

HOUSE & GARDEN

A Condé Nast Publication

UNIVERSITY OF HAWAII

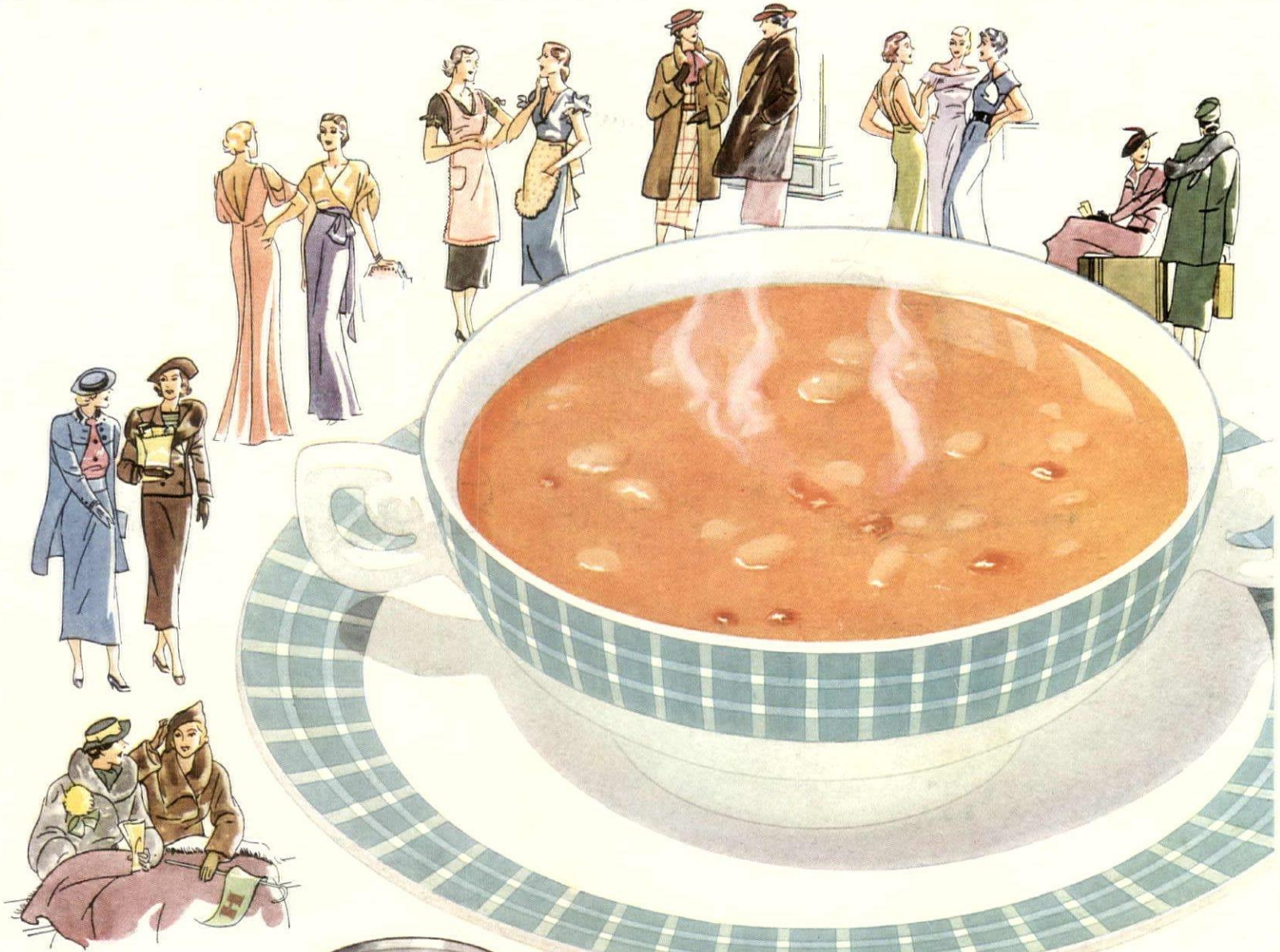
NOV 2 1934

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THE SECRET

a million women told each other



© 1934 H. J. Heinz Co.

EIGHTEEN VARIETIES

Cream of Oyster
 Gumbo Creole • Beef Broth
 Cream of Tomato
 Vegetable • Clam Chowder
 Cream of Mushroom
 Bean Soup • Mock Turtle
 Cream of Celery
 Pepper Pot • Consommé
 Cream of Asparagus
 Scotch Broth • Onion Soup
 Cream of Green Pea
 Cream of Spinach
 Noodle

SOME OF THE


57



WHEN women found that rich, nourishing soups, equal in flavor to the finest homemade kinds, could be purchased in tins—the news instantly flashed from lip to lip. No woman could keep the secret. Every woman wanted to share it with friends and neighbors. Quickly the fame of Heinz Home-Style Soups spread across America.

