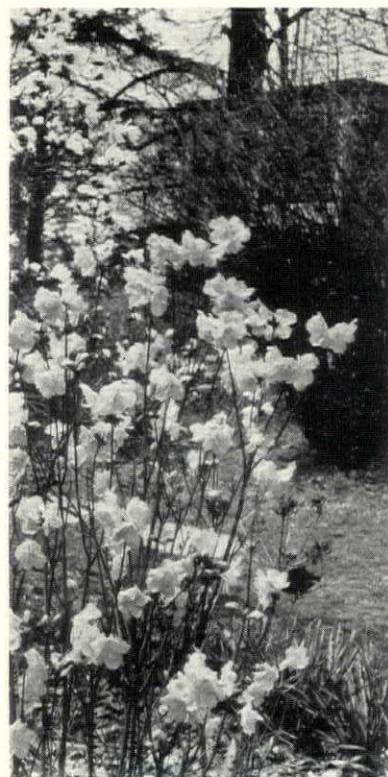
All these are excellent growers provided they are given the proper care. Where late frosts do not occur or are exceptional, I would also recommend Gloria Mundi and *Coccinea speciosa*, both brilliant orange. There are numerous other very fine varieties. One European catalog lists nearly two hundred; I know many of them and know they are all distinct. As the named varieties of Hardy Ghent Azalea are grown by grafting, it is necessary to watch for suckers which sometimes will develop from the understock. These should be torn off rather than cut.

A later introduction from China and Japan is *Azalea mollis*, easily grown from





AZALEA INDICA ALBA



AZALEA MUCRONULATA

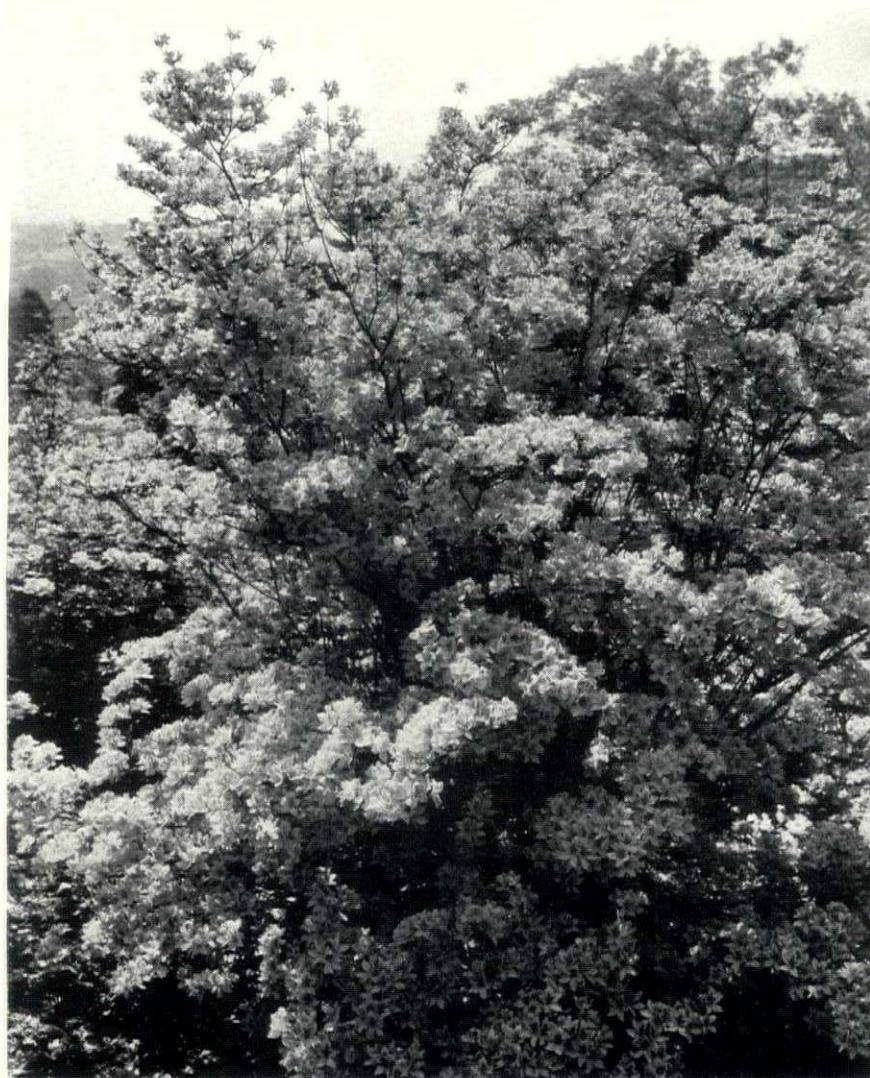
seed. The flowers are considerably larger than in most of the Hardy Ghent Azaleas and range from almost pure white through all shades of yellow, orange and rose to red. They flower before the leaves appear and bloom very abundantly.

Different growers have selected plants excelling in color and size of flowers and have given them names. These plants are propagated by grafting or layering, this being the only way to secure plants of identically the same color. Some of the best varieties are:

Alphonse Lavallée, brilliant red, very large flowers. Margo Koster, almost pure white with yellow blotch. Victoria, red, large flowers. Isabelle van Houtte, nankeen yellow, shaded orange. Comte de Quincey, bright yellow, overlaid with golden yellow. Mrs. L. J. Endtz, fine clear yellow, large truss.

A Belgian grower originated another group by crossing *Azalea mollis* with *Azalea chinensis*, a species imported from China. The hybrids are known in the trade by the name of *Azalea mollis* X *chinensis*; the entire collection was bought by a Holland nurseryman who developed some very beautiful varieties known now the world over and used in very large quantities in the Old World for forcing. The very best are:

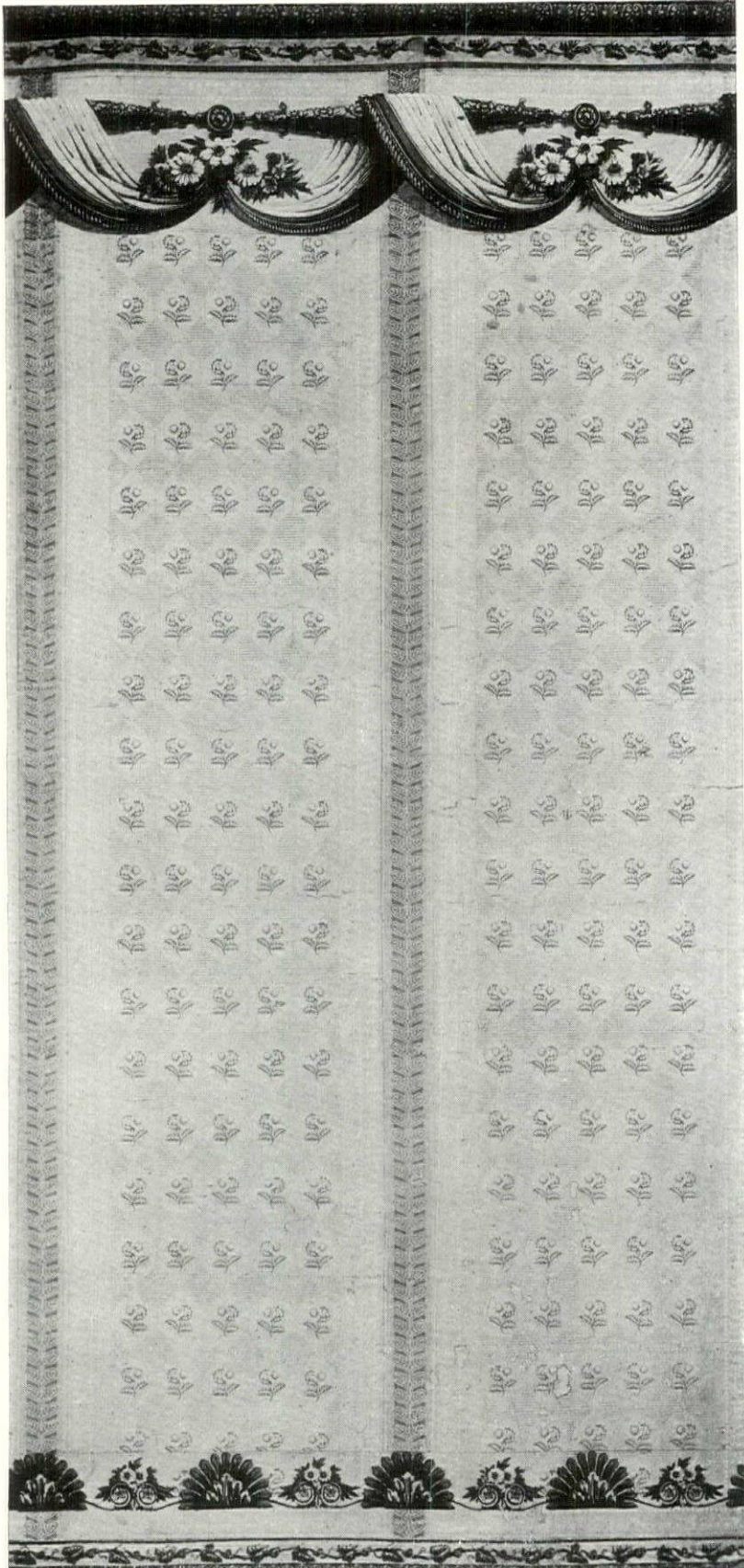
Anthony Koster, brilliant deep golden yellow with orange blotch, fine large trusses of large flowers. Hugo Koster, orange shaded salmon. (Continued on page 90)



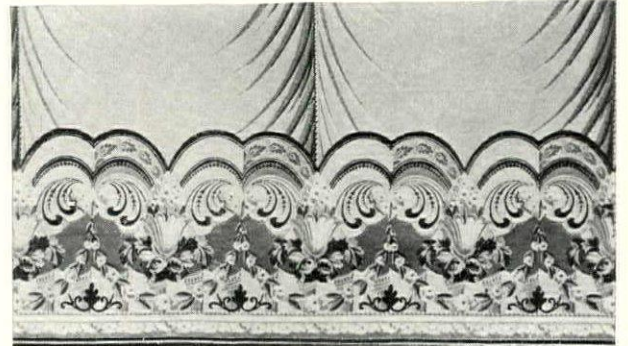
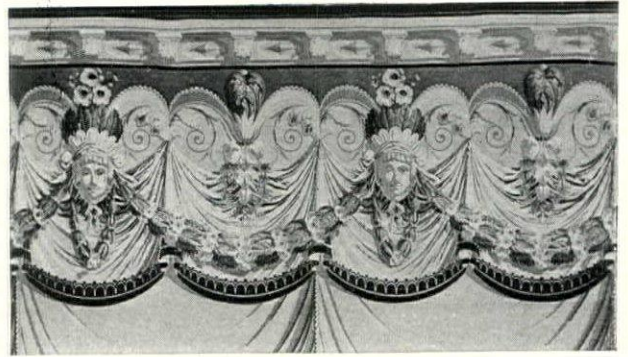
J. Horace McFarland

AZALEA KAEMPFERI

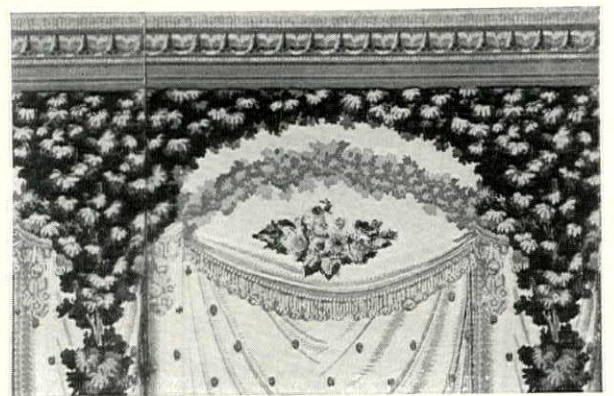
Paper masquerades as drapery  
to renew elegance on the wall



SWAG RIBBON VALANCE

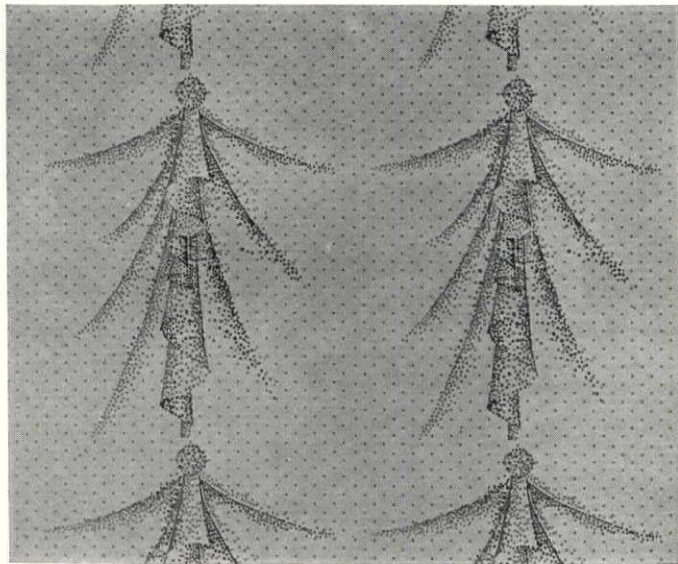


INDIAN-HEAD BORDER

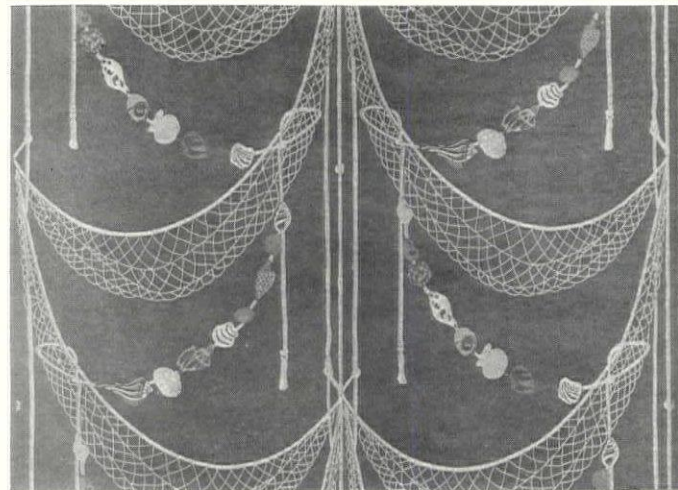


POLKA DOTS AND IVY

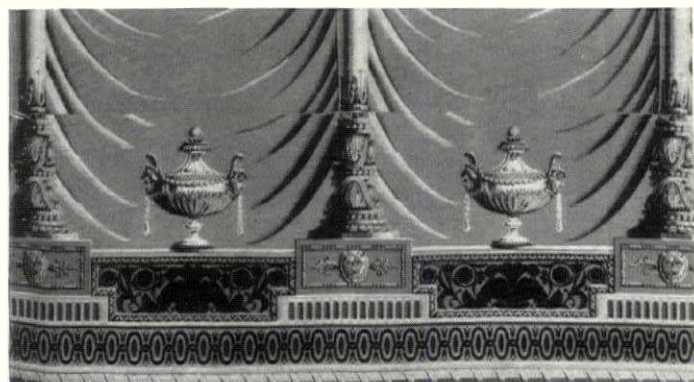
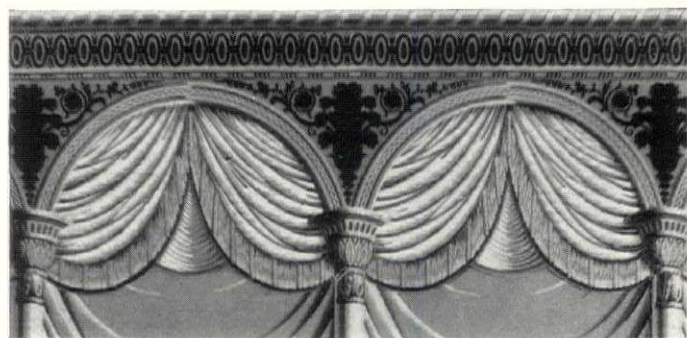
WHITE ribbon knotted with creamy flowers and looped on gold poles forms a delicate valance for the paper at the left. Beige flowers on a white field, Nancy McClelland. The polite Victorian hung scalps from his walls instead of his belt. Feathered Indian-heads linked by ropes of flowers make a fantastic border on a paper in tones of light brown and mauve, Barry & Desmond. Green-dotted, white draperies hang from graceful colonnades of ivy on a festive wall covering from Harriet Bryant



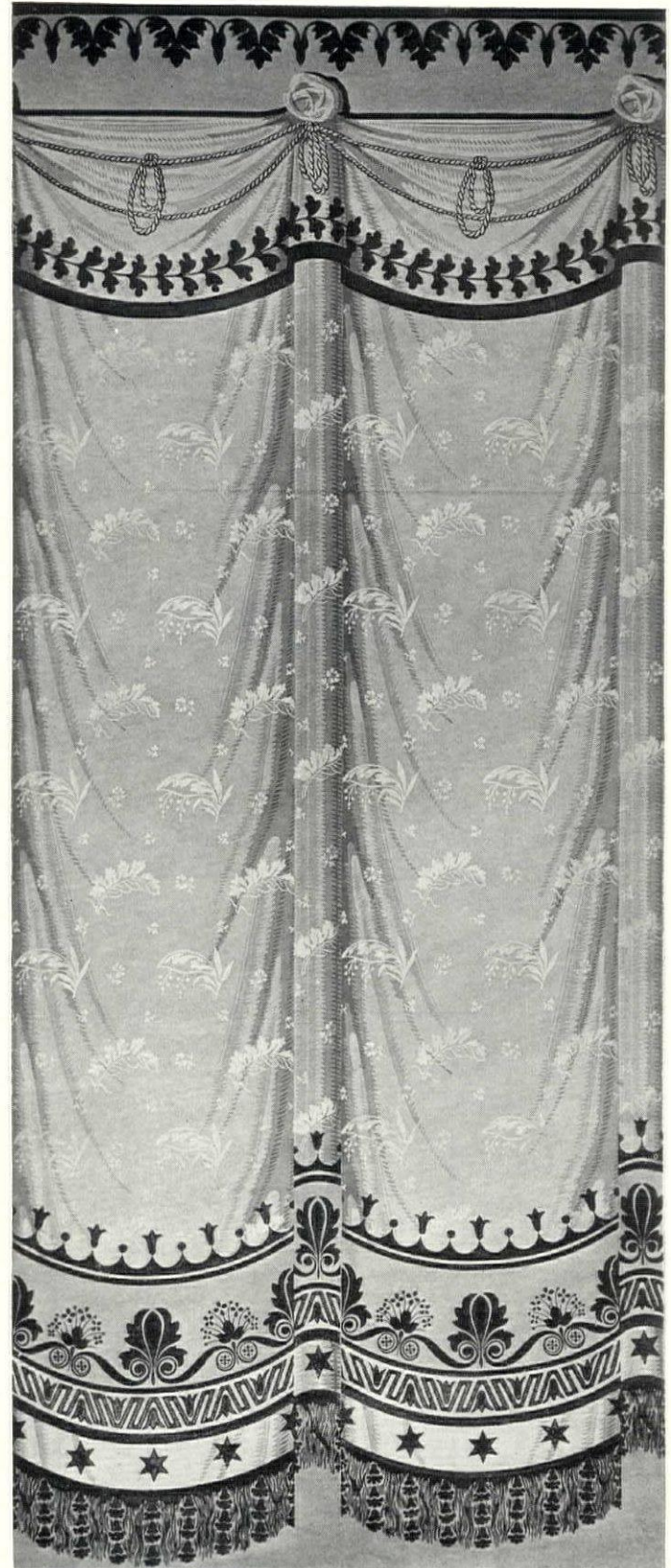
MODERN JABOTS



A NAUTICAL MOTIF



VICTORIAN COLONNADE



EMPIRE FORMALITY

THE NAÏVE jabot motif (upper left) would be effective in a young girl's room or small powder room. Green dots on white. A modern design by Franklin Hughes. A whimsical arrangement of seashell necklaces and lacy seine, in gay colors on a pastel ground, is the work of E. Helen Dunbar. Both from Katzenbach & Warren. Gray draperies hang from arches supported by slender blue and gold columns on a formal Victorian paper. Silver fleur de lys shimmer on Empire draperies in tones of gray and mauve. Two Barry & Desmond papers



## New features for home building

By Gayne T. K. Norton

**TILTING WINDOWS.** Wooden double hung windows for houses are now available with sash that may be tilted in at angles, laid flat on the sill, or removed from the frame without use of tools. The sash, when inclined, may be rigidly fastened at one of several angles, affording security against intrusion while providing positive ventilation in even the most stormy weather. All glass surfaces can be easily cleaned from within the room.

The windows are carefully fitted to preclude sticking and binding, we are told by the makers, Universal Window Co. Weatherstripping, which is standard equipment, is said to make the windows, when closed, entirely wind-, storm-, and dust-proof. Counterbalance of the sliding units may be arranged either with or without sash cords and weights.

**BRICKS OF GLASS.** Picture in your mind's eye a baking dish of ovenware glass which is rectangular in shape and has vertical sides. Invert it to place the open side down, and you have a conception of the latest building block used in the construction of exterior walls of houses: the glass brick. In common with its prototype of the oven, the hollow blocks of glass are said to be highly resistant to the destructive action of fire, and non-breakable if they are handled with the ordinary reasonable amount of care.

Available for the construction of panels in an exterior masonry wall, the bricks will effectively keep out the weather, we are told, while greatly increasing the amount of light brought into the house. Such wall panels are not intended as a substitute for windows, which will still be advisable for ventilation and to afford an opportunity for occupants of the house to look out. A series of curved ribs, resembling rivulets, decorate the exterior surfaces of the unit and make it impossible to see through a wall thus constructed. These likewise collect a maximum amount of the light rays which play upon exterior wall surfaces, and transmit them well into the interior of the building.

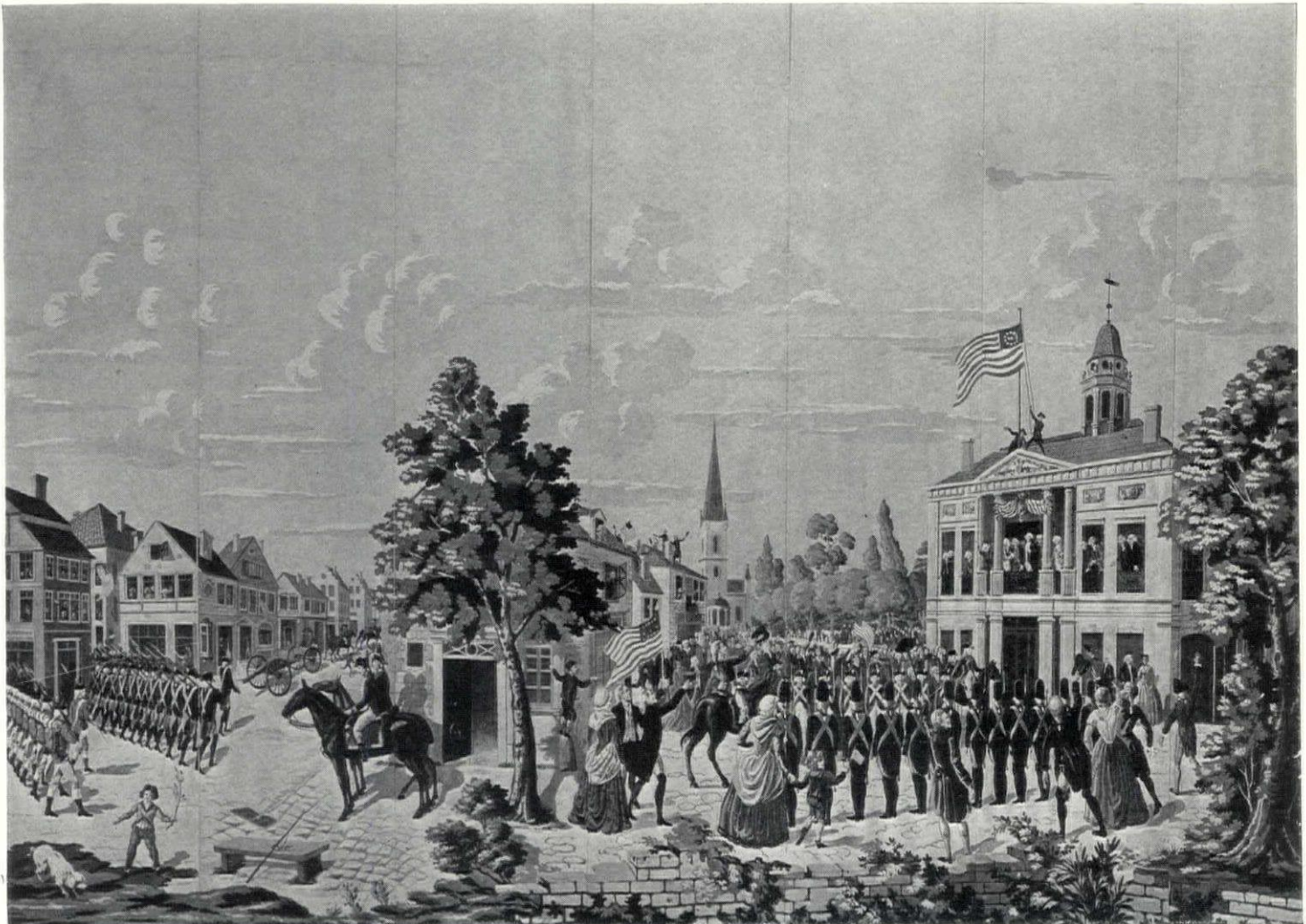
Striking possibilities in wall panels of glass bricks intrigue the imagination. To mention but one, a large sheet of plate glass set in the center of such a panel will make visible a moving picture of the passing world outside. Light will flood the room through the wall in addition to that which comes through the window pane. Introduction of color into glass bricks, which is entirely feasible, suggests an original medium for room decoration.

The units are designed and made by the Corning Glass Works. They may be easily handled, quickly laid up and readily bonded into the masonry courses of a brick wall. They are hollow to lessen weight and to provide contained air spaces as an in-

ulating agent in the completed wall. A small hole drilled in the top of each unit permits gradual shifting of contained air throughout a wall panel under the expansion induced by heat of the sun's rays, when the latter strike only a portion of a wall surface.

The standard glass brick measures four and one quarter inches by eight and one quarter inches by three and three quarter inches. Its weight is two pounds, just half that of a standard clay brick. Units are laid up in a wall with mortar joints of waterproofed Portland cement, whose maximum thickness is one eighth inch. Joints are not conspicuous in completed wall.

**SILENCER AND AIR FILTER.** Relief for nerves overwrought by excessive noise conditions is promised by a silencer and supplementary steel window combination recently announced. The silencer unit is installed on the window sill, with all points of contact between it and the partially opened outer sash effectively weatherstripped. A specially constructed steel casement window is fitted to the top of the unit on the inside, thus creating a confined air space between two panes of glass. While an ordinary closed window will shut out 55 per cent of the outside noise, the double glazing (*Continued on page 82*)



## Wall paper prelude to a nation

THE landing of George Washington at Murray's Wharf, New York, April 30, 1789 and the triumphal procession to the Federal Building, where he was inaugurated as First President, marked the real beginning of a nation. To commemorate this great event Nancy McClelland has brought out a magnificent scenic paper faithfully depicting in natural colors scenes of that memorable day

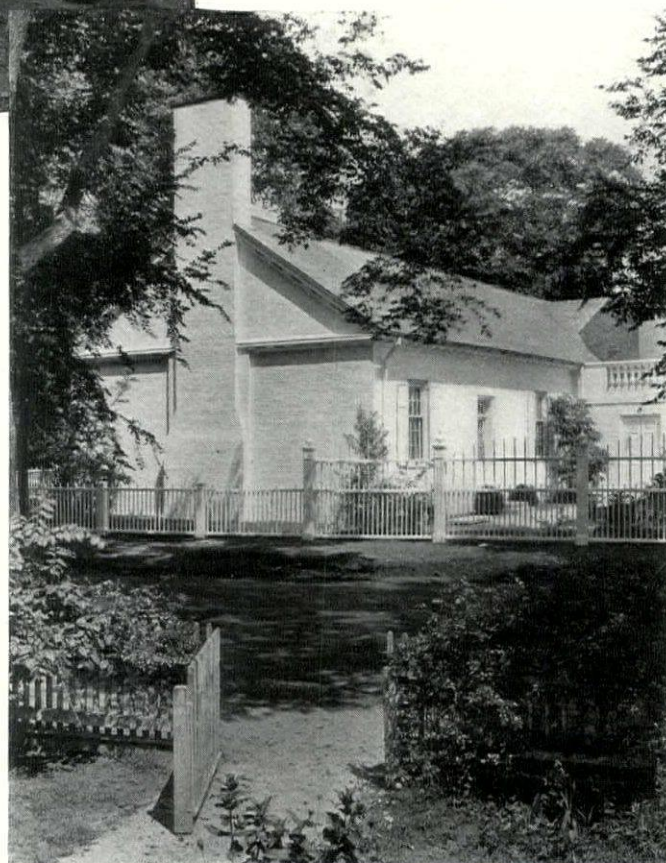
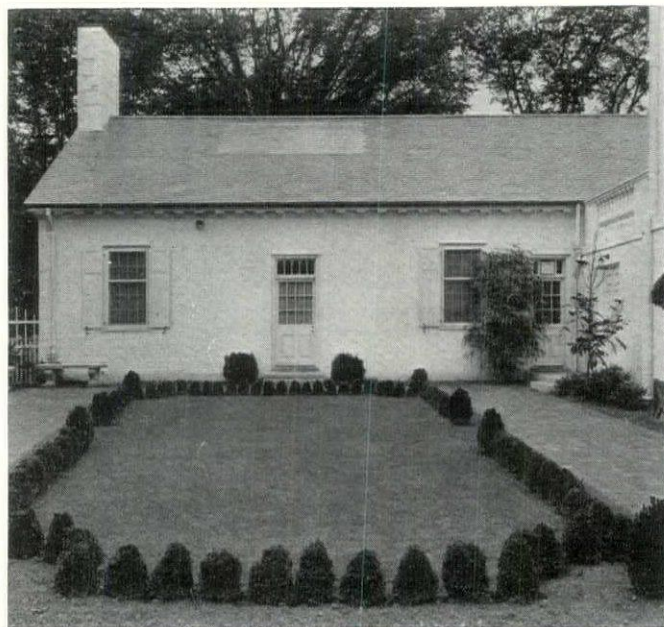


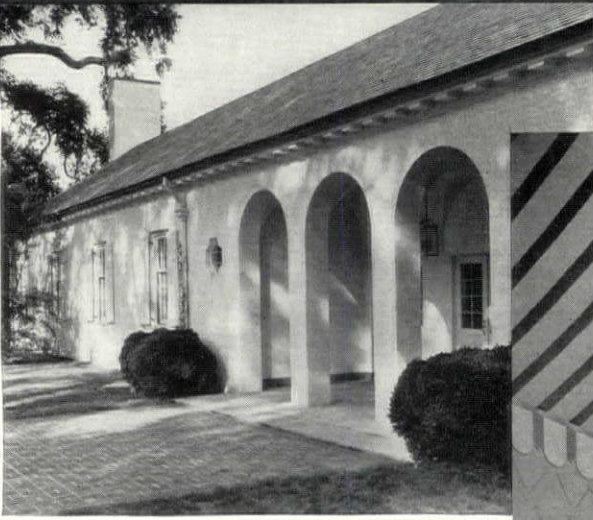
Richard Averill Smith

## An old Long Island town gains a guild hall done in brick

THE Guild Hall at East Hampton, Long Island, is ideally situated and designed to fulfill its purpose of cultivating a taste for the arts, providing a meeting place for local committees and organizations, and encouraging better citizenship. At the left is the garden, showing one of the theater exits and the workshop wing. Below, the rear of the main wing; at left, below, is a side view

ON the opposite page, at the top, is the main approach, with the theater in the rear and the art galleries at right and left. Directly below it is a view of the loggia entrance. The theater, decorated in silver, blue and rose, has a ceiling striped in tent effect; it seats 420. The other photograph opposite showed the fireplace end of the pine paneled South Gallery. Aymar Embury II was the architect





Richard Averill Smith

# The Gardener's Calendar for May

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

## SUNDAY

1. If the weather is settled, warm vegetable crops, such as Beans, Limas, Corn, Squash, Pumpkins, Okra, Melons, etc. may be planted now. Such of these as go in hills can be speeded up and protected from bugs by use of the special paper coverings made for the purpose.

8. Most annuals may be started out-of-doors now. Have the soil prepared far enough ahead so that it will pulverize when being worked. A sprinkling of Driconeure well worked in will help in improving the soil texture and providing fertility. Bone meal, too, is a fine plant food.

15. Just before the flowering season begins in the garden it is good practice to top-dress the beds with bone meal and rake it in. Another excellent stimulant, which will also improve the texture of the soil, is Driconeure, a mixture of manure and peatmoss, free from weed seeds.

22. Do not neglect to keep up succession sowings of Corn, Beans, Spinach, Peas, Radishes, Lettuce, Beets, Carrots, Cucumber and Turnips. If you time them properly, and choose the right varieties, virtually all these vegetables will yield fresh crops until frost.

29. After flowering the Lillaes, Syringas, Deutzia, Forsythia, Spiraea, Snowball, Pearl Bush and other early shrubs should be pruned. Before starting this work, read the article on the subject in April House & Garden, which gives the principles to follow for best results.

## MONDAY

2. The early sowings of vegetables must be properly thinned out; plants that are unduly crowded become thin and spindly. This applies particularly to those kinds which are planted in rows, including Corn, Beans, Lettuce, Celery, French Endive, Beets, Carrots, Salsify, etc.

9. The edges of beds, shrubbery borders, etc., should be trimmed neatly with a turfing iron every three or four weeks. For keeping the grass cut close to tree trunks, flower beds, path edges and other such places, try a one-wheel mower, made for the purpose.

16. Roses for flowering in the greenhouse next winter should be planted in the benches now in a rich, heavy soil. Do not be in a hurry to push their development during the early stages—let them take their time about it, and make strong wood. Consult a good greenhouse book.

23. Keep the tall flowers supported with individual stakes, the grass edges clipped, and remove old stalks from the beds. This care will make a world of difference in the appearance of the garden. Also, it may well be the means of detecting incipient pests and diseases.

30. Winter Celery may be sown now. Sow the seeds broadcast. When they are large enough to handle, dibble the little plants off into well prepared soil. Keep them well watered all summer, so that they can make strong normal growth and not be checked.

## TUESDAY

3. Do not stop sowing those crops that mature quickly, such as Spinach, Peas, Radishes, Lettuce, etc. Frequent sowings of moderate size mean that, once the yield has begun, you will have a steady supply that will not have a chance to get old and tough before use.

10. Good lawns are the result of liberal fertilization and frequent mowing, the latter in some cases twice a week in growing weather. There are several good quick-acting stimulants on the market. For long-lasting results, bone meal and wood ashes are both good.

17. Spray Currant bushes, Gooseberries, Elms, Cherries, etc., with arsenate of lead for leaf beetles and caterpillars of various kinds which are active now. For all except the large tree work a portable compressed air sprayer, with various nozzles, and an extension rod, is the best.

24. Dahlias may be planted out now in holes, setting the plants several inches below grade to allow for filling in soil as they grow. The stakes ought to be put in when the tubers are planted. Let them stand 4" above the ground, and be strong in themselves and firmly set.

31. Formal evergreens and hedges should now be clipped. Sharp hedge shears are the best tool to prevent any voids in the trees. If this work has been attended to every year it will not be necessary at this time to take off more than  $\frac{1}{4}$  or  $\frac{1}{2}$  of the length of the new growth.

## WEDNESDAY

4. It is unwise to postpone Potato planting any longer. Potatoes are a cool crop and late plantings of them are rarely successful. Generally speaking, these are a crop that is hardly worth while except in really large gardens, because of the space which it occupies and the labor required.

11. Maple trees should be pruned just as the buds are bursting; there is no danger of their bleeding injuriously at this time. Be sure your tools are sharp. Paint the larger scars so as to keep decay from setting in before the new bark has had time to grow over them.

18. Make a small seed bed for the accommodation of late Cabbage, Cauliflower, Kale, Brussels Sprouts, etc. Let it be of rather sandy, fairly rich soil and protect it from too much direct sun and wind by means of lath screens or plant protecting cloth. Sow in rows and thin out.

25. If the weather is dry you will be troubled with attacks of green fly and other plant lice. Spray for them with tobacco solution. These pests, which seriously debilitate a plant by sucking its juice, are generally found on the soft terminal growth and under the foliage.

● New Moon, 5th day, evening, W.  
 ☽ First Quarter, 13th day, morning, E.  
 ○ Full Moon, 20th day, morning, W.  
 ☾ Last Quarter, 26th day, evening, E.

## THURSDAY

5. Crops that are inactive should receive an application of nitrate of soda or some other strong fertilizing element in quickly available liquid form. If the root crops are slow in developing they may be benefited by a fertilizer that is rich in its content of phosphoric acid.

12. Carnations intended for forcing in the greenhouse next winter can now be planted out in the garden where growing conditions are good. They should have a moderately rich soil, well drained and containing plenty of humus. It should be alkaline, not acid, for these plants.

19. It is unwise to postpone the sowing of farm crops any longer. Mangels, Sugar Beets, Carrots, Turnips, etc., may be put in at this time. Unless these seeds are planted promptly there is a chance that the crops from them will not have time to develop as they should this summer.

26. When fruit trees are in bloom they should be well sprayed with a combination of Bordeaux mixture and arsenate of lead. Your State Agricultural Experiment Station will furnish you with detailed information on times and methods for the different kinds.

## FRIDAY

6. Tubbed plants of all kinds may be taken from their winter quarters and moved into place now that danger of real frost is past. They should be given liquid manure and, as growth becomes active, loosen the surface of the soil in their containers. Keep well watered.

13. Now that the garden work is in full swing, invite yourself to get acquainted with the use of a wheel-hoe, either single or double. There are several kinds of work this implement can do with minimum effort on the part of the operator, like cultivating and weeding.

20. A barrel of liquid manure in some convenient corner of the garden will be a valuable accessory for treating weak plants that need forcing. Better keep the top of it well screened with fine wire mesh, or it is likely to prove a fertile breeding place for mosquitoes.

27. Keep the ground between the rows of Potatoes constantly stirred. If any Potato beetles are in evidence, spray for them freely with arsenate of lead. As the plants gain real size start hilling them up, working from both sides of each row with hand or wheel hoe.

● First Week: Dry and hot.  
 ● Second Week: Rain, rain, rain.  
 ● Third Week: Windy, clear, cool.  
 ● Fourth Week: Fair and warmer.

## SATURDAY

7. All the usual type of summer flowering bulbous plants may be set out now in the garden. To assure a continuous supply of Gladioli, plant a additional batches at bi-weekly intervals until late in June. Glads need full sunlight and a light, rich and deep soil, well watered.

14. Weed killers are very necessary in stone gutters, blue-stone walks and drives, and other similar places where no growth of any kind is desired. There are several dependable brands on the market, in powder as well as liquid form. Ordinary kerosene, also, can be used effectively.

21. Leaf-eating insects will also soon be working in the garden. For them a poison spray properly applied on the foliage of the plants is the thing to use. Every gardener ought to have a good book on noxious insects, such as Andrew Wilson's "Insects and Their Control," and

28. If the weather appears settled the bedding out of Geraniums, Cannas, Salvia, Coleus and other bed-plants may be safely started. If you are not familiar with the newer improved varieties of these plants, it will pay you to look them up, especially in the case of the first three.

## Old Doc Lemmon introduces the firm of Ruscoe, Betsy & Co.

"Seein' 'em down to the railroad station on a warmish May day, soakin' up the sunshine ag'in the shed where Ed Samson backs in his old fivver to git the mail sack, ye'd hev a hard job decidin' which was the good-for-nothin'est—Jake Ruscoe or his hound-dog Betsy. There ain't nothin' 'bout either one of 'em to make a buddy think they'd so much as flap an ear for anythin' short o' the station burnin' down, but ye can't allus tell by the looks o' things. Which the same is purty nigh proved by the fact that Jake he's the best an' busiest skunk hunter in the hull county, an' Betsy's treed more coons an' whelped more litters o' puppies than any other dog this side o' Cornwall Center.

"I don't rightly know how long Jake an' Betsy hev been together—seem's if they'd allus lived in that little old house up in Mink Holler, where the roof's all sway-backed from dry rot an' Jake's

ricketty sidebar buggy stands under a gnurly old Appletree from one year's end to the next. A turrible run-down lookin' place, an' silent, too, 'ceptin' when Betsy's newest pups git to yelpin' or the three guinea-hens roostin' on the roof o' the wagon shed see a rat run across the path an' start a-screechin' fit to kill.

"Yep, it's a purty durn shiftless layout, all right, but here's a funny thing about it: the hull lot of 'em stick together come hell or high water. As one o' the summer folks said onct, 'They've got a sort o' closed corporation on huntin' an' trappin'—Ruscoe, Betsy & Co., ye might call 'em—the pups bein' the Co.'