Your family will enjoy these delicious soups—made in small, shining kettles by expert Heinz chefs. Men, especially, like Heinz Bean Soup, a

hearty broth enriched with tasty bits of ham. On many occasions you may prefer Heinz Cream of Mushroom, Clam Chowder or others of the 18 kinds of genuine "home-style" soups.

All of these soups are prepared as you would make them at home—from fresh, luscious vegetables, choice cuts of meat and sweet, pure cream stocks. Each comes to you complete, ready to heat and serve. Call your grocer and have a generous assortment of Heinz Home-Style Soups delivered now. 

HEINZ *homemade style* SOUPS



STARVING...yet they Dreaded the coming of the *FOOD SHIP*

FREQUENTLY emaciated and ravenously hungry, the people of St. Kilda's, the lonely island off the Scottish coast, dreaded the arrival of the supply ship from the mainland. They realized that though it brought food to the wilderness it brought also civilization's curse—the common cold. Illness and death invariably followed the rattle of the anchor chain. In the Arctic, the Eskimos had the same experience.

Reviewing such cold epidemics, scientific men came eventually to the belief that colds were caused by germs, not by exposure, wet feet, or drafts although these may be contributing causes.

Colds *are* caused by germs, they say—but by germs unlike any others previously known. Germs, if you please, that cannot be seen. Germs so small they cannot be measured except as they exert their evil effect upon the human body. Bacteriologists call them the filtrable virus because they readily pass through the most delicate bacterial filters. Using a liquid containing this mysterious virus, they have been able to produce repeatedly by inoculation, one man's cold in other men.

Under ordinary conditions, this virus enters the mouth, nose, or throat to cause the dangerous infection we call a cold. Accompanying it are certain visible germs familiar to all; the pneumococcus, for example, and the streptococcus—both dangerous. They do not cause a cold—they complicate and aggravate it.

To Fight Colds—Fight Germs

Obviously, the important part of the fight against invisible virus and visible bacteria should take place in the mouth and throat. The cleaner and more sanitary you keep it, the less chance germs have of developing.

"The daily use of a mouthwash," says one eminent authority, "will prevent much of the sickness which is so common in the mouth, nose, and throat. Children should be taught the disinfection



of the mouth and nose from their earliest years."

For oral hygiene, Listerine is ideal—so considered for more than fifty years both by the medical profession and the laity. It possesses that rare combination absent in so many mouth washes—adequate germ killing power plus complete safety. And of all mouth washes, it has the