"Wal, as I was a-sayin', Jake an' Betsy waitin' at the station on a May mornin' for to see the noon train go past are just too plumb discouraged-like for any mortal use, but ye ought to see 'em in October! Soon's the frost gits on the

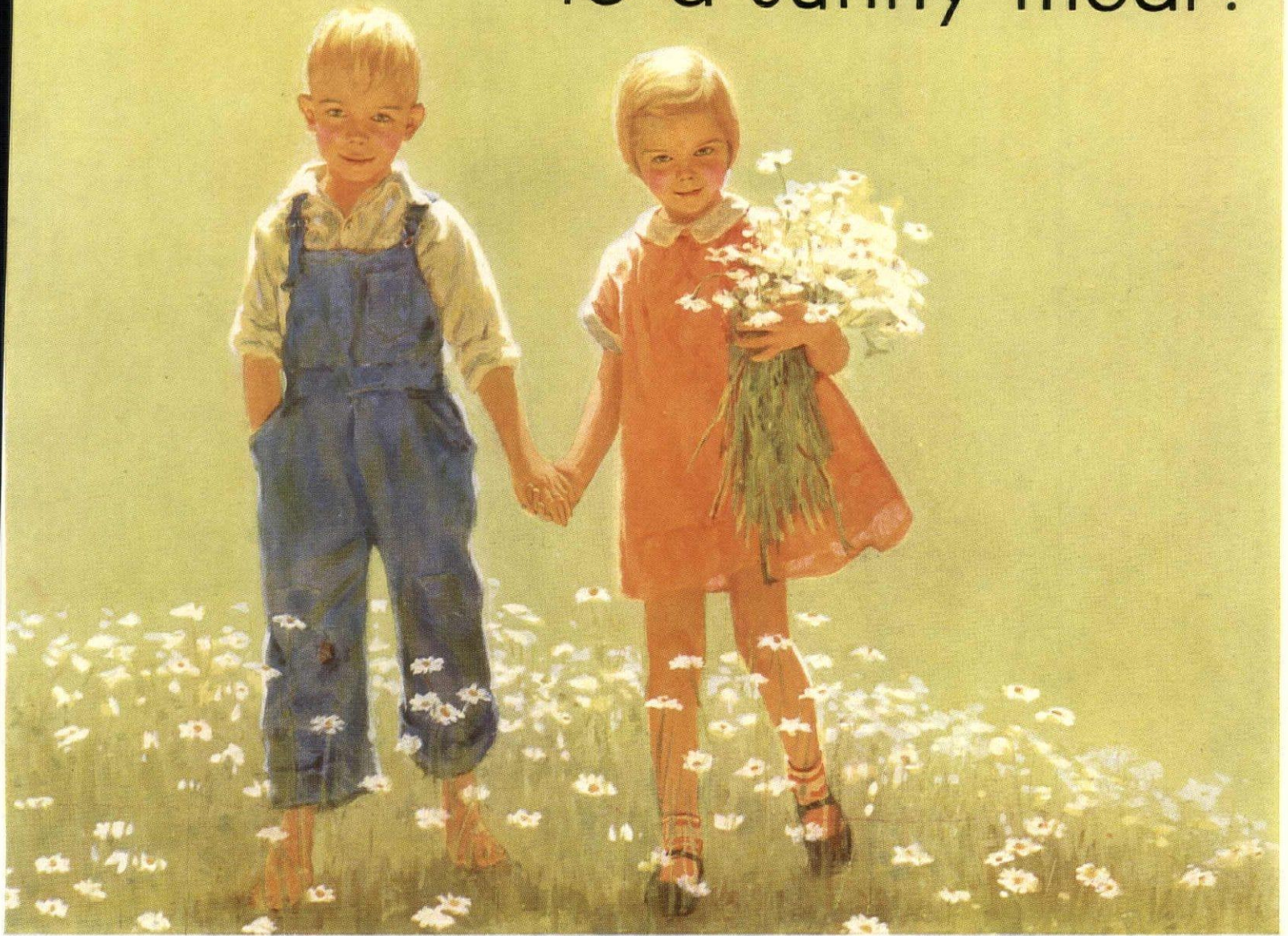
leaves they kinda come to life. Jake he gits out his old double-bar'l hammer gun an' his mushrat traps, an' Betsy wags her tail an' rounds up five-six of her middlin' size pups. Then off the hull lot of 'em goes sniffin' through the woods, an' they don't hardly let up till spring comes round ag'in.

"I tell ye, it's quite a sight—Jake an' Betsy leadin' the way an' the pups stragglin' along behind like kids a-go'in' to school. Mighty serious about it, they are, for if'n they don't ketch plenty prime fur there won't be no money for to buy flour an' potatoes an' applejack with next summer. So they scour the hills an' valleys from sun-up to dark, an' there ain't scurcely a durn varmint worth the name that they don't git a-holt of 'fore they're through.

"Steel traps an' hound-dogs an' double-bar'l hammer guns—yep, there's still some back country left, after all."



# Will they come home to a sunny meal?



Looking back to childhood years, what are the visions, what are the memories which are most vivid and real to you today? Through all the misty tableaux of home scenes, school-days and the big times out of doors, one supreme delight stands out, clear and unmistakable—your delight in good things to eat.

Do not disappoint your own children. Give them gladness through their appetite. There's zip and tang in every taste of Campbell's Tomato Soup. The sparkle of sunshine which has reddened and sweetened the tomatoes to luscious ripeness on the vines.

This soup has the bright color and the happy flavor that children love. And it's so wholesome they can eat it until they're really satisfied. Add milk or cream instead of water for a glorious Cream of Tomato.

21 kinds to choose from . . .

- |               |                   |
|---------------|-------------------|
| Asparagus     | Mulligatawny      |
| Bean          | Mutton            |
| Beef          | Ox Tail           |
| Bouillon      | Pea               |
| Celery        | Pepper Pot        |
| Chicken       | Printanier        |
| Chicken-Gumbo | Tomato            |
| Clam Chowder  | Tomato-Okra       |
| Consommé      | Vegetable         |
| Julienne      | Vegetable-Beef    |
| Mock Turtle   | Vermicelli-Tomato |

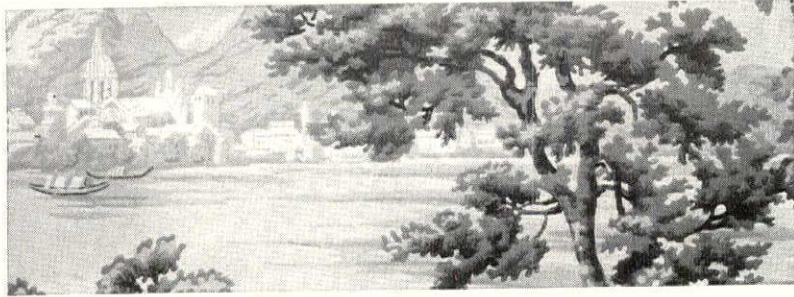
LOOK FOR THE RED-AND-WHITE LABEL



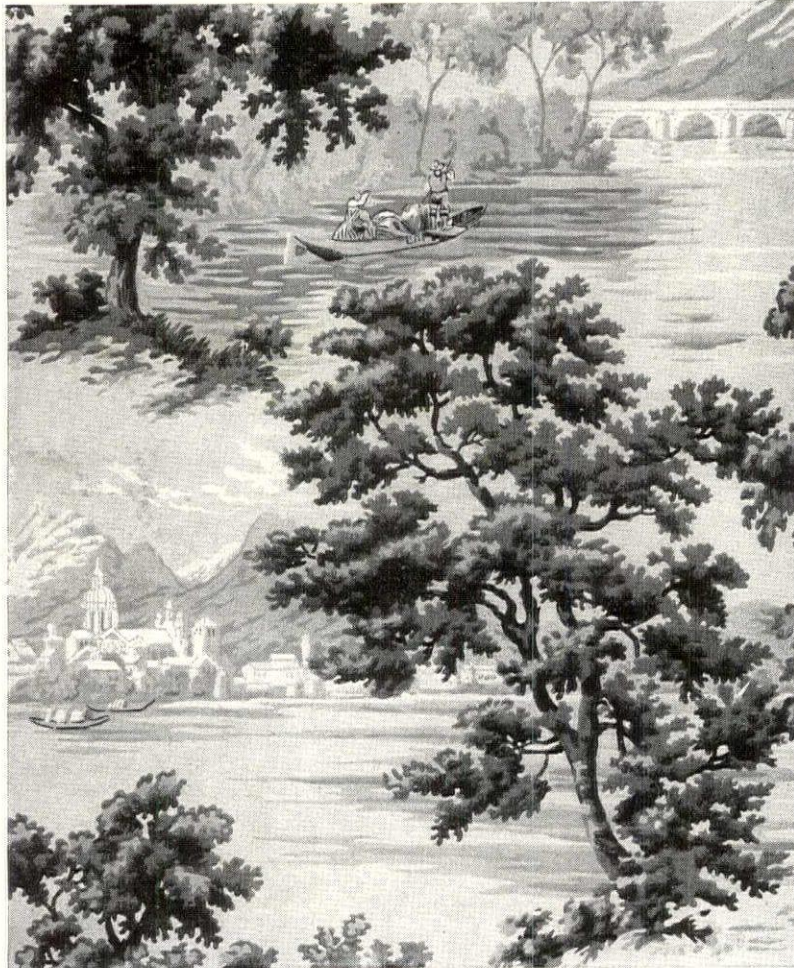
Like Campbell's Soup  
I stop the show  
And give to all  
A happy glow!

EAT SOUP AND KEEP WELL

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



## Rooms with that welcoming "lived-in" look . . .



**D**O your guests show a quick flash of pleasure in their first impression of your home? Do the rooms you live in give you more and more enjoyment as the months go by? The four walls of a room have so much to do with that agreeable sense of harmony. Wallpapers by Strahan have been creating—for more than forty-five years—the most sympathetic of settings. *Ask your Dealer or Decorator to show you Strahan papers.*

THE COMO—No. 7022—*This scenic paper, with its refreshing vistas and its interesting motifs, comes in proportions suitable for the average size room.*

# Strahan Wallpapers

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Established 1886

New York Showroom:  
417 FIFTH AVENUE



Chicago Showroom:  
6 NO. MICHIGAN AVE.

## Now comes the German Baroque

(CONTINUED FROM PAGE 36)

blue of the china against the white wall made the gayest decorative scheme imaginable. At Sans Souci and Wilhelmsthal porcelain figures in many colors formed the wall decoration.

Before we leave the period of German Baroque a word should be said about the farmers' houses in Schleswig-Holstein, for they in their simplicity resemble in many ways our Early American types and are the first efforts of the country people to build dwellings for themselves. Built many years before Baroque was known, they adopted Baroque details in the 18th Century and so deserve a place in this summary. Their original plan, which changed very little, was that of a huge rectangular barn with a high peaked thatched roof which sloped down to the first story at the sides but stopped at the second story window at the ends. They were built of brick and wood beams laid flush in triangles or other patterns—the beams being stained some color or left natural. The major portion of the building was left for the livestock—the farmer and his family living in four or five low-ceilinged rooms at the other end.

The main living room, which was really the only habitable one and not a living room in our sense of the word, was used for every purpose. In the earlier houses it was paneled in wood—every available wall space being taken up by a cupboard. The paneling was not symmetrical—often curved at the top or broken by fluted pilasters. There were long cupboards with wooden doors which revealed the bed when opened. Others were for china—these usually with glass doors—still others for cooking utensils. The windows were casements. On one side, the wall was tiled in Delft tiles surrounding the pretty iron stove, one-half of which stood in the kitchen, the other in the living room. Huge brass knobs on the stove were for warming one's hands.

### FOR COUNTRY COTTAGES

In the 18th Century these rooms became slightly more sophisticated and were painted in different colors, a dull green-blue or perhaps a soft pink, or white with gold. Chintz curtains were used in the bed recesses. Some rooms had painted ceilings and carved Baroque doors. Still others had floral decorations in the panels, with painted wood window cornices. They were all eminently simple and naïve in detail and very adaptable for a present-day country cottage.

The living room and bedroom pictured on pages 36 and 37 are today's expression of the graceful Baroque. While it is distinctly German Baroque, I have not hesitated to introduce the related periods in other countries. Thus the Venetian sofa in the living room, painted delicately in gold and white, the gilt mirror above the fireplace—an example of the later Italian Baroque, and the Venetian and French chairs by the sofa, with their graceful curves, are entirely in keeping with this period. The color scheme here is

typically German Baroque—white and gold. Even in furniture the Germans used a great deal of white paint and white upholstery often ornamented with fringe.

In the bedroom we again find the white walls so much used in this period, while the china grouped on brackets above the commodes is a distinctly German Baroque treatment.

The bed, of course, is Baroque, but it has more of the movement and feeling of the Italian. Its shell and scroll design has been cleverly painted to represent plaster relief. The artist has shaded each scroll in a slightly different manner, creating the impression that the lighting is coming entirely from the window. Painting the window cornice and headboard is an interesting touch in the room. In the Baroque period there was a constant striving for effect. Plaster ornament was used in varied forms. Arriving at an effect by painting the design in chiaroscuro was characteristic.

### BAROQUE AND VICTORIAN

The dressing table with its Baroque shell mirror was designed as a unit. The wide shell pink and white stripe of the drapery is reminiscent of the bouffant skirt of a Venetian lady's costume of the Baroque period—in fact, such a costume was the inspiration for this table. The Victorian slipper chair covered in Delft blue satin fits amazingly into this scheme—and yet this is not surprising, as the Victorian era went back to the Louis XV and Baroque for its inspiration. The curtains and bedspread are today's adaptation of the Baroque.

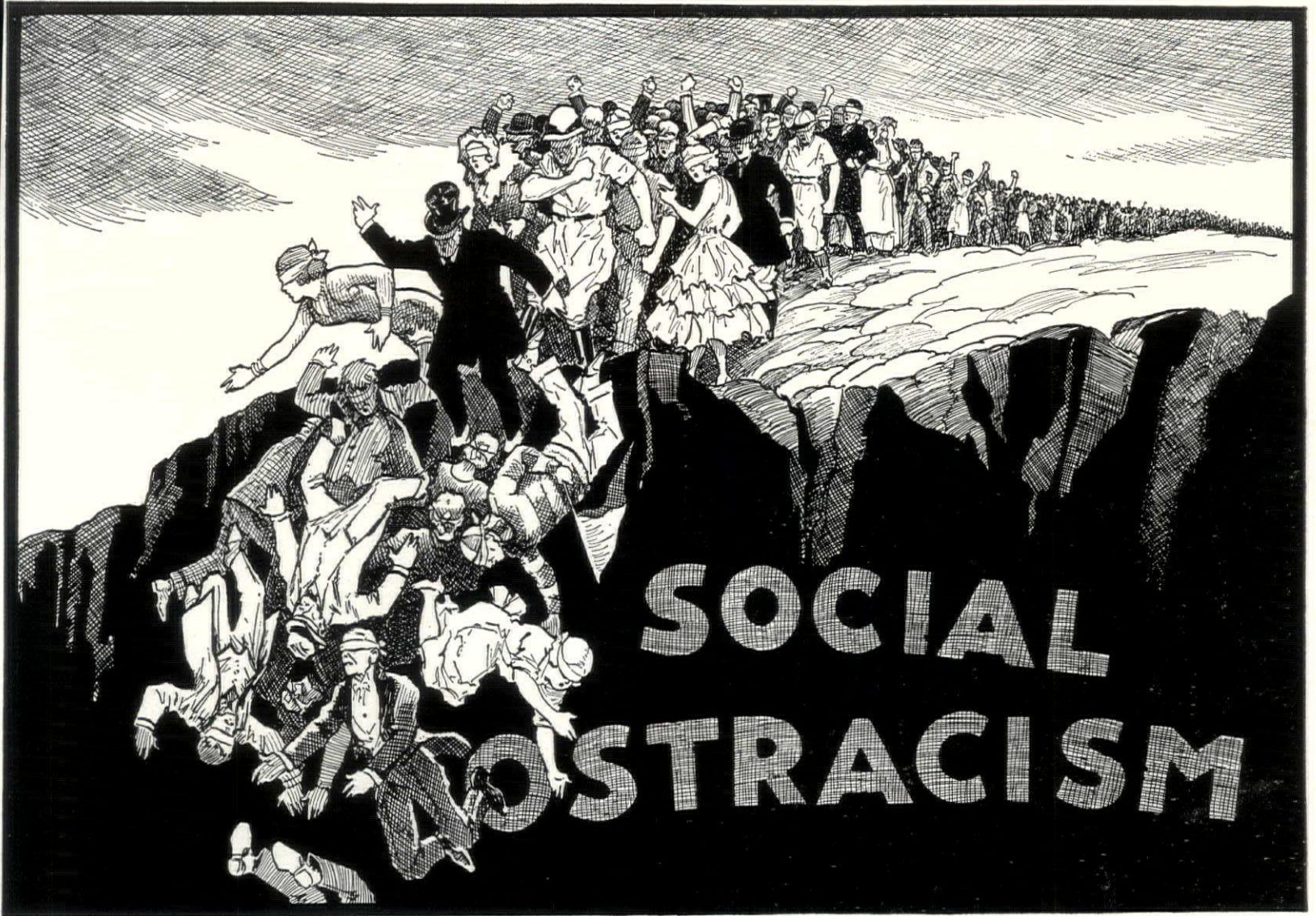
Mrs. Cheney's drawing room, shown on pages 34 and 35, is also imbued with the feeling and personality of the German Baroque expressed through the medium of carefully selected pieces actually of the Victorian era. The entire scheme here is German Baroque and the personality of the room is of this era in spite of the use of a number of Victorian pieces.

Walls are a warm brown with white moldings—a scheme frequently found in Baroque rooms. On the mantel wall are six portraits of court ladies and gentlemen in white and gold frames, each portrait in its separate panel. The fringed curtains of brilliant yellow taffeta, with their gracefully draped valance, are also typical of this period. Baroque feeling is also apparent in the white piano decorated with leaf design and moldings in gold.

In the window are an interesting sofa of the Victorian era, painted white with gold moldings, and two upholstered chairs in reseda green strié satin. The group shown on page 34 includes a sofa covered in henna and white satin stripe, the henna part outlined with white and henna looped fringe, two charming Victorian chairs tufted in brown satin, with small arms covered in gold leaf, console tables of the more exaggerated Baroque forms.

All the lamps in this room have white taffeta shades.





# THE PIT

## WE ALL FALL INTO

**W**E STAND on the brink of it and do not realize it is there.

We fall into it but do not know that we have fallen.

Or, if we do know, we ponder dumbly as to the cause.

The pit is social ostracism.

And the thing that pushes us in is an insidious thing. In the medical world they call it halitosis. In blunt terms, it is bad breath. Under any name, it is an unpardonable offense in social and business life.

The insidious thing about halitosis is that you yourself never know when you have it—and your best friend won't tell you. It is the last thing we suspect ourselves of having — *but it ought to be first.*

### *No One is Immune*

For, every day in normal mouths, conditions capable of causing halitosis may and do arise.

Its commoner causes are fermenting food particles skipped by the tooth brush, decaying teeth, artificial teeth, colds, catarrh, slight infections of nose, mouth or throat, pyorrhea, stomach derangements caused by excesses of eating and—should we say it?—of drinking.

The one way to put yourself on the polite and acceptable side is to rinse the mouth with undiluted Listerine. Every night and morning. And between times before meeting others. It leaves the mouth clean, sweet, and healthy.

### *Strike at Cause of Odors*

Because of its germicidal power, Listerine first strikes at fermenta-

tion and infection the cause of 90% of mouth odors; then destroys the odors themselves. It instantly gets rid of odors ordinary mouth washes cannot hide in 12 hours.

### *For Body Odors*

The same swift deodorant power can be applied to advantage in ending body odors. No mere soap and water will counteract them. Listerine will. Simply apply it to the guilty areas after your bath.

There is no point in risking social disfavor when Listerine will put you so promptly on the right side. Keep a bottle handy in home and office. Carry one when you travel. Let us send you our free Book of Etiquette—tells what to wear, do, and say at formal and informal occasions. Address Dept. H.G.5, Lambert Pharmacal Co., St. Louis, Mo.

**LISTERINE** *ENDS* **HALITOSIS**  
**CHECKS** **BODY ODORS**



Modern in motif, this Monza tableware has a brightly colored design on a cream ground. It takes its name from the Monza Palace, where it was first exhibited. Crystal Venetian Murano glass blends delightfully with it. Centerpiece and candlesticks are crystal with black outlines.

## VENETIAN GLASS

### SUPREME THROUGH THE AGES

Venetian Murano glass is the perfect complement to Italian maiolica tableware. Each piece is entirely hand blown by an artist, in keeping with tradition. The wide range of forms and colors affords a perfect choice of pieces to accompany any tableware pattern.



Cantagalli Vedutine Rosse is a Florentine tableware of rare distinction. Its unique pattern, in rich red on a white ground, blends with stemware of ruby and gold Murano glass to effect a table setting of extraordinary beauty.



Deruta Maggiolino tableware reveals a gay spring flower design in light, delicate tints on a yellow ground. This maiolica harmonizes exceptionally well with stemware of pale Venetian green glass with a blue trim.



Our importations of Venetian Murano glass include exquisite stemware, glass vases, perfume bottles and boxes, aquaria, beakers, centerpieces and candlesticks. They are to be found in our showrooms, at leading shops and at our retail store, 342 Boylston Street, Boston. Write for our nearest dealer's name.

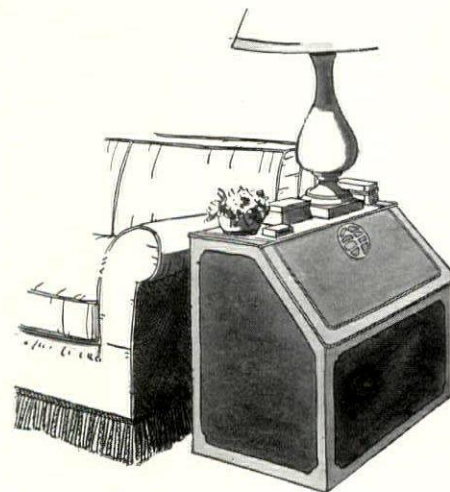
# Carbone

348 CONGRESS STREET, BOSTON

NEW YORK  
385 Madison Ave. at 47th St.

CHICAGO  
620 North Michigan Ave.

A VIEW of the fireplace end of the Lawson couch, showing one of the pair of transformed tea canisters used as tables



## House & Garden decorates a cottage

(CONTINUED FROM PAGE 53)

gaiety that the remainder of the work became a keen pleasure. Against the shiny white background that is so much in vogue today is an all-over pattern of green leaves and huge stalks that hold cabbage Roses. The yellow of the Roses dictated our ceiling color and that of the doors to the hall. All other woodwork has taken the white of the ground color.

Curtains were to have been of cherry-colored muslin, but having captured so much sunshine in our initial work, we juggled our budget to afford white organdy. These hang to the floor with six inches of goffered ruffles. Two widths of the organdy were sewed together for each side of the curtain. They then were placed one on the other and French headed together. This cut in half the labor of French heading each curtain. No rods are used; instead rings sewn at the back of each pleat hang over cup hooks.

The floor needed to be covered entirely, and as our budget would not permit carpet, the decision was given to old-fashioned matting. Friends discouraged us with tales of how dirt accumulated under it, but the salesman showed us that with the aid of the vacuum this is no longer true.

The fact that the room had no fireplace was a sad point. Finally a bright idea struck us. Nine-foot pine boards of varying widths were furred out from the center of an inside wall to give the effect of a board chimney breast. A Franklin stove was bought and stood upon tiles let into the floor in front of the paneling. At the back of the stove a hole was cut through for the stack and this connected to a small chimney that, fortunately, led up the partition between living room and kitchen. As a completing touch we brushed white calomine over the pine boards, wiped this off and then waxed the entire surface to a lovely patine.

For mantel decoration we bought a plaster bust of Washington and set it upon a bracket painted a dull brown-black to give the effect of old basalt. At each side, lower down on the wall, is one of a pair of gilded wooden shelves that hold matching Chinese red lacquer bowls in which we planted Narcissus. To help the brass finials on the Franklin stove, a set of brass fire tools were hung on the paneling.

Our background now complete, we began to decorate the walls. Large

sheets of mirror framed in bamboo were hung on either side of the pine paneling. The bamboo we washed over with calomine to soften the color down to that of the pine. These large mirrors at once made the room appear wider, which helped greatly as it is so much longer than it is wide. On the wall between the windows, an electric clock mounted on a round disc finished in brown-black with gold lines sets the time for the commuter's day.

We found some lovely three-arm candle sconces of shiny brass for the wall opposite the mirrors. The reflection of these in the mirrors gives a delightful illusion. Between them, on the same wall, is a hanging bookshelf, also finished in soft brown-black with gold stripes. The shelves are painted cherry color. For the spaces at either side of the hall door we used bird pictures as close to the old Audubons as our budget would allow. Instead of framing these, glass was placed over them and attached to the wood backing with crystal rosettes. The mats, treated in dark brown with a gold band, gave definition against the light wall. This completed the walls.

The floor layout was the next problem. For the space directly beneath the mirrors we procured large two-tiered tables to be used as the newspaper and magazine racks so essential to a country house. The wood is given a pickled finish, which means that white paint is brushed on, let dry slightly and then wiped off, leaving a soft, mellow tone. These we also use as serving tables, and they now hold our best china, for this room is used for dining until the dining room is ready for use. On the top tier of each table is a large crystal fishbowl, which can be filled with greens if goldfish prove too expensive to feed.

Under the candle sconces, half-round consoles with one shelf for books are placed. The tops of these are painted black and the remainder given the pickled finish. Upon these sit copies we had made of a charming Victorian wire basket. Between the windows and out on the floor are a table and four chairs to be used for cards or, temporarily, for dining. The table is covered in olive-green leatherette pulled tightly over the top and fastened underneath. The edges are studded with large brass nailheads.

(Continued on page 86)



## DISCRIMINATING PEOPLE HAVE MADE THIS CAR THE VOGUE

It is a noteworthy fact that those fortunate people with good taste, and the means to gratify it, have singled out the new Chevrolet Six for their approval. The reasons are not difficult to find, for the new Chevrolet has everything they naturally insist upon in a personal car. Its Fisher bodies are so smartly styled and finished that they show to advantage even alongside expensive

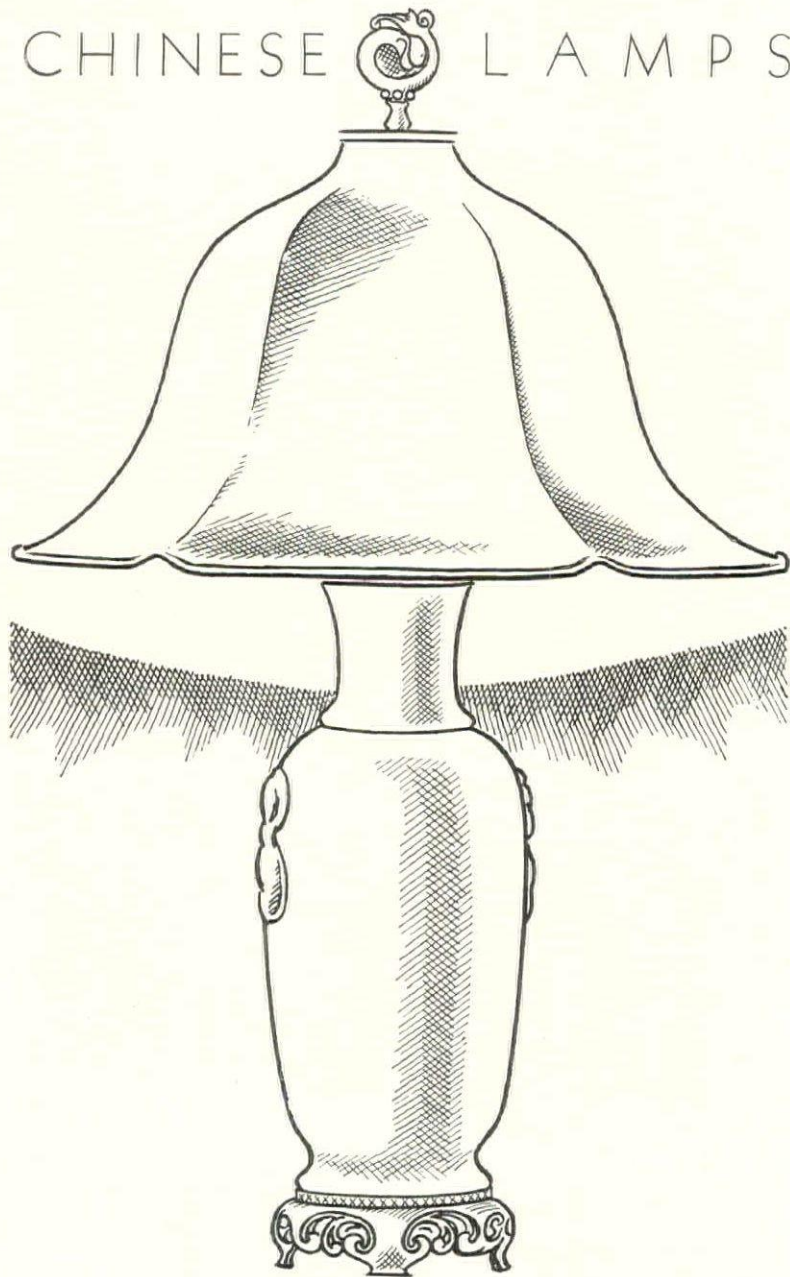
custom cars. Interiors have the charm that only fine, beautifully tailored upholsteries and modishly designed fittings can confer. Lounge-type seats, finger-touch adjustable driver's seat, quick, silent Syncro-Mesh gear-shifting combined with Free Wheeling, and easily-worked controls assure restful comfort and relaxation while driving. And the fast, smooth, and quiet six-cylinder

engine brings you to the end of the longest journey without a hint of nervous fatigue. In fact, the more you think about it, the more logical it is that the new Chevrolet Six should become the vogue in smart personal transportation.

*Twenty distinctive models priced as low as \$475, f. o. b. Flint, Michigan. Special equipment extra. Low delivered prices and easy G. M. A. C. terms. Chevrolet Motor Co., Detroit, Michigan. Division of General Motors.*

## NEW CHEVROLET SIX

## CHINESE LAMPS



## In Pottery, Porcelain and Semi-precious Stones

A 16th Century soft paste pottery vase in warm, creamy tan, with an interesting crackle showing beneath its dull glaze; a cleverly designed silk shade to follow the flowing contour and subtle color of the vase. Together they form one of the many Yamanaka lamps, unusual for their originality of design, perfection of form and richness of coloring.

Outstanding among potteries are the rare, old Celadons, distinguished by the delicate gray-green tone which immediately marks their value. Five color porcelains, with their brilliant coloring and exotic decorations, appeal to the connoisseur.

Perhaps most prominent is the large display of semi-precious stone lamps which include translucent jade, chaste crystal, luxurious coral or one of the many others in amethyst, turquoise, carnelian or rose quartz. All are characterized by the delicate carving of Buddhist deities, animals, birds and flowers.

Whatever your taste, you will find at Yamanaka's an interesting array — each unique, each different. Prices range from \$20 to \$2000.

Send for brochure, "Oriental Motif in Decoration" containing illustrations of Yamanaka objects and interesting comments on Oriental Art.

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BOSTON  
NEWPORT

BAR HARBOR

## A house-to-house tour of France

(CONTINUED FROM PAGE 47)

Houses in rue de Caen, Lisieux; half-timber. Manoir Formeville, rue aux Fevres, Lisieux; half-timber. Manoir de la Salamandre, Lisieux; half-timber. Manoir Carrey, Lisieux; half-timber. Houses in rue aux Fevres, Lisieux; half-timber. Houses in rue aux Char, Lisieux; half-timber. Houses in Grand Rue, Lisieux; half-timber. Houses in rue de la Paix, Lisieux; half-timber. Houses in Place Victor Hugo, Lisieux; half-timber. Manoir de Coupesarte, nr. Château de Grandchamp; half-timber; about 16 km. S.W. fr. Lisieux. Manoir de Caudemonne, Pretreville; half-timber; about 10 km. S. fr. Lisieux. Old Manor, Glos; half-timber; nr. Lisieux. Manoir de la Masselinée, Saint-Martin-de-Mailloc; stone and half-timber; about 10 km. S. fr. Lisieux. Château d'Argouges, Vaux-sur-Aure, Marigny-Saint-Malo-de-Bayeux; stone. Manor House, Ussy.

RENAISSANCE: Château Rogue, Eaigard, nr. Lisieux. Château Victot; stone; 21 km. fr. Pont-l'Évêque. Château Mans, nr. Lisieux. Manoir between Falaise and Noron. Château Fumichon; stone and brick; between Lisieux and Pont-Andemer. Farm buildings, Château Brécy. Houses in Place Victor Hugo, Lisieux; half-timber. Château de Grandchamp; half-timber; 10 km. S.W. fr. Lisieux. Château du Mont de la Vigne, Montielle; brick and half-timber; nr. Caen. Manoir de la Pipardière, Iivarot; stone, brick and timber; about 13 km. S. fr. Lisieux. Manoir du Bois-du-Bais, nr. Cambremer; stone. Manoir de la Quaize, Villers-sours-Glos; half-timber; nr. Lisieux.

RENAISSANCE: Ferme du Coin, Mesnil-Mauger, nr. Montaille; stone and timber; about 16 km. S.W. fr. Lisieux. Manoir de Mathurins, Ouilley-Vicomte; stone, brick and timber, about 5 km. N.E. fr. Lisieux. Manoir Tordouet, Tordouet; stone, brick and timber. Only a few km. N.E. fr. Orbec. Manoir du Lieu Binet; stone, brick and timber; nr. Lisieux. Farmhouse, Château de Faurguernon; stone, brick and timber; about 6 km. N.E. fr. Lisieux.

RENAISSANCE: Château de Longpré, Saint-Pierre-Canivet; stone; nr. Falaise. Château Criqueville, nr. Dozulé; checkered stone and brick. Château Fontaine-Henry, valley of the Mue; stone. Château Hébertot, nr. Lisieux; stone. Château Ouilley-du-Houlley, Ouilley-du-Houlley; stone and brick; nr. Lisieux. Château de Lasson, nr. Caen; stone. Château de Lion, Haut-Lion; stone; nr. Caen. Château d'Outrelaise, Gouvix; stone; about 18 km. S. fr. Caen. Château de Saint-Germain-de-Livet, Saint-Germain-de-Livet; stone and brick; suburbs of Lisieux. House of Thomas Dunot, Saint-Pierre-sur-Dives; stone. Château Breuil-en-Auge, nr. Lisieux; stone. Château Hermival, nr. Lisieux; stone and brick. Château de Bouttemont, nr. Lisieux; stone and brick.

BAROQUE: Château Courtron-le-Meudrac, nr. Lisieux; stone and brick. Château de Carel, Saint-Pierre-sur-Dives; stone. Manoir of Vasouy, nr. Honfleur; brick stuccoed. Manoir, Montaille. Château de Brécy, nr. Baueux; stone. Château le Pin. Château Balleroy, bet. Caen and Bayeux;

stone and brick. Château d'Aubigny nr. Falaise; stone. Château de Fer vaques, valley of Touques; stone. Château d'Harcourt, valley of Orne; stone. Château Juvigny-en-Bassin, nr. Lisieux; nr. Falaise. Château de Versainville, nr. Falaise; stone.

NEO-CLASSIC: Château Mans, nr. Lisieux. Château Bénouville; stone; about 7 km. fr. Caen.

## LA MANCHE

MEDIAEVAL: Château de Pirou, Pirou; stone; about 20 km. fr. Coutances. Manoir Vains, nr. Avranches; stone. Farmhouse nr. Avranches; stone. Farmhouse nr. Avranches. Château Gratot, nr. Coutances; stone.

RENAISSANCE: Château de Canisy, bet. Saint-Lô and Gavray; stone and stucco. Château de Chanteloup, Chanteloup-en-Cotentin; stone; about 15 km. fr. Coutances. Château de Tourlaville; stone.

BAROQUE: Château de Flamanville; stone. Château de Fontenay, about 12 km. fr. Mondelbourg, Cotentin; stone.

ROCOCO: Château Saint-Pierre-Eglise, Saint-Pierre-Eglise; stone. Château Torgny-sur-Vire; stone.

## ORNE

MEDIAEVAL: Farmhouse nr. Château Chaumont, Chaumont; stone and stucco. Château Chaumont, Chaumont. Farm buildings bet. Laigle & Glos. Château Gacé, Gacé. Dependencies, CHATEAU AT LAIGLE. Château Mortrée.

MEDIAEVAL: Château, Châteaugiron.

## CÔTES-DU-NORD

MEDIAEVAL: Château Connainas, Dinan; stone. Stone Farmhouse, Laniscat.

BAROQUE: Château de la Moglais Abbey of Beauport, Paimpol; stone.

## FINISTÈRE

MEDIAEVAL: Le Manoir de Rouazle  
BAROQUE: Manoir Jestin, nr. Brest.

## MORBIHAN

MEDIAEVAL: Farm buildings, nr. Hennebont.

## LOIRE-INTÉRIEURE

MEDIAEVAL: Manoir, Blain; stone. Château de Blain, Blain; stone.

## EURE-ET-LOIR

MEDIAEVAL: Farm Group, nr. Nogent-le-Roi. Farmhouse, nr. Nogent-le-Rotrou; stone.

## SARTHE

RENAISSANCE: Maison Scarron, le Mans. Château de la Flotte; stone.

## MAINE-ET-LOIRE

RENAISSANCE: Maison de la Voute, Angers; stone.

## SOUTH OF PARIS

## LOIRET

MEDIAEVAL: Château de Dunois, Beaugency; stone. Old cottages, Saint-Ay, nr. Orléans. Small houses in the town, Beaugency; stone.

RENAISSANCE: House of Diane de Poitiers, Orleans; stone. Maison de Dunois, Beaugency; stone.

NEO-CLASSIC: Gentilhommière, Sablon; stucco.

RENAISSANCE: House of Agnes Sorel,  
(Continued on page 80)

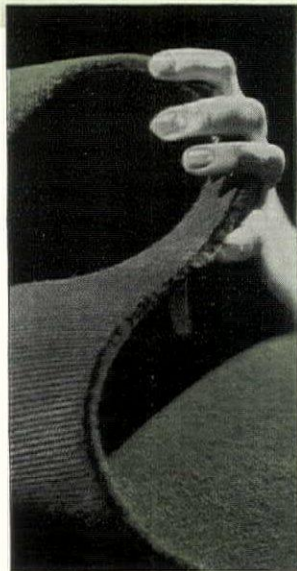


For a *Colonial* Bedroom . . . . Apple Green Carpet

Doesn't this lovely Claridge Carpet suggest the perfect answer to the problem of bedroom decoration? The ideal foundation for a Colonial room—maple furniture, cream woodwork, pale green walls, chintz chairs and curtains?

The nice thing about Claridge Wide Seamless Carpet is that it comes in twenty-one interesting colors. Which means you can put it in every room of your home—carrying out any decorative scheme you like, complementing your wall, drapery and upholstery color choices.

Claridge Wide Seamless Carpet may be had in



widths up to 18 feet, cut to fit your floor from wall-to-wall or bound as a rug. A firm, deep pile and rich lustre (from fine-twist yarns) make it look expensive but it is very sensibly priced.

You may see Claridge and other of the 28 grades of Alexander Smith plain and figured carpets at leading decorators, department stores and furniture stores. Send coupon below and ten cents for interesting illustrated portfolio showing Claridge colors, together with Clara Dudley's authoritative suggestions for the use of Wide Seamless Carpet in decoration.

*Claridge*

**WIDE SEAMLESS CARPET**

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# Lloyd Transatlantic Special

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## A house-to-house tour of France

(CONTINUED FROM PAGE 78)

Orleans; stone.

BAROQUE: Château Sourdiere. Château nr. Millancay.

NEO-CLASSIC: Château de Mousseaux.

INDRE-ET-LOIRE

MEDIAEVAL: Farm buildings, Cormery; stone; 20 km. fr. Tours. Manoir Couture, nr. Reignac; stone; 16 km. fr. Loches. Château Roche, Cheillé; stone. Château Cormery, Cormery; stone. Château de Loches, Loches; stone. La Rabaterie, nr. Plessis-les-Tours; stone.

RENAISSANCE: Manoir of Vonne, nr. Artannes; stone.

SAÔNE-ET-LOIRE

MEDIAEVAL: Manor farm buildings, nr. Demigny. Château de Marigny, Fleurville; stone.

RENAISSANCE: Old Château, Fleurville. Maison des Templiers, Couches-les-Mines; stone.

BAROQUE: Hôtel d'Alligny, nr. Cathedral, Autun; stone. Manor farm of La Vesvre, nr. Autun; stone.