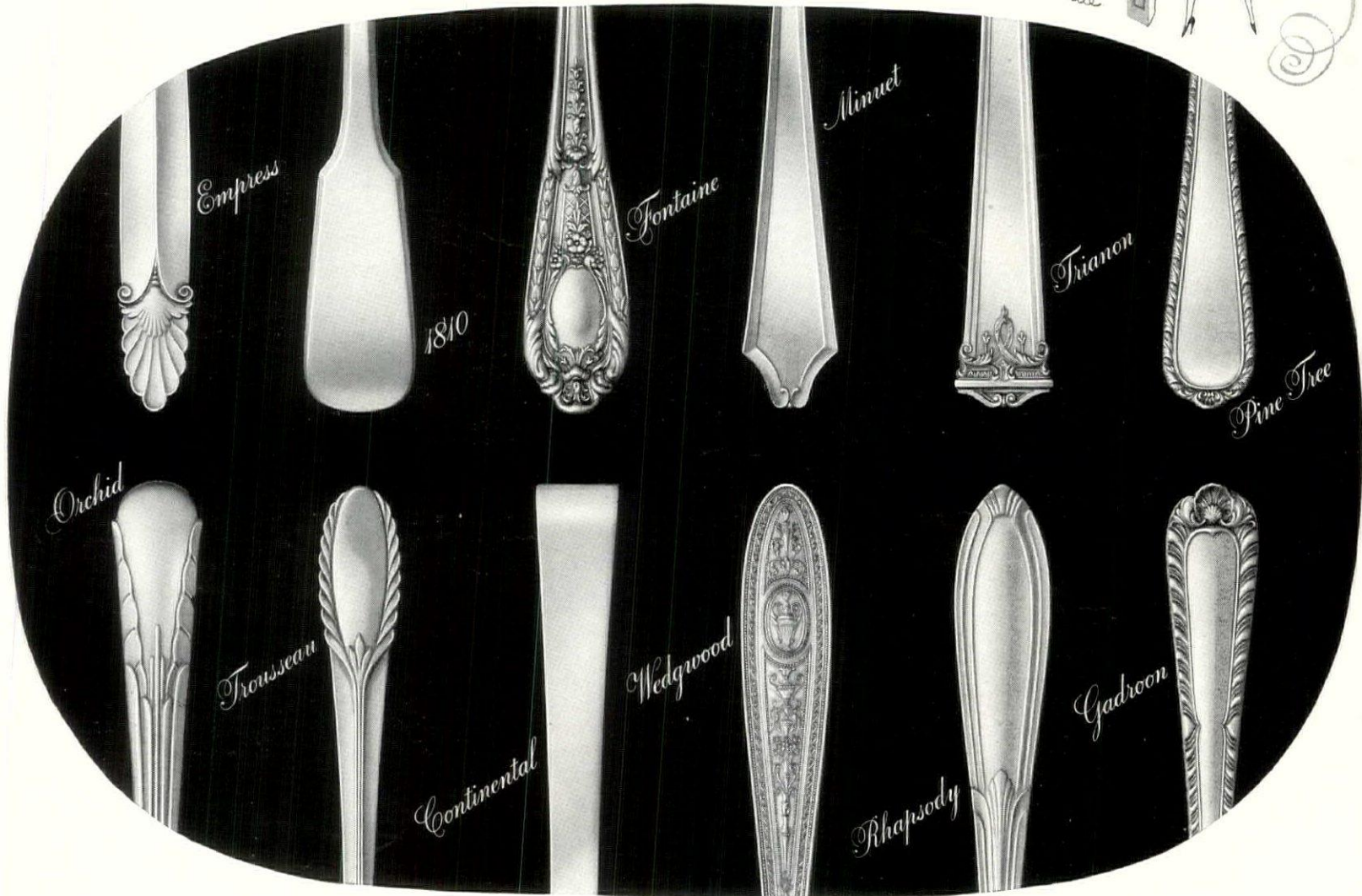
pleasantest taste.

Numerous tests under medical supervision have shown that regular twice-a-day users of Listerine caught fewer colds and less severe colds than those who did not use it.

We will send free and postpaid a scientific treatise on the germicidal action of Listerine; also, a Booklet on Listerine uses. Write Lambert Pharmacal Co., Dept. HG-11, St. Louis, Mo.

For Colds and Sore Throat... LISTERINE... The Safe Antiseptic

From the SILVER PURCHASE ACT
take a Silver Purchase Tip



TO EVERY WOMAN who intends to own Sterling Silver "some day"—and to every woman whose present store of silver needs additions and replacements—International Sterling brings this urgent message . . .

If you are ever going to have the complete and beautiful Sterling table service for which you long—*buy it now before the price of silver goes up!* You know that silver is precious metal—money now. Under the Silver Purchase Act, the price is bound to rise.

As yet, however, International Sterling is still offered at low prices. To buy *now* is to buy thriftily . . . And you'll glory in International's thrilling collection of designs!

There is *Gadroon*, for instance,—authentic reproduction of a famous Georgian pattern, *Fontaine*—inspired by the opulence of the French Renaissance, *1810*—proud and simple Colonial, *Trousseau*—favorite of this year's brides, a graceful modern touched by classic influence. And *Continental*—uncompromising modernism, austere beautiful.

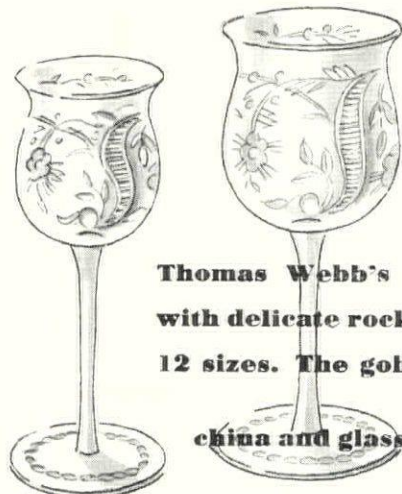
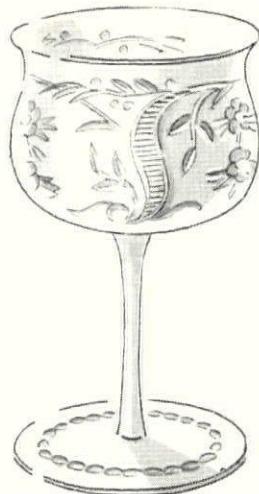