NEO-CLASSIC: Château de Charré-conduit, nr. Chalon, Chatenoy-le-Royal; stucco.

YONNE

MEDIAEVAL: Château de Saint-Morè, Nailly. Château Jacquot, Sainte-Magnance; stone.

CÔTE-D'OR

MEDIAEVAL: Old Château, Chissey-en-Morvan; stone. Remains of Château, Sennecy-le-Grand; stone.

BAROQUE: Château de Missery, Missery; stone. Château de la Prée, Chissey-en-Morvan; stucco.

GIRONDE

BAROQUE: Manoir, nr. Libourne. Château de Saint-Georges, Montagne. VAR

MEDIAEVAL: Château, Saint-Cyr-sur-Mar.

BOUCHES-DU-RHÔNE

RENAISSANCE: Hunting Lodge of King René, Valabre; stone.

In the following towns are especially good examples of small and moderate-sized houses which largely follow the local and traditional manners of building; the same may be said of the smaller houses and cottages in the country around these towns.

SEINE-OISE: Versailles, Mantes, Houdan.

OISE: Beauvais, Clermont.

SEINE-INFÉRIEURE: Veules, Caudebec-en-Caux, Yvetot, Dieppe, Tôtes, Quiévercourt.

EURE: Bernay, Louviers, Le Neubourg, Beaumont-le-Roger, Damville, Conches, Verneuil, Pont Audemer, Evreux, Grand Andelys.

ORNE: Argentan, Laigle.

CALVADOS: Lisieux, Caen, Bayeux, Orbec, Livarot, Pont-l'Évêque, Honfleur, Falaise.

LA MANCHE: Savigny, Avranches, Coutances, Pontorson.

ILLE-ET-VILAINE: Vitre, Dol, Fougères, St. Malo, Rennes.

CÔTES-DU-NORD: Dinan, St. Briac, Laniscat, Corlay, Glomel, St. Michel-en-Grèves.

MORBIHAN: Josselin, Vannes, Auray, Ploermel, Hennebont, Muzillac.

FINISTÈRE: Morlaix, Brest, Douar-nenez, Quimper, Landerneau, Belair, Concarneau, Pont Aven, Saint-Pol-de-Léon, Roscoff.

LOIRE-INFÉRIEURE: Blain.

INDRE-ET-LOIRE: Chinon, Ingrandes, Tours, Loches, Montresor, Luynes.

SARTHE: Le Mans, St. Saturnin, Beaufay.

YONNE: Avallon, Joigny, Nailly, Cussy-les-Forges.

CÔTE-D'OR: Dijon, Beaune, Semur, Arnay-le-Duc, Missery, Sennecy-le-Grand, Chissey-en-Morvan.

SAONE - ET - LOIRE: Saint-Albain, Fleurville, Autun, Couches-les-Mines, Chalon, Brion, Demigny.

VAR: Saint Tropez, Le Cannet, Olioules, Le Castellet.

BOUCHES-DU-RHÔNE: Puyricard, Arles, Tarascon, Saint-Gabriel, Martigues, Baux, Valabre.

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## World Supremacy

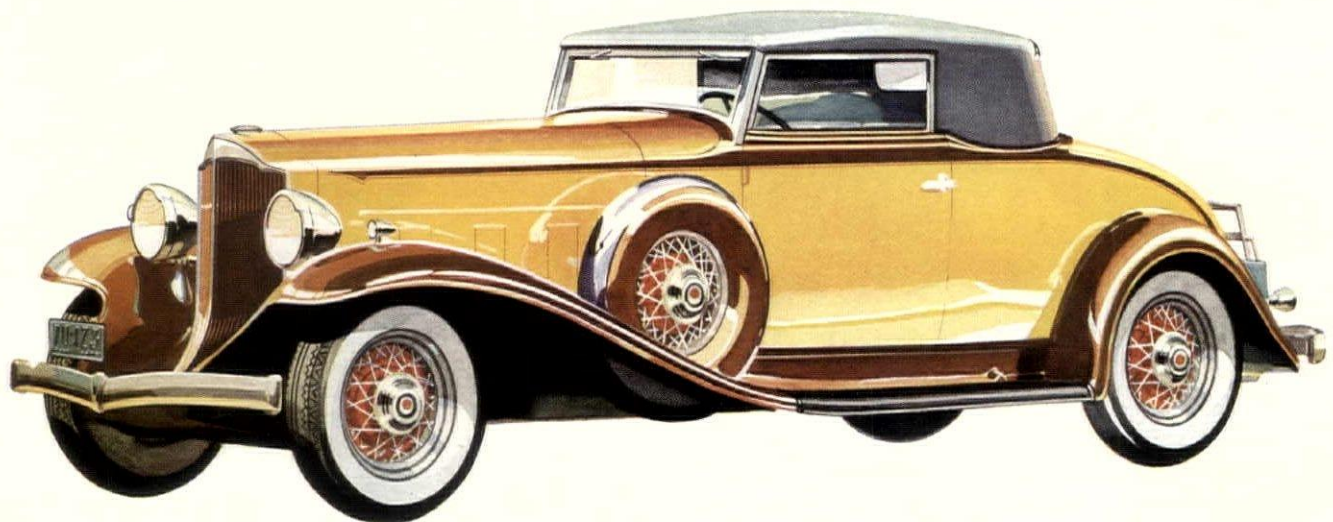
*A new regime in Madrid has not lessened Spanish appreciation of the luxury and distinction of Packard transportation. Packard cars in Spain outnumber those of every other fine American make. Among families of rank and prominence there, as throughout all the world, Packard is the favored fine car. Packard's world supremacy has long been an established and accepted fact.*

The new Packard Light Eight is a strikingly handsome car. In appearance it belongs unmistakably to the distinguished Packard family. And, in addition, it is smartly new in its youthful grace of line and proportion—as is well illustrated by the popular Convertible Coupe below. ¶ When you first inspect the Packard Light Eight, you will be surprised at its size and roominess. It is a big and substantial car, with wheelbase of 128 inches. It is

"light" only in comparison with other, larger cars of the Packard line—the Standard Eight, Eight DeLuxe and the new Twin Six. ¶ Richly appointed and upholstered, truly advanced in all mechanical features, the Packard Light Eight now offers the luxury of *fine car* transportation to motorists who have been accustomed to paying from \$1500 to \$2000 for their cars. For here is an eight—"Packard" in personality, prestige and performance—factory-priced

at the astonishing range of \$1750 to \$1795. ¶ Before buying *any* car be sure to *see* and *drive* the Packard Light Eight. You will thrill to its velvety, 110 horsepower motor, its Silent Synchro-mesh Transmission, *quiet in all three speeds*, its simple, *safe* Finger Control Free-Wheeling. Why not take your old car to your Packard dealer today? He will allow you all that it is worth—and, if you wish to buy out of income, you will find the payments surprisingly small.

PACKARD *Ask the man who owns one*



THIS IS WHAT WE MEAN BY A

# Custom-tailored CARPET



This room, an unusually harmonious and intelligent example of the popular French Provincial mode, was furnished and decorated by B. Altman & Co., New York. They also designed and supplied the seemingly seamless Collins & Aikman Carpet.

BEFORE Collins & Aikman Carpet was introduced, there was only one way to get a carpet with a special design for a special setting. That was to have it specially woven—and the cost was usually prohibitive. So you bought a ready-made rug in a stock design—or you bought old-fashioned plain-color carpet and had it sewed together. In neither case was the result individual or personal.

Now look at the color-photograph shown above. The floor of this French Provincial room, which was decorated and furnished by B. Altman & Company, is covered with

Collins & Aikman Carpet. Notice the modest inlaid border of red, framing the fireplace. You see at once that this is an individualized touch; you know that the carpet was designed and intended for this particular room, just as a custom-tailored suit is made for one particular person.

Notice also that there are no unsightly stitched seams. Sections and inlaid designs are joined on the under-side by a new process. Collins & Aikman Carpet can be fitted around pillars or obstructions, into irregular corners, up staircases—and still be seemingly seamless. And the cost? *It sells at the economical price of the old-fashioned type of narrow-width carpet that had to be stitched together.*

With these versatile advantages, the Collins & Aikman idea really gives you a new way of thinking about carpets. And isn't it the most desirable way you ever heard of? Especially when you learn that Collins & Aikman Carpet has proved to be unusually durable—that it is exceptionally easy to clean—that stained or burned spots can be cut out and replaced without showing the seams where the joining is done.

We think you'll want to know more about this versatile floor-covering, so we recommend that you ask any of the leading stores or decorators who furnish Collins & Aikman Carpet—and write to us for our illustrated booklet. Collins & Aikman Corporation, 25 Madison Ave., New York.

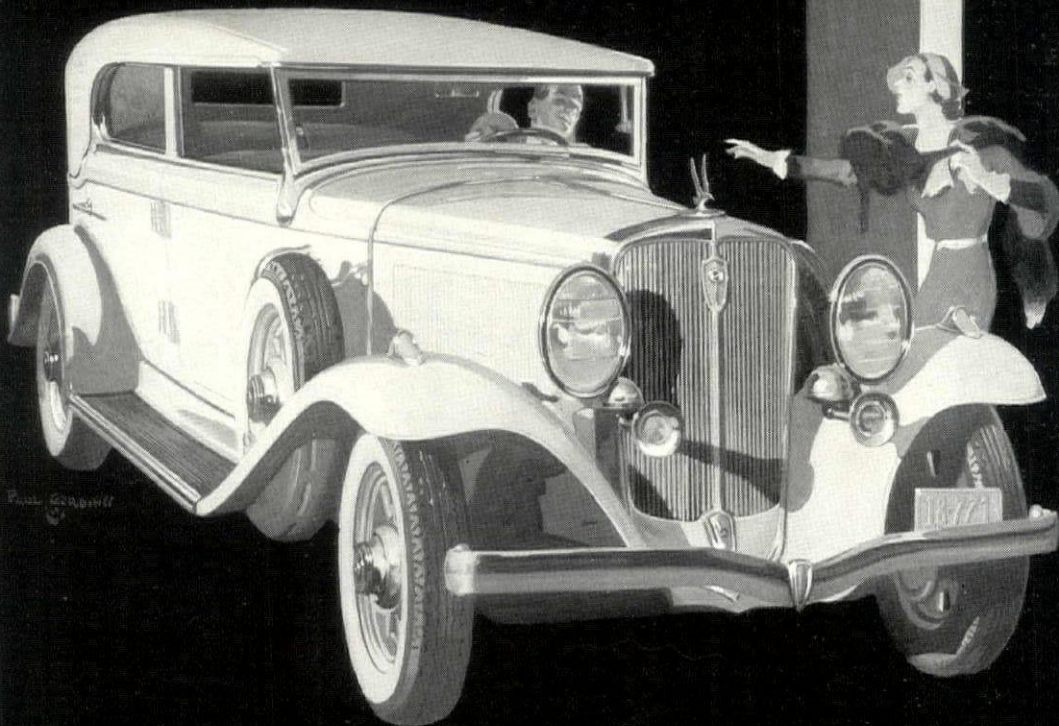
*The Seemingly Seamless*

**COLLINS & AIKMAN CARPET**

USED AND SOLD BY LEADING STORES AND INTERIOR DECORATORS

Copyright 1932, Collins & Aikman Corporation

*Studebaker betters all records  
for betterments in the  
4 GREAT "BUYS" OF 1932*



**B**UY on the basis of *comparison* this year. Look over *all* the new cars. Your sound sense will tell you that in these "32 betterments of 1932" Studebaker is giving you more per car and per dollar than anybody.

These Triumphant New Studebakers stand out in every particular. They are longer, roomier, more luxurious. They have Automatic Ride Control—the last word in safe motoring. They have incomparably finer Free Wheeling plus new *fast-action* Synchronized Shifting and Automatic Starting. They have shatter-proof Safety Plate Glass in all windshields and all windows of all models *at no extra charge*. They have Full-Cushioned Power—and full armor-plated bodies. They still hold unchallenged all stock car records for all distances from 30,000 miles to 1 kilometer.

Studebaker is continually putting more into its cars and continually asking less of its customers. And these 4 great "buys" of 1932 represent the greatest achievement of Studebaker engineering genius and the climax of Studebaker value-giving.

PRESIDENT EIGHT \$1690 to \$1990  
122 H.P., 135" wheelbase—Reductions up to \$560

COMMANDER EIGHT \$1350 to \$1560  
101 H.P., 125" wheelbase—Reductions up to \$235

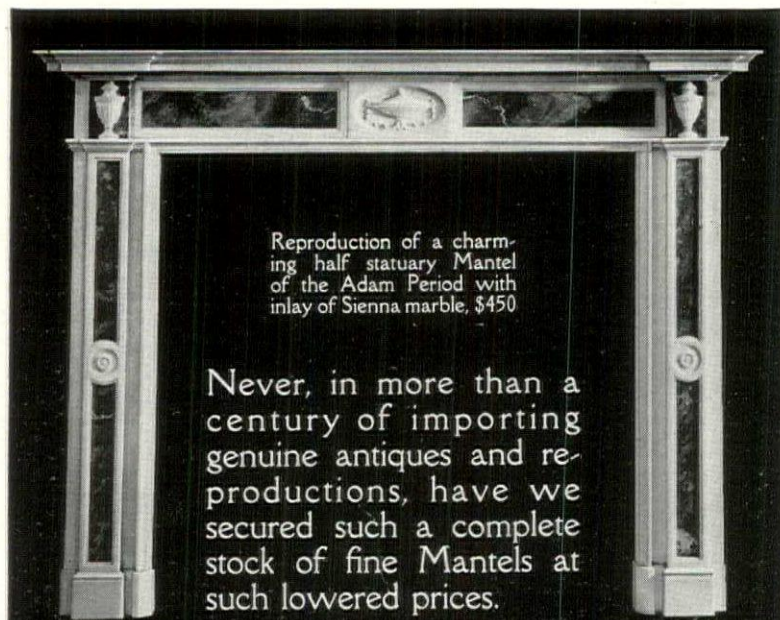
DICTATOR EIGHT \$980 to \$1125  
85 H.P., 117" wheelbase—Reductions up to \$115

STUDEBAKER SIX \$840 to \$985  
80 H.P., 117" wheelbase—Prices at the factory  
Bumpers, spare tires extra. State or Regal eqpt. \$105

*The Triumphant New*  
**STUDEBAKERS**

BUILDER OF CHAMPIONS  
PIONEER OF FREE WHEELING

## FINE REPRODUCTIONS . . . reduced!



Reproduction of a charming half-statuary Mantel of the Adam Period with inlay of Sienna marble, \$450

Never, in more than a century of importing genuine antiques and reproductions, have we secured such a complete stock of fine Mantels at such lowered prices.

These chimney-pieces are particularly appropriate for the smaller homes of today. They become a focal point in a room around which the entire decorative scheme may be built.

Jackson's Marble, Stone and Wood Mantels are masterpieces—all beautiful, all worthy of a place in the finest home.

Why not let Jackson Products serve as your standard of comparison when buying Antique Mantels, Period Reproductions or other fine appointments for your hearth.

Visit the Jackson Galleries or Jackson's Exclusive Representatives in the cities listed below.

### Exclusive Representatives of the Wm. H. Jackson Company

Boston	Detroit
PETTINGELL-ANDREWS COMPANY	THE MARTIN-GIBSON COMPANY
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THE STERLING & WELCH COMPANY	BEAUX ARTS
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SCRUGGS-VANDERVOORT-BARNEY	

## WM. H. JACKSON COMPANY

2 West 47th Street, New York City      318 No. Michigan Avenue, Chicago  
5514 Wilshire Boulevard, Los Angeles  
(Supervision W. Jay Saylor)

## New features for home building

(CONTINUED FROM PAGE 68)

arrangement herewith provided in connection with the silencer and air filter at the sill, is said to reduce by 90 per cent noise which would reach the interior of the room.

The silencer-filter mechanism is enclosed in a metal cabinet, finished to match the trim. Snap of a switch will start the operation of a small electric motor, and a fan will draw fresh air in from outdoors, passing it through a special filter mat so designed that 97 per cent of all dust, dirt and germs is said to be retained on its surface. The screen becomes matted with foreign particles in half a week's time, we are told, at which time it may be easily and quickly replaced. The motor, whose current consumption will approximate that of a 40-watt lamp, may be plugged into any convenience outlet. Operation is said to be noiseless, delivery of dustless, fresh air ranging up to 300 cubic feet a minute, depending upon the weather. Rate of air flow may be regulated as simply as volume of sound on a radio is adjusted, by turn of a knob. All fresh air is introduced through the silencer and air filter made by the Campbell Metal Window Corp., and the inner, supplementary window need only be opened if it is desired to close and lock the outer sash when the house is to be left unoccupied.

**STEEL STUDDING.** Things of which partition walls are made have been improved and, we are told, the possibility of plaster cracks. Steel studs have been introduced. Wire lath, applied to them, holds the plaster. The purpose of this construction is to eliminate the warping and shrinkage of structural members which damage plaster surfaces. Partition walls so built are highly fire-resistant.

Methods of attaching lath to steel framework have heretofore limited the use of this construction. The problem seems to be overcome in the wall building system recently announced by the National Steel Fabric Co., makers of the slender steel studs and the paper-backed, wire mesh lath of which the partitions are built. To expedite attachment of the lath, short wires are welded to the steel studs at close intervals at either side along their entire length. They project like a series of prongs.

After the studs are set, the paper-backed ribbed lath is pressed against the ends of the wire prongs. The wires which pierce the paper are twisted around metal strands of the lath and hold it firmly in position. Saving in labor on this one item alone is said to materially reduce costs of installation. A subsequent coat of plaster will bond tying wires and reinforcing lath into a monolithic slab which, it is declared, will stand for the years with no expense for repairs.

**CARRIER CONTROL CURRENT.** Since it has become possible to send two or more currents of electricity over one wire at the same time, it may soon become unnecessary for the householder to go to the exertion of snapping on the lights when dusk sets in. This and other tasks may be performed by auto-

matic or manual operation from the central power station when so desired, while not taking control away from the owner. Carrier currents are already being employed to start and stop motors, to turn street lights on and off, to regulate supply of electric current to heating elements in domestic water heaters and electric heating units.

The control currents travel in carrier waves, which are said to be similar in character to radio waves. A large number of them may be transmitted upon the same wire that is transmitting heavy duty current, we are informed by the General Electric Co., without apparent interference or evolution of crowding. With no pilot wires or additional wire circuits from central station to the home, it is possible by use of this type of current to control a multitude of motorized equipments in houses scattered over all parts of the city or town. A man in the central station will simply press a button, or automatic regulation may be arranged. The current will go forth to designated destinations, and among other things will open up drafts on heating boilers, will light up chicken houses, ring alarm clocks, start the radio for those setting up exercises, etc. No large investment for equipment is required to make use of control by carrier current, and power is consumed only during the brief intervals that controllers are being opened or closed.

**STEEL NAILER JOIST.** Recent announcement of a steel joist, the top of which a wood nailing strip is rigidly fastened, increases the opportunity for use of this type joist with wood flooring in residential construction. Absence of shrinkage and the rigidity of steel framing with its lack of vibration are credited with greatly reducing hazards to plaster of partition walls and ceilings. The joists, made by the Truscon Steel Co., are readily installed on any masonry exterior wall. They are uniformly spaced to provide proper support for the rough wood floor laid down over them. The floor is thoroughly spiked to the wood strip. Any type of finished wood, rubber, or linoleum floor may be applied over this construction.

**UNIT INSULATION.** Three inches of insulation at the price of one is claimed for the latest type of rock wool, delivered to any new building in readily handled units, termed bats. Shaped to completely fill spaces between wood studs in exterior walls of new frame structures, bats may be so rapidly placed that labor cost is reported to be greatly reduced. The material is not affected by fire and is vermin proof.

The product is introduced by Johns-Manville Co. to supplement the pneumatically installed insulation for use in houses already built. Bats are 15 inches wide, 18 inches long and three inches thick. Once in place, they fit snugly against studding, requiring no fastening to hold them, and the fibrous nature of the rock wool closes all horizontal joints between bats. Units may be readily cut with saw or knife to fit into places of special shape.

(Continued on page 84)

# Gangway for a couple of Kids you know!



*Into action instantly. Simply aim, press the lever . . . and you're actually making a movie*

*Keep a movie record of the years that can never be lived again*

**B**EFORE you know it, that old wagon will be up in the attic . . . and they'll be away from home . . .

But your Ciné-Kodak captures forever the glorious moments of those few short years of growing up.

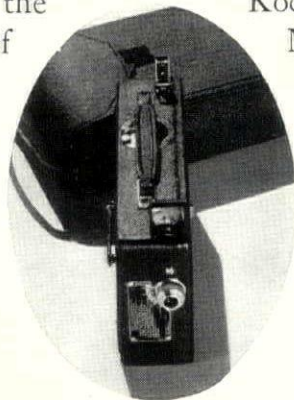
Ciné-Kodak M, price \$75, makes clear, sharp movies the first time you try. It's as

easy as taking the simplest snapshot. No focusing. Aim the camera, press a lever. That's all there is to it.

Kodascope projectors now reduced as low as \$50. Many dealers offer easy terms. Eastman Kodak Company, Rochester, New York.

**CINÉ-KODAK Model M—Only \$75 with case**

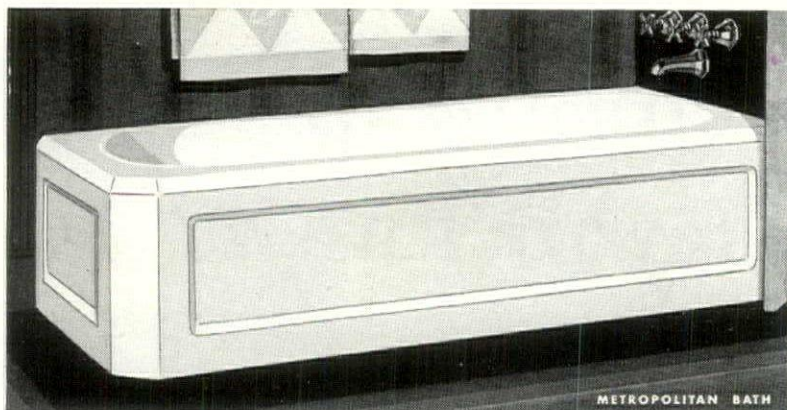
Into this compact little camera, Eastman has concentrated all the essentials of movie making. Equipped with f.3.5 lens and a special attachment for close-ups. No focusing. Loads with full 100 feet of 16 mm. film.



EASTMAN KODAK COMPANY · ROCHESTER · NEW YORK  
Send me FREE illustrated booklet telling me all about making my own movies.

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

**CINÉ-KODAK** *Simplest of Home Movie Cameras*



## THE RIGHT FIXTURES FOR THE SMALL HOME

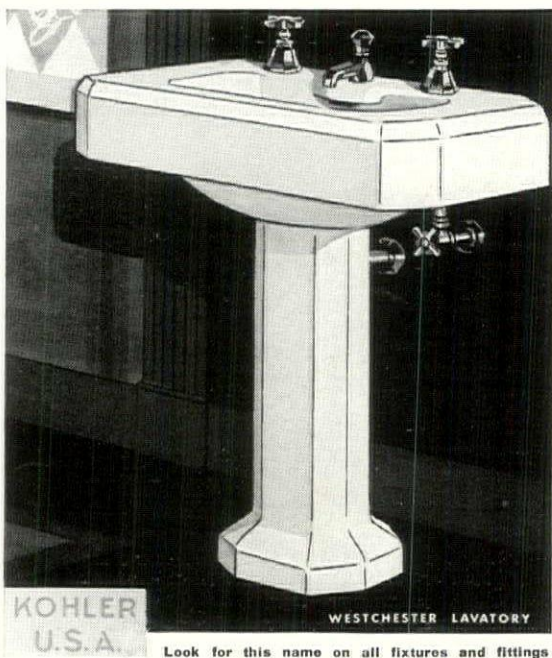
A NEW HIGH IN VALUE—A NEW LOW IN COST

EVERY home needs Kohler style, Kohler service, Kohler in-built quality. There is a vast and vital difference between first-grade plumbing and the common or bargain variety. Less than the best is never good enough.

All-Kohler equipment has always meant true economy, preventing service troubles, cutting up-keep expense, and definitely raising resale values. And now, it can be yours at new prices in tune with the times—the lowest in history for such quality.

Improvements too! For example, the new Kohler line offers matched sets of fixtures and fittings, each piece and part designed to harmonize. Study the clean, crisp beauty of the Metropolitan set, for example. Note the agreement of flat surfaces, square corners and beveled edges. Note also the wide table-top edge on lavatory and bath for toilet articles.

Consult your plumbing dealer about Kohler products—compare the quality and compare the costs. And look for the Kohler mark on each part and piece before installing. It is your guarantee of pride, comfort and safety through the years. Mail the coupon today for a new booklet on modern home plumbing. . . Kohler Co. Founded 1873. Kohler, Wis. Makers of Kohler Electric Plants.



KOHLER  
U.S.A.

WESTCHESTER LAVATORY

Look for this name on all fixtures and fittings

## KOHLER OF KOHLER

KOHLER CO., Kohler, Wisconsin

Please send me your illustrated new booklet A-5 on Modern Bathrooms.

Name \_\_\_\_\_

Address \_\_\_\_\_

## New features for home building

(CONTINUED FROM PAGE 82)

**CELLULAR CONCRETE.** Air cells are being introduced into poured concrete construction by addition of a special compound to the mix at the time it is poured in place. The new element, like yeast in bread, causes the mass to expand in volume, promoting a cellular condition which is said to make a resulting product that is light in weight, very soundproof and insulating. Installed as a rough slab in conjunction with light steel beams, and with pre-cast slabs of the same porosity used for partition blocks, this concrete, we are told, makes possible a fire-proof and soundproof house at a moderate advance over the cost of non-fireproof construction. According to the Aerocrete Corporation of America, whose compound is used, variation in amount of the ingredient used will affect size and number of air cells, and by this means the weight of the finished concrete may be adjusted to meet any conditions. Methods of mixing and placing are similar to those for ordinary concrete.

**STEEL CURBING.** Strips of spring steel, used as curbing in gardens and for walks and drives, are easily and quickly installed in any location about the property. They are bolted to steel stakes driven into the ground, and are equally adaptable to formal and to informal landscaping. Geometrical designs of rectangular or circular shape are easily arranged. Graceful, sweeping curves may be designed. Sod held by the curbing is protected from injury, while grass may be readily cut and trimmed. Lawn or flower beds may be set as much as three inches above or below the adjoining ground, in which case a coat of green paint will render the exposed steel of the curbing inconspicuous. This steel curbing is distributed by the Detroit Steel Products Co.

**STEEL COVERED INSULATION.** Use of rigid insulating boards, covered on each side with a thin sheet of steel, has recently been developed for the exterior walls of household garages and small structures of a similar nature. Weather-resisting qualities make the armored insulation ideal for locations directly exposed to the force of the elements, although it is as effective when used on the exterior for wall fronts, hung ceilings, and radiator fronts among others.

Standard insulating boards of various makes are used for the inner core, and to protect against passage of heat and to reduce sound transmission. The usual properties of the insulation are said to be enhanced by the steel covering which adds strength for better rigidity, provides increased fire-safety and greater permanence. Made available by the Truscon Steel Co. in either black, galvanized or furniture steel, the impervious outer surface is said to be well suited to various finishes. Sheets are sanitary and vermin proof, permitting no air infiltration. Standard connections are supplied with the board to form weatherproof joints which are likewise pleasing in appearance. The sheets are available in standard sizes up to four feet by twelve feet. Thickness may be varied from one-eighth

inch to three inches, according to the material used for the core.

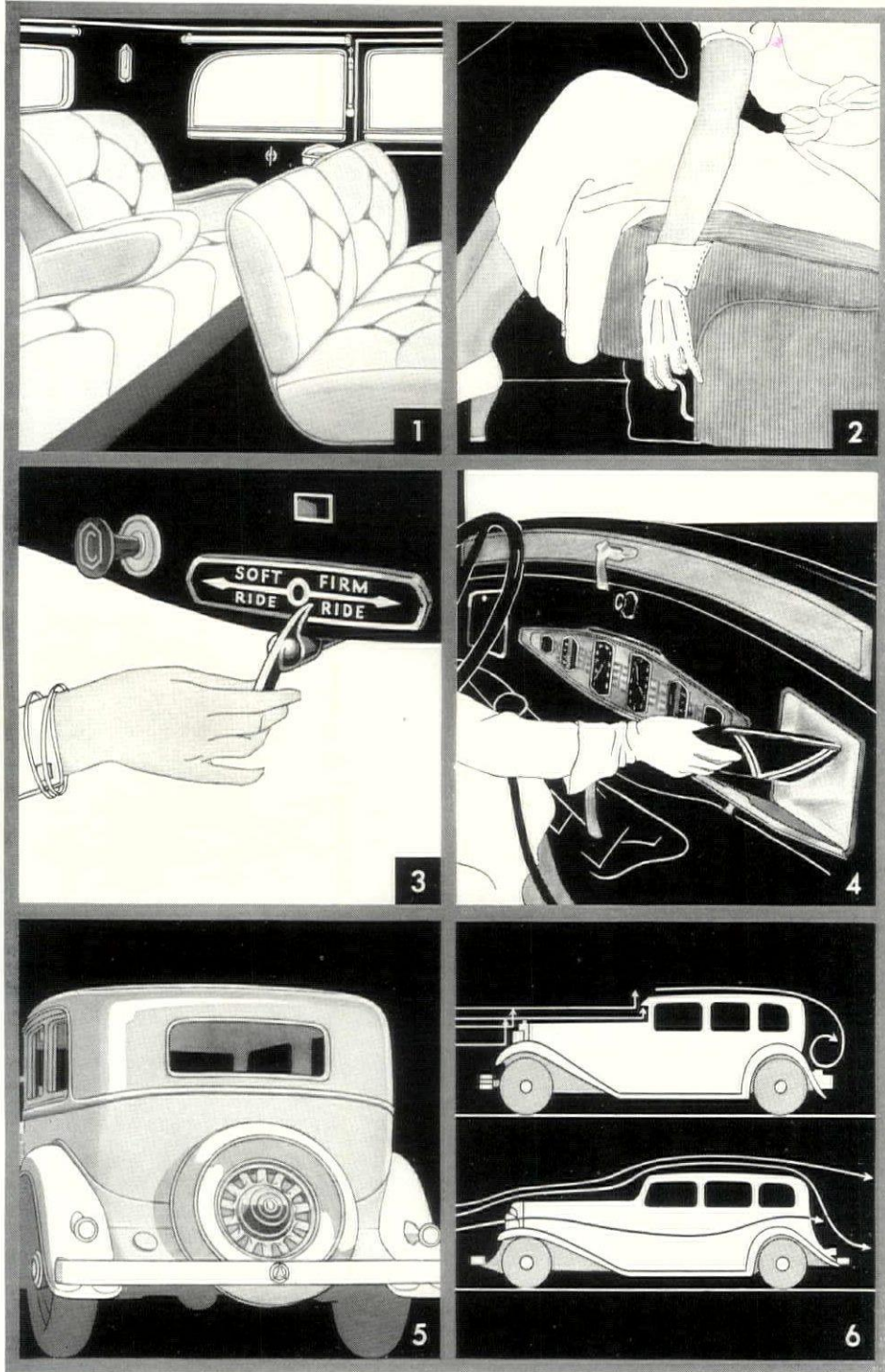
**RUBBER TILE.** Quiet, long wearing floors of resilient rubber, which blend ideally into the atmosphere of the home, are offered in many improved textural finishes of variegated marble, travertine stone and pottery tile. Installation cost is low and its high quality of noise absorption makes it pleasant underfoot. The rubber tile is the product of the Goodyear Tire & Rubber Co. Richness of unusual color finishes is said to make the floor a satisfactory foundation for many interior decorative schemes. It is suggested that wide contrasts be avoided in design and color of adjoining spaces, although when walls are light, dark tones make the most effective floor. The flooring is easily installed and economically maintained, we are told. With reasonable care it has long life and ever-enduring freshness.

**CONCEALED RADIATOR.** Designed to be built into a recess in the exterior wall, a new type radiator consists of seamless copper tubes to which flue units of the same metal are welded at uniform intervals. The pipes, through which the steam or hot water from the heating boiler circulates, are oval in shape, which is said to add to the efficiency of the heat output. Flues, open at top and bottom, are spaced sufficiently wide apart to be readily cleaned of dust and dirt. The radiators are made by the American Radiator Co., which recommends that they be located in the exterior wall below the window sill. Decorative grilles at the floor and below the sill promote movement of the air, draw it in cold off the floor, pass it over the radiator, and release the heated air into the room at sill height.

**PLASTIC WALL FINISH.** Decorative plastic and ceilings which, applied in plastic form, will set within three hours, be perfectly dry in 24 hours, and in 48 hours harden to the consistency of stone, is a product in the field of decorative interior finishes. A composition of oil and cement, walls of this material are said to be washable, durable and economical. It offers opportunity for a wide range of effects in imitation stone textures in historic and modern styles and in varied color blends.

Delivered ready mixed for instant application, a single coat applied on wood, metal, brown or white plaster, stone, brick, any type of wall board, glass, tile or old painted walls is said to be sufficient to produce any desired finish. Work may be completed the day it is started, with no objectionable odor to annoy occupants of the house, according to the Stonetone Co., manufacturers. Completed surfaces when dry are said to be impervious to penetration of dirt, ink spots or finger marks, which may be removed from such surfaces with plain soap and water. Ordinary impacts will not harm the flexible coating, nor will vivid oil colors lose brilliancy.

**HUMIDIFIER.** Automatic adjustment of the amount of water supplied  
(Continued on page 86)



In the above illustration six features of the new Nash cars are shown. 1. Luxurious interior of new Advanced Eight Victoria illustrated below. 2. Finger-tip driving seat adjustment. 3. Dash-Adjusted, Full-Range Ride Control. 4. Two

glove and parcel compartments on instrument board. 5. "Beavertail" back. 6. Comparison of effect of wind resistance on flat surfaced radiator, windshield and conventional rear end with *completely* Slip-Streamed Nash body lines.

## A GUIDE TO FINER MOTORING

Give thought to the fitness and perfection of your motor car, the same thought you give to the charm of your home and its surroundings.

Length in the wheelbase of a car is important for comfortable riding, and the new Nash cars, just announced, have it in generous measure. They are longer, indeed, than cars sold a few years ago at twice their prices. Another Nash aid to riding ease is Ride Control, with a dash regulator and *full-range* action, which makes good roads out of the worst.

Quietness in a motor car is also extremely important, and these new Nash motor cars are strikingly engineered for unobtrusive performance. All Ambassador, Advanced, and Special Eights have the new *Silent* Underslung Worm Drive. And automatic centralized chassis lubrication which keeps chassis bearings and spring shackles constantly bathed in silencing oil. All models have a *completely* sound-proofed body. All have dual exhaust silencers, instead of the old-fashioned muffler. All have *Silent* Synchro Shift gear selection and *Silent* Second. And the new, super-rigid X-Dual frame, which resists distortion and prevents squeaks and rattles.

Style, also, is quite necessary, if you think of a car as more than a mere means of getting about. Here is the very smartest thing in body lines, the "Slip-Stream" profile, with V-radiator, slanting windshield and "Beavertail" back. Nash Underslung Worm Drive models are nearly three inches lower, with no change in head room or road clearance.

Before you buy your new car, send for the Nash catalog. Or ask your Nash dealer for it. It is a guide to perfection in every detail of motoring.

# NEW NASH

**BIG SIX**  
116-inch Wheelbase  
\$777 to \$935

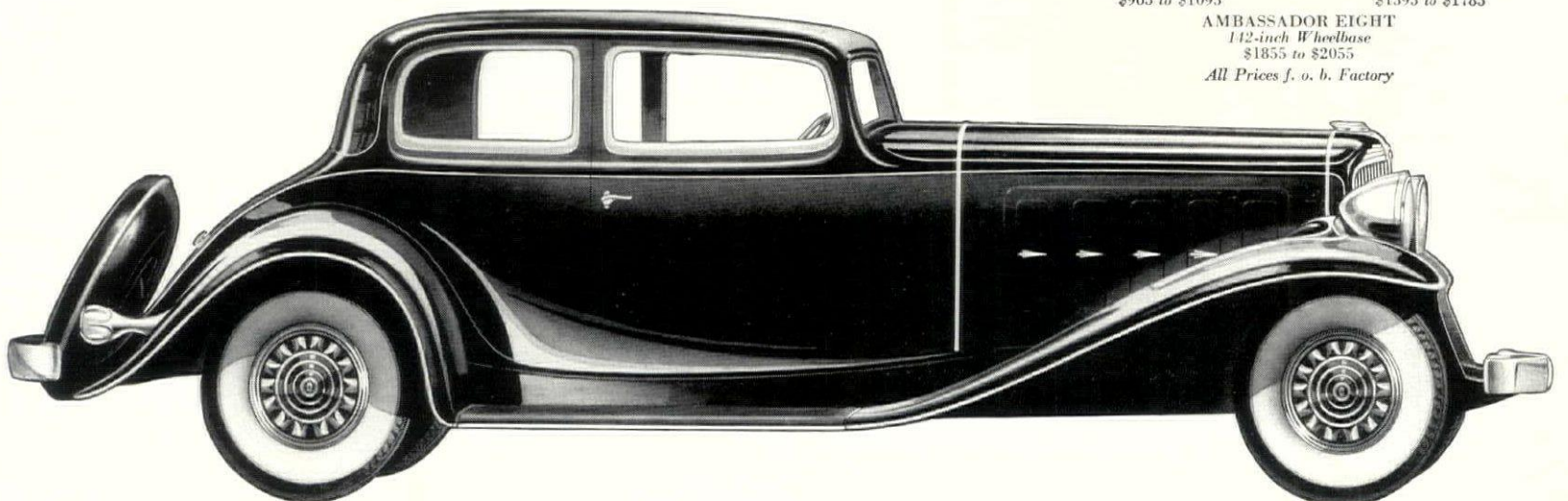
**STANDARD EIGHT**  
121-inch Wheelbase  
\$965 to \$1095

**SPECIAL EIGHT**  
128-inch Wheelbase  
\$1270 to \$1395

**ADVANCED EIGHT**  
133-inch Wheelbase  
\$1595 to \$1785

**AMBASSADOR EIGHT**  
142-inch Wheelbase  
\$1855 to \$2055

All Prices f. o. b. Factory



# BIG BARGAINS



in  
**Bulbs!**  
if you order  
**NOW!**

Add your import order to ours NOW and get the pick of the crop—the finest Bulbs in Holland at the extraordinary price concessions offered by the growers for early orders. In addition you save extra packing, shipping and handling charges. Pay on delivery in September, if you wish, but be sure to ORDER NOW!

## FANTASY!

Unrivaled Queen of Tulipdom!  
(as shown above)

The glow of a great burning coal within a cup of salmon-pink, held high on arrow-like stem. Ruffled, fringed petals, crisped with touches of fresh young green. An arresting blend of informality and dignified grace, leading the aristocracy of next Spring's garden, filling the vases in the house with unmatched loveliness. Such is Fantasy, supreme in that outstanding group, the Parrot Tulips.

**\$3.00** per dozen    **\$18.00** per 100

## Extraordinary Offer!

**100 DARWIN TULIPS \$3**

Choicest, first-size bulbs, sure to bloom. Schling's Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

**A \$7.00 value for only \$3.00**

## 8 GLORIOUS COLLECTIONS Tulips! Hyacinths! Narcissi! Crocus!

- 100 Darwin Tulips in 10 named varieties. Immense flowers on stems 2½ ft. tall in May and June. **\$3.50**
- 100 Cottage Tulips in 10 named varieties. The tulips of grandmother's garden. May and June. **4.00**
- 100 Breeder or Art Tulips in 10 named varieties. In form like Darwins, wonderful shades of Bronze, Buff, Orange, etc. May and June. **4.50**
- 100 Bedding Hyacinths in 4 colors. **6.00**
- 100 Named Hyacinths, 2nd size, 4 varieties. **8.00**
- 100 Tulips for the rock garden in 5 named varieties. Charming species, odd shapes, many with reflex and curiously twisted petals. **6.50**
- 100 Daffodils and Narcissi for naturalizing and lawn planting. Our Old Dominion Collection in choicest mixture of airy and medium Trumpets. All first quality bulbs grown in Virginia. **5.00**
- 100 Crocus in 5 named varieties, 1st size bulbs **2.50**

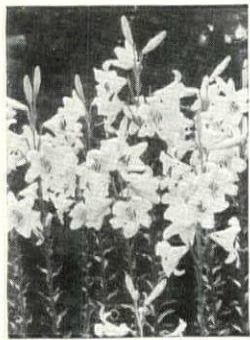
## MADONNA LILIES To Glorify June Gardens

Our bulbs are selected from the choicest collection in France—stalks 4 to 5 feet tall, often 10 to 15 magnificent blooms on a single stem.

At these low import prices bulbs must be ordered now. They will be delivered to you ready for planting next September.

### IMPORT PRICES

- Jumbo Size**—Extremely large picked bulbs for unusual results (supply limited). **\$5.00 a dozen**  
50c each
- Regular Mammoth Bulbs** **\$22.00 per hundred**  
\$3.00 a dozen



## 200 HERALDS OF SPRING \$6.00

Lovely Spring Beauties—the following  
8 Named Varieties—25 bulbs of each

Snowdrops—Glory of the Snow (blue)—Heavenly Blue Grape Hyacinths—Blue Squills (Scilla Sibirica)—Blue Bells (Scilla Campanulata)—White Blue Bells—Wood Hyacinths (Scilla Nutans)—Winter Aconites

**NOTE** Prices quoted are good till July 31st—No later. If you send check with order deduct 5% cash discount. Send for our IMPORT BULB LIST. Complete listings of many other desirable bulbs at special import prices! Ready Now! Free on request!

**ALL PRICES INCLUDE DELIVERY!**

# Schling's Bulbs

MAX SCHLING SEEDSMEN, Inc.

Madison Ave. at 59th St.

New York City

## New features for home building

(CONTINUED FROM PAGE 84)

to a humidifier, recently announced, is said to ensure constant humidity of proper percentage throughout the house. The regulating medium is attached to one side of the unit. Sensitive to the proper amount of moisture which should be present in the air, it maintains any desired relative humidity for which it is set. Operation is simple; whenever air becomes dry water is caused to gently spread over several heating surfaces and is evaporated therefrom. Moistened warm air diffuses into the atmosphere and pervades the entire house. One unit of this type automatically supplies the right amount of moisture to every room in a house of moderate size. The humidifier, manufactured by The American Radiator Co., is encased in a sturdy cabinet of non-corrosive aluminum, finished in fine grained walnut or mahogany or with special finish if desired. There is one type especially designed for houses heated by steam and a second for use with hot water heating plants.

**V**ENTILATING DOOR. An innovation in design for the entrance and service doors of the house is found in a door equipped with sliding panels in top and bottom portions. Available in wood or metal and in several styles including flush surfaces, the door makes it possible to provide ventilation in the house while the door itself is kept locked. The upper and lower movable panels are independently adjustable, with separate operating handles on the inside which slide them into a housing in the central portion of the door. Panels when closed are said to cover the opening firmly and give the appearance of a solid door. Either panel may be adjusted to leave an opening varying from one inch to 16 inches in height. They are said to automatically lock in the position in which left, so that they cannot be forced from the outside. Copper insect screens are available to cover openings when desired. The door is a product of the Equipment and Supply Co., Inc.

## House & Garden decorates a cottage

(CONTINUED FROM PAGE 76)

Chairs have the pickled finish, with seats covered in cherry and white striped oilcloth.

Below the hanging bookshelf is a table desk of the type with drawers that pull out from either side. This has been placed protruding from the wall so that it may be used by two people at one time. The base is finished in walnut and the top is covered in brown leatherette. On the desk stands a small canister lamp with a plain white parchment shade, the inside of which has been lightly washed in pink. A pair of bamboo armchairs serve the desk. These have the bamboo toned to match the other woods in the room. Cushions are in cherry muslin. A small bamboo bench finished like the chairs and with a slip pad of cherry muslin makes another seat at the end of the desk.

At one side of the Franklin stove have placed a two-seated Lawson sofa; at the other side is a club chair. A tailored slip cover of ticking material striped in green, yellow and white is on the sofa. The chair is covered in yellow leatherette with white cordings.

The tables holding the lamps by sofa and chair are copies of old tea canisters, the tops made large enough to take a lamp, cigarette box and tray. The inside of one of these boxes holds firewood, while the other is used for a general storage place. They are painted cherry red, decorated with a gold band. Lamps are of wood painted white, and white parchment shades have the inner side washed in pink. A small hooked rug in front of the fire brings soft shades of cherry and yellow against a dark green background.

All furniture in this room was selected with the idea in mind that when, and if, the stocks and bonds left us by dear Carte Blanche come

back to what we think of as normal we can shift and replace. For instance, the Franklin stove will go to the guest room, the bamboo chairs to the porch, etc. But for the present and quite some time in the future, we believe, the room will remain as it is, and, happily, we have grown to be quite fond of it.

As a guide to those interested in learning exactly how we balanced our living room budget, the prices of all the furniture and decorations used were as follows:

14 rolls wall paper at \$2.50	\$ 35.00
Organdy curtains, two pairs at \$18	36.00
Matting 30 yards at \$1.00	30.00
2 mirrors with bamboo frames at \$25 ea.	50.00
2 magazine racks at \$30 ea.	60.00
2 fish globes at \$2.50	5.00
1 card table with green leatherette top	10.00
4 chairs for card table at \$12	48.00
Electric clock on painted disc	25.00
2 three-candle wall brackets at \$7.50 ea.	15.00
1 hanging bookshelf	37.00
2 console tables at \$30 ea.	60.00
2 wire baskets at \$5 ea.	10.00
1 canister lamp and shade	12.50
2 bamboo armchairs with pads at \$26.50 ea.	53.00
1 bamboo bench	14.00
Pad for bench	2.00
1 two-seat Lawson sofa	42.00
10 yards material at 60c per yd.	6.00
1 club chair in yellow leatherette	30.00
2 canister tables at \$10.50	21.00
2 wood turned lamp bases and shades	30.00
Franklin stove	30.00
Pair of andirons	4.50
Set of brass fire tools	10.00
Hooked rug	10.00
Pair of bird prints	15.00
Flat table desk	40.00
Pine boards	9.00
<b>TOTAL</b>	<b>\$750.00</b>

**Note:** This is the first of a series of articles dealing with the decorating of rooms in a budget house. The treatment of the other rooms in this house will be described in subsequent issues. Information in regard to purchasing the furniture may be obtained by writing to House & Garden's Reader Service.





# A Garden Full of Dahlias

## For \$3.75



Jane Cowl

Few flowers, whether used for garden decoration or principally for cut blooms to decorate the home, are as responsive to simple garden culture as our Modern Dahlia. It has made wonderful advancement in size of bloom, habit of growth and profuse blooming qualities.

This year, instead of a collection of unnamed varieties which we have been offering for a number of years, we are making a Special Offer of

**10 Distinct Exhibition Dahlias for \$3.75**

—one tuber each of the following, *separately labeled*, which if bought individually would cost \$7.50. *Sold in collections only.*

**Ambassador (Cactus)**—A soft yellow, with salmon, amber and pink shadings.

**Ellinor Vanderveer (Decorative)**—Large blooms of satiny rose-pink.

**Francis Larocco (Decorative)**—One of the finest pure yellow Decorative Dahlias.

**Jane Cowl (Decorative)**—Deep, massive blooms of bronzy buff and old-gold.

**Jersey's Beacon (Decorative)**—Chinese-scarlet, paler on the reverse, giving a two-toned effect.

**Jersey's Beauty (Decorative)**—The finest true pink Decorative Dahlia.

**Marmion (Decorative)**—A beautiful flower of golden yellow, with bronze suffusion.

**Mrs. I. deVer Warner (Decorative)**—A refined, deep mauve-pink.

**Sagamore (Decorative)**—A light apricot-buff, shaded orange-buff toward center.

**Treasure Island (Decorative)**—A bright apricot, with rose suffusion.

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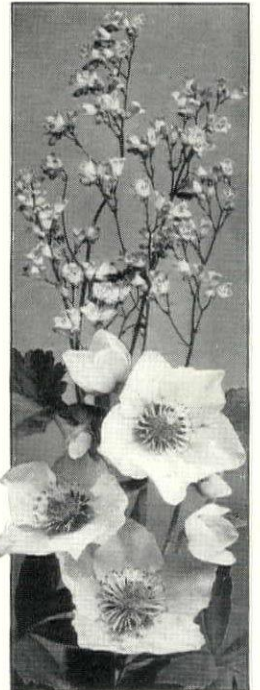
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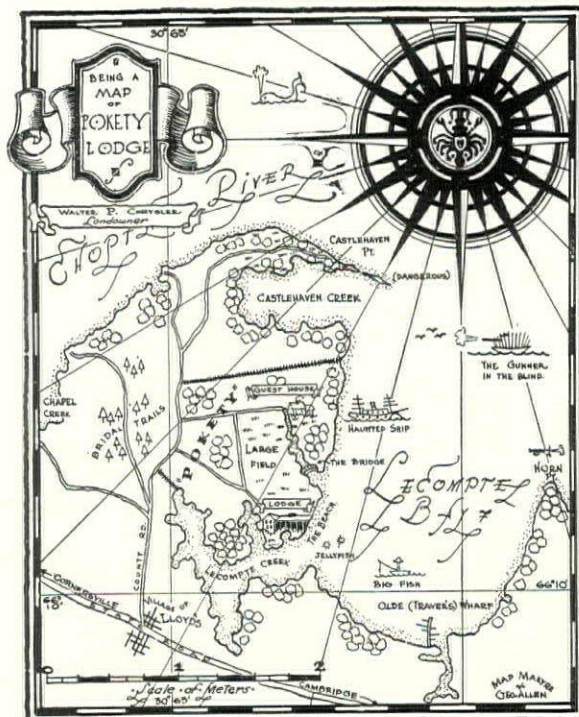
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SCALE map carried out in decorative fashion to show the location of Mr. Chrysler's hunting lodge and estate, and the various points of interest in the vicinity

## A lodge on the Little Choptank

(CONTINUED FROM PAGE 44)

course of years when Mr. Chrysler was becoming more and more busy with the affairs of his organization and with the burdens which were necessarily being relegated upon his shoulders, so it was at this time that he became interested in the desire to build a hunting lodge where he could get away week-ends during the open season, for complete relaxation and rest. For some time in the past he had been going down to Maryland with a party of friends, roughing it out in the open. He found that the air, the salt marsh and the pitch of wild duck were so exhilarating—so stimulating, that he finally purchased a piece of property and arranged for riparian rights for quite a distance down the bay for his duck blinds.

There were quite a number of old settlers on the property which was taken in with his parcel, but he declined to have them removed. Rather, a very satisfactory system was worked out whereby they could continue to live in their homes provided they keep on working their farms (and what Maryland farmer is known for not being industrious?) and see that the duck blinds were supplied with the dried grass from their fields.


The lodge itself he wanted to be extremely simple in design and executed with good taste, from barge board to crown molding. All details were tempered; profiles were purposely kept small in scale; even the surrounding shrubbery and that adjacent to the house were kept small, emphasizing the underlying motif of lowness and snugness. The interiors were designed in the same constrained manner, with the exception, I might say, of the main living room. Here, it seems, the architects were determined to create a room which would reflect comfort and solidity. In fact, the nostalgic urge to remain after once settling oneself in a

deep, "cushiony" sofa, before the blazing logs, is something many have found hard to overcome. Its delightful intimacy is accentuated by a huge fireplace blocking up one complete end, while the crowning touch, huge hanging wagon-wheel chandeliers with innumerable electric sconces fastened to the rims, shed a soft glow over the whole. But the *pièce de résistance*, it never fails to catch one's eye, is a huge Colonial musket, fully ten feet long, supported on wooden pegs directly over the fireplace.

Age and authenticity are apparent everywhere. The old wagon-wheels, taken from a farm wagon which had been lying out in the field; the brick over the fireplace, from the foundations of the farmhouse which formerly occupied the site; huge oaken beams, with the marks of the adz showing, supporting the roof rafters and mortised and tenoned as of old; and thick strands of manila rope entwined around the beams, which idea was fostered by Mr. Chrysler's eldest son, Walter Jr., who had observed a similar construction in some of the old Colonial houses up in Connecticut.

From the terrace outside of the living room there is approximately 75 feet of smooth lawn, until it terminates at the lapping shore of the Little Choptank, flowing casually towards the Chesapeake. The water here teems with aquatic life: terrapin, huge crabs, all kinds of fish, oysters and jellyfish (at certain seasons). Across the bay is Ragged Point, the summer home of Colonel William A. Starrett, while to our right lie the estates of the Duponts and John J. Raskob. They all have flying fields and make their visits via air, but Mr. Chrysler prefers to travel by rail and in his private car which makes up for what it lacks in speed by comfort. In the long, tree-

(Continued on page 92)



**Trim Your Hedges the Electric Way**

**"LITTLE WONDER"**  
REG. U. S. PAT. OFF.  
**HEDGE TRIMMER**

Strong « light « rapid « easy « gives a beautiful trim. Thousands in use. Write for literature.  
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# Beware Of Smoker's Teeth



## HOW DR. BÖST, CONDUCTING A SCIENTIFIC RESEARCH, DISCOVERED THE IDEAL TOOTH PASTE

THERE is an accepted saying, old as the hills, that "smoking is bad for the teeth." It is like saying "eating is bad for the health."

Both have their effect on the teeth. Eating certain foods has a discoloring tendency of one kind. Tobacco smoke has another. Millions of men and women of refinement are enjoying their smoking, selecting tobaccos and blends with real discrimination.

It is distinctly a polite habit, and a soothing one, of great comfort in these rapid-moving days.

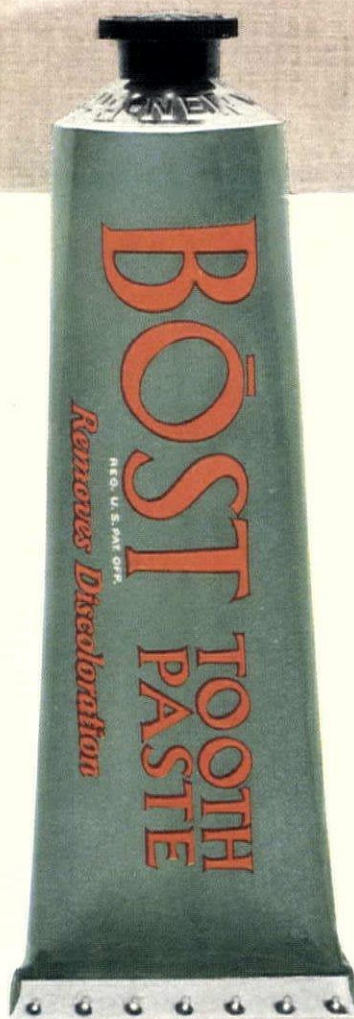
Dr. Wm. Dale Böst, Doctor of Pharmacy and Pharmaceutical Chemist, who has achieved eminence in many lines, after discussing the matter with hundreds of smokers and manufacturers of cigarettes and cigars, determined to make a thorough laboratory research, and compound, if possible, a tooth paste which would cleanse and sweeten the mouth

after smoking and quickly and surely remove tobacco as well as all other stains and films. There was definite need of such a dentifrice.

It must do this by the gentlest methods, without abrasives or acids which would work injury to enamel or mouth membranes. Such a work, carried out successfully, he was assured, would be a priceless boon to smokers.

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- (1) A tooth paste which would readily remove the stain of tobacco, or any other organic substance, and even many inorganic stains.
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- (3) A counteractant for mouth acids and a breath sweetener—an ideal mouth cleanser.



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Blow tobacco smoke through your handkerchief. It leaves a brown stain. Cover stain liberally with Böst Tooth Paste, then brush it briskly, and—the stain disappears!

### INTRODUCTORY OFFER

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 ADDRESS \_\_\_\_\_  
 MY DRUGGIST IS \_\_\_\_\_



Painting by Frank Swift Chase at the home of Honorable J. R. Nutt, noted financier of Cleveland

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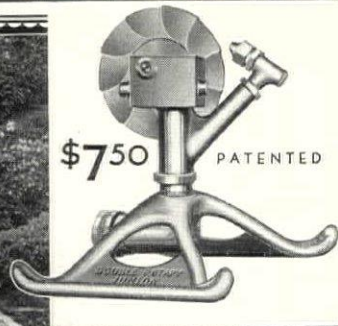
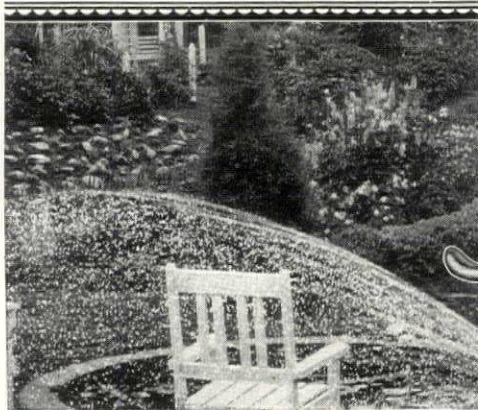


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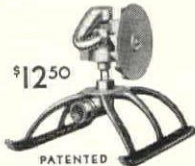
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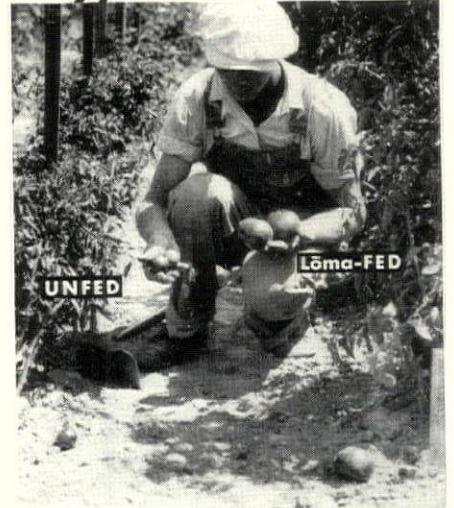
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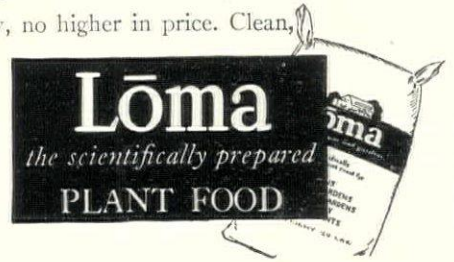


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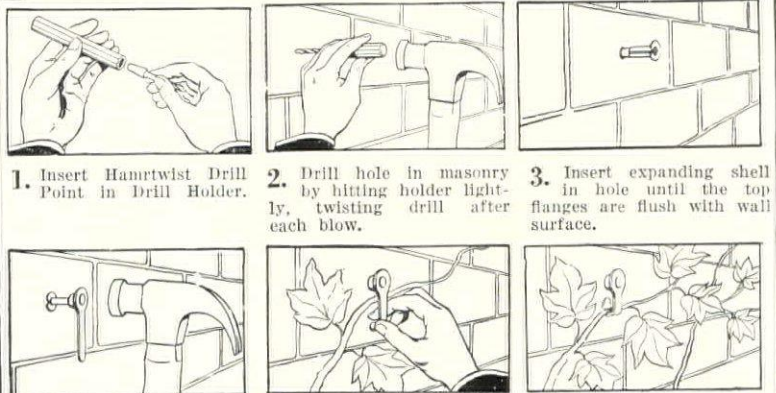


Even the gardener was surprised! Those Lōma-fed tomatoes were *weeks* ahead of the unfed ones! FLOWERS, too, burst into full-bloom beauty—earlier—with Lōma. And LAWNS—Lōma makes the grass grow thicker, sturdier, greener. Lōma is the perfect plant food—higher in quality, no higher in price. Clean, odorless, easy to use. Your dealer has Lōma—also the Lōma Spreader for large areas. Tennessee Corporation, 61 Broadway, New York.



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5. With the fingers bend the hook around the stem of the vine.
6. Shows the Vyn - Tach Hook holding the vine securely in place.

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A SHADY CORNER . . . flanked by a cool little pool . . . a wall of rustic beauty, its tightly woven chestnut saplings shutting out prying eyes; forming a welcoming support for gay climbing roses and clinging vines . . . a gate giving a glimpse of an enchanting vista of garden . . . tulips in neat, cheerful parade against this fence's soft, warm brown.

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AMONG the noteworthy species of Asiatic origin is *A. hinodegiri*, a bright scarlet with rounded, evergreen leaves. This plant shows the characteristic low, broad habit of growth

## Hardy Azaleas for garden color notes

(CONTINUED FROM PAGE 65)

Brilliant red, brilliant glowing orange red that is most effective.

The flowers of *Azalea mollis* X *chinensis* are larger than those of *Azalea mollis*. They have a more brilliant sheen and can be forced more easily. Unfortunately they are not as hardy.

In Europe, particularly in England, *Azalea mollis* and *Azalea mollis* X *chinensis* are used in very large quantities for forcing. Covent Garden, the great London flower market, in the early spring or rather late winter is ablaze with them and at the Chelsea Flower Shows these Azaleas form one of the main attractions. In artificial light the vividness and brilliancy of the flowers are highly accentuated.

Very few *Azalea mollis* and *mollis* X *chinensis* are used for forcing in this country; they do not find buyers because; flowers, even when just opened, drop so easily. This is overcome in England by dropping, as soon as the flowers open, a tiny bit of gum in each flower by means of a can especially made for that purpose. This invisible drop of gum sticks the corolla to the stamens, preventing the flowers from dropping.

Louise Hunnewell is a hybrid ob-

tained in this country. Its color is not better than the color of *Azalea* Anthony Koster but it is claimed to be hardier.

Why are all these Azaleas not planted in our gardens? If the proper varieties are chosen for the proper places and planted right, they will succeed. I have seen a couple of perfect plants in one of New York's suburbs, north of New York, ablaze with flowers every spring and admired by every visitor and passerby. When they fail in our gardens it is simply because they are not planted right. The plants, when they are set out, are without any leaves; they look like a shrub and they are planted like a Privet.

Azaleas will grow and flower if they are given a rich soil with which, if it is not naturally acid, should be mixed a liberal share of peatmoss; they require excellent drainage and a mulch of peatmoss or any other material which will keep the surface of the soil cool and moist. In the fall they should have a thorough watering before the winter sets in. As long as the plants are small, two-thirds of the flower buds must be broken out before

(Continued on page 92)



THE AZALEA species and hybrids offer a great variety of forms, sizes and colors that make them particularly adaptable for use in informal plantings. They are excellently displayed when arranged as in this picture

## The Amawalk Ideal

• From their very beginning Amawalk trees are grown with but one aim: to develop them into the finest specimens that skilled specialists of long experience can create.

In our 1100-acre nursery you will find, at prices specially adjusted to present conditions, a wealth of sturdy, symmetrical trees of many kinds that will immeasurably enhance the beauty of large estate or more modest home. We cordially invite you to visit us and see what years of devotion to perfect trees have produced. Catalog on request. Correspondence invited.

## Amawalk Nursery

Incorporated

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Amawalk

Westchester County  
New York

## Bug Insurance costs little. Use Wilson's O. K. Plant Spray

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An efficient fungicide offering a safe, scientific preventive and remedy for Mildew, Black Spot and other fungus diseases of ornamental and greenhouse plants. Particularly recommended for the Nectria Canker on Boxwood. 1 gallon \$4.00, 5 gallons \$15.00, 10 gallons \$30.00.

"Insects and Their Control" by Andrew Wilson, 383 Pages, 188 Illustrations, \$2.50 postpaid.

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CALIFORNIA BRANCH 245 N. Fries Ave. Wilmington

### Easy annuals for amateurs

(CONTINUED FROM PAGE 61)

play and cutting. Medium height and wide range of colors. They require open sun and prefer rich, heavy loam enriched with bone meal and lime. Particularly good types are Improved Crego, Single Comet and Late Branching sorts.

Antirrhinum (Snapdragon): The different types range from 1 1/2' to 3' in height. Many different colors. Young plants can be bought in the spring, or started from seed sown indoors during March.

African Daisy (Arctotis): A bushy, showy plant from 2' to 3' high. Its handsome Daisy-like flowers are white, tinged lilac blue on the lower side of the petals.

Balsam: Bushy plants about 2' high, with good-sized flowers of white, salmon, pink, or scarlet. The double Camellia-flowered type is especially worthwhile.

Coreopsis (annual form): From 10" to 24" high. Showy, abundant, long-stemmed blossoms in yellow, crimson, garnet and combinations. Especially good for cutting.

Calendula (Pot Marigold): Yellows and orange, low to medium height. Useful in many ways and places. Golden Gleam is particularly worth while having.

Candytuft (annual form): Various colors, all worthwhile.

Canary-bird Flower (a vine): Countless bright yellow blossoms, quick

and luxuriant growth. This and the following are both splendid vines for quickly covering arches, trellises, etc. They need rich soil and full sunlight.

Cardinal Climber: Cardinal red flowers in great profusion.

Centaurea (Cornflower): Handsome double flowers in blue, maroon, rose pink, mauve, red or white. Medium height.

Cosmos: Both early and late-flowering types. From 3' to 8' high, depending on variety and conditions. Single or double flowers, variety of colors. Splendid for garden display and cutting.

California Poppy: Too well known to need description.

Gaillardia (annual form): Yellow, red or white flowers in abundance. About 2' high.

Helianthus (Sunflower): Not the old-fashioned giants, but the modern miniatures (4') and the Dwarf Miniatures (1'). Both are golden yellow.

Larkspur (annual): Double Stock-flowered, 2 1/2' to 3' high. Various blues, pinks, lilacs and white. Excellent for either garden display or cutting.

Marigold (Double African): Various yellows and oranges, 3' high. Variety Guinea Gold is one of the newest and best.

Marigold (Dwarf French): Compact, sturdy little bushy fellows about

(Continued on page 93)

### CHRYSANTHEMUMS

HARDY EXHIBITION  
8 PLANTS \$1.25  
FOR



Flowers measure 6-8 inches in diameter.  
Flower Show Prize Winners  
1 Glory of Seven Oaks (Yellow)  
1 Old Lavender (Lavender)  
1 Quaker Maid (White)  
1 Indian Summer (Bronze)  
1 Autumn Glow (Rosy-Red)  
1 Unaka (Lavender-Pink)  
1 Honey Dew (Orange tipped with Gold)  
1 Sun Glow (Golden Yellow)

Planting directions with each order  
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7 yr. old trees, 3 times transplanted, extra bushy and nicely shaped, each..... \$1.10  
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4 Norway Spruce, 4 Arbor-vitae Pyramidal, 2 Biota Orientalis. Trees 1 to 1 1/2 ft. high. PER 100..... \$12

**RHODODENDRONS** (large flowering). 85c  
Pink, Purple and Red, 1 to 1 1/2 ft. 2 for  
**FLOWERING SHRUBS**, 2 ft. high. Weigela Rosen, Bridal Veil, Golden Bell, Pride of Rochester, Hardy Hydrangea, White and Pink, 4 shrubs..... 85c  
Japanese Barberry, 4 years old, bushy, 10 to 15 in., \$4.00 per 100; 18-24 in., \$6.00 per 100.

**Hardy Perennials, Plants Are Two 5c**  
Years Old, Blooming Age. Each.  
Columbine, all colors; Double Hollyhocks, beautiful colors; Shasta Daisies, Yellow Daisies; Hardy Carnations, 6 colors; Painted Daisies, Gaillardias, Sweet Williams, Forget-me-not, Physalis (Chinese Lantern Plant). Order Must Amount to \$1.10 or More

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FOX GLOVES, assorted colors, 10 plants..... 85c  
PHLOX—Large-flowering, perennial Phlox, diversified and brilliant colors, 8 plants..... 85c

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Louise Hunnewell, golden yellow.

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A rare spruce introduced by the late Dr. E. H. Wilson. It comes from China. **\$20.00 EACH**

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(*Rhododendron carolinianum*). Introduced by Harlan P. Kelsey. Clear pink flowers in May or June. \$36 per 10. **\$4.00 EACH**

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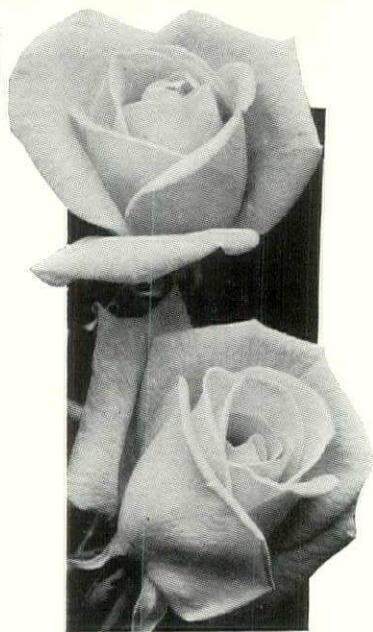
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*Estate mower at work with grass catcher.*

# JACOBSEN

BUILT TO SAVE RUNNING EXPENSE

## Hardy Azaleas for garden color notes

(CONTINUED FROM PAGE 90)

they show color; if this is not done the plants exhaust themselves by flowering and do not make any growth. The seed pods must be carefully removed after flowering. If these instructions are followed, the reward will be great.

It is advisable not to plant any of the Azaleas mentioned near Rhododendrons; they flower at the same time and the colors clash. The Azaleas' oranges and yellows and scarlets do not blend with the reds and lilacs and purples of the Rhododendron.

An Azalea of an entirely different type from the foregoing is *Azalea kaempferi*; it was introduced from Japan where it grows very abundantly all over the country. This indicates its hardiness and adaptability to all kinds of conditions. It has an excellent growth, forming an upright bush—contrary to most Asiatic Azaleas which develop into wide, broad bushes. In the South it is evergreen or nearly so; in the North it is deciduous. It is practically free from insect pests and diseases.

Endowed with all these qualities, *kaempferi* would be perfect if the flowers were larger and more striking. They are brick-red, sometimes salmon; but, unless planted in the shade, the flowers burn soon after they open.

Twenty-five years ago the late Professor Sargent, to whom horticulture owes so much and who knew all the good qualities and faults of *Azalea kaempferi*, suggested the writer, who at the time had his nurseries in Holland, that he use *Azalea kaempferi* as one of the parents for hybridizing. By so doing Professor Sargent thought it possible to obtain an Azalea as hardy and thrifty as *kaempferi* and with large and brilliant flowers like those of some other Azalea.

After several experiments and disappointments my propagator crossed *Azalea kaempferi* with *Azalea malvatica*, a species which I imported with a large quantity of Hinodegiri many years ago. *Azalea malvatica* has large flowers of a pure mauve color, blooms abundantly and flowers longer than any other Azalea. This latter quality and its purity of color induced me to use it for hybridizing.

The large seed pods which resulted from hybridizing were full of promise and the outcome was most gratifying. When the young seedlings started to

flower there were all kinds of colors among them—pure pink, atlas rose, strawberry red and mauve in all their tints and shades. The brick-red of *kaempferi* was also represented but the flowers were larger, the color more intense and sun-resistant.

These Koster *Azalea kaempferi* hybrids are now available in this country; they have proved to be perfectly hardy, like *kaempferi*. The very finest types have been selected and given names; some of the best are:

Carmen, carmine-rose. Fedore, salmon rose, very large flower. Zampa, strawberry red, fine large trusses like Rhododendron. Othello, red like Hinodegiri, excellent grower. Mignon, very fine delicate rose.

Other Azaleas of great merit are hybrids of *Azalea occidentalis* obtained by crossing *occidentalis* with *Azalea pontica*. Unfortunately they are not dependably hardy north of Philadelphia or Washington. One of the very best is Irene Koster. Its buds ready to open are Geranium lake in color. The open flowers are Neyron rose with Indian yellow lip; they are large and smell as sweet as Carnations.

There are several other Azaleas, mostly introduced from Asia, which are worth mentioning. *Azalea mucronatum*, the earliest flowering of all, Florida. The soft lavender of this Azalea blends very well with the golden yellow flowers of the Forsythia. They should be planted together for they are excellent partners.

*Azalea schlippenbachii* is a very fine pink. *Azalea poukkanense* and its double form Yodogawa are both mauve; they are practically deciduous. They should never be planted with other Azaleas, but a combination with white Tulips is very charming. Yodogawa flowers for a longer period than any other Azalea I know, perhaps with the exception of *Malvatica*.

The autumn coloring of many Azaleas is exceedingly beautiful. Some kinds are rivals of the Virginia Creeper, the Sassafras, the Sumac. A group of different varieties will show in the autumn foliage of all colors, deep red, purple and yellow, almost as vivid as their flowers in the spring.

Of a truth, Nature has bestowed many of her gifts upon Azaleas. They represent one of her most brilliant creations.

## A lodge on the Little Choptank

(CONTINUED FROM PAGE 88)

bordered drive approaching "Pokety" you will observe many Holly trees which are rare; Maryland turkeys covering on rail fences; and sheep, contentedly at pasture.

In fact, Mr. Pustler has not forgotten anything that adds to the comfort of the guest. A stable of horses, a large motor cruiser and several smaller boats, fishing equipment, and, if you are an ardent clay-pigeon shot (as he is) he has a varied assortment of

shooting paraphernalia in the gun room, while to one side of the lodge is a large open field for shooting, with a throwing machine and all. But the fact still remains that the place is still sadly lacking in one thing—an exercising machine. With the glorious air and the mild complacency of it all, you are given to eating tremendous quantities. So much so, you feel too indolent to get out and exercise, unless there is a machine to do it for you.





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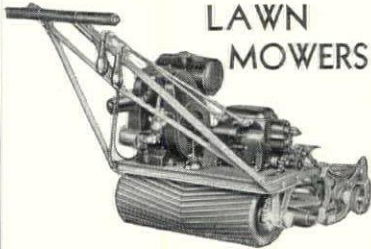
Everything is the regular Farquhar high quality and reflects the painstaking efforts of fifty years.

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**Easy annuals for amateurs**

(CONTINUED FROM PAGE 91)

1' high, in a variety of yellows, garnets and combinations.

**Nigella (Love-in-a-mist):** Feathery foliage, blue or white flowers. From 1' to 2' high.

**Nasturtium:** Both climbing and Tom Thumb or bedding types, the latter especially good for edgings. There is a new double fragrant climbing variety called Golden Gleam which is highly recommended.

**Petunia (Balcony type):** Many colors, all of them desirable. A spreading, rather loosely formed plant of medium height. It is equally adapted to planting at the front of beds and in window and porch boxes, in sun.

**Salpiglossis:** Another flower that no annual enthusiast would be without. Its colors cover a wide range and its adaptability to conditions nearly as varied.

**Phlox (annual type):** Lovely pastel blossoms of many colors. Grows from 6" to 15" high.

**Portulaca (Sun Plant):** White, yellow or red, about 6" high. Likes sandy soil and full sun. Makes a gorgeous

display in the garden—one of those color shows which have made annuals famous.

**Shirley Poppies (single and double):** Many colors, sizes and forms. Immensely effective. Some of the varieties look almost artificial in the texture and form of their blossoms.

**Salvia: India Purple and Bonfire** are especially worthy varieties. About 2½' high.

**Scabiosa (Mourning Bride):** Blue, reds, white. About 2½' high.

**Stocks:** Many colors. Fragrant. From 2' to 2½' high when well grown. Start seeds early indoors, or buy young plants. Giant Imperial and Blue Perfection are outstanding.

**Verbena:** Mammoth varieties are particularly showy. Many colors. Try especially Lavender Glory, Fireball and Perle Rose.

**Zinnias:** Wholly indispensable. Various colors, 9" to 3' high. For details, see special article on the modern Zinnia in House & Garden for February, 1932.



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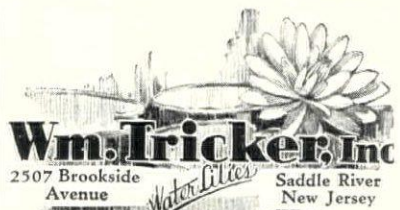
3 Water Lilies of different colors, 20 Aquatic Plants, 14 fishes, assortment of snails and other scavengers. Carton Praefecta fertilizer. All for..... **\$10.50**

**1932 Water Lily Special**

5 Water Lilies, including day and night bloomers of different colors. A beautiful collection, specially priced at only..... **\$5**

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12 Goldfishes, 2 Calico fishes, 6 each of Tadpoles, Jap and Ramshorn Snails, 2 Clams, 2 Salamanders and shipping can for..... **\$5.50**



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This novel implement, which is made by the Sabin Machine Company, 6538 Carnegie Avenue, Cleveland, Ohio, is said to last for five years. Its sizes range from 8" to 24" in width, and it is brightly painted.

**FALSE ECONOMY.** In these days of governmental expense curtailment there is, unfortunately, a tendency for municipalities, large and small, to cut down or entirely dispense with their appropriations for spraying and otherwise caring for the street and park trees.

This may not be literally killing the goose that lays the golden egg, but it comes perilously near that silly procedure. Not only is the beauty of innumerable streets, parks and play-

grounds directly dependent on the health of their trees, but if insect pests once get the upper hand here they will spread and do irreparable damage to the gardens and shade trees of the citizens. Neglect of adequate public plant care even for one season can undo the work and wreck the investment of years. Watch your local town fathers, therefore, and don't let them imperil one of your community's most priceless possessions.

**CORK BIRD HOUSES.** One of the best garden and grounds novelties we have seen is the bird nest-box made of tree cork—the same material which has proved so successful as a filling material for the cavities in decayed trees. The Van Yahres Tree Service, of Westbury, N. Y., is responsible for this addition to the well-appointed home grounds, and it is a responsibility well worth assuming.

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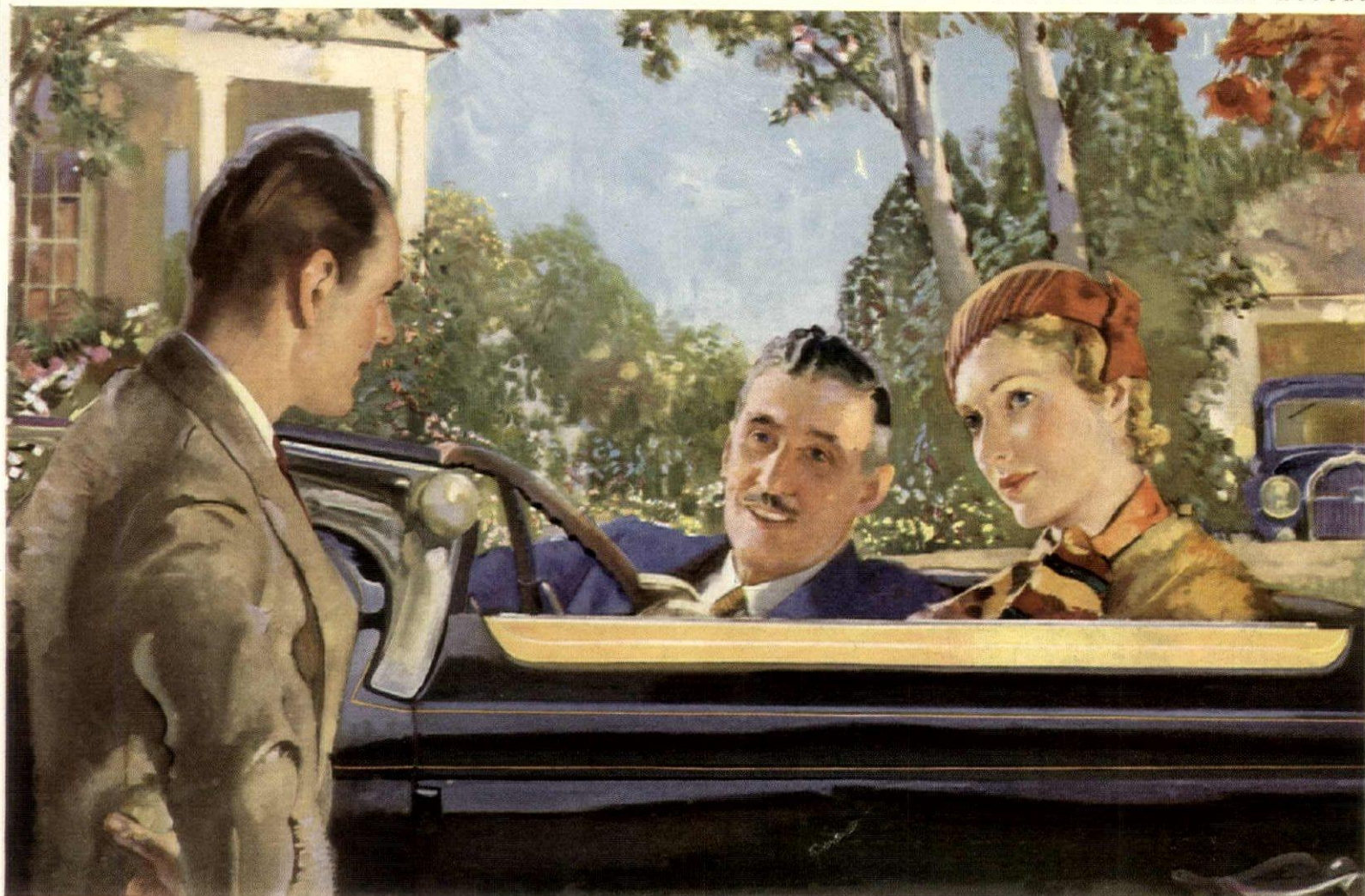
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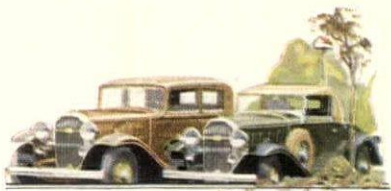


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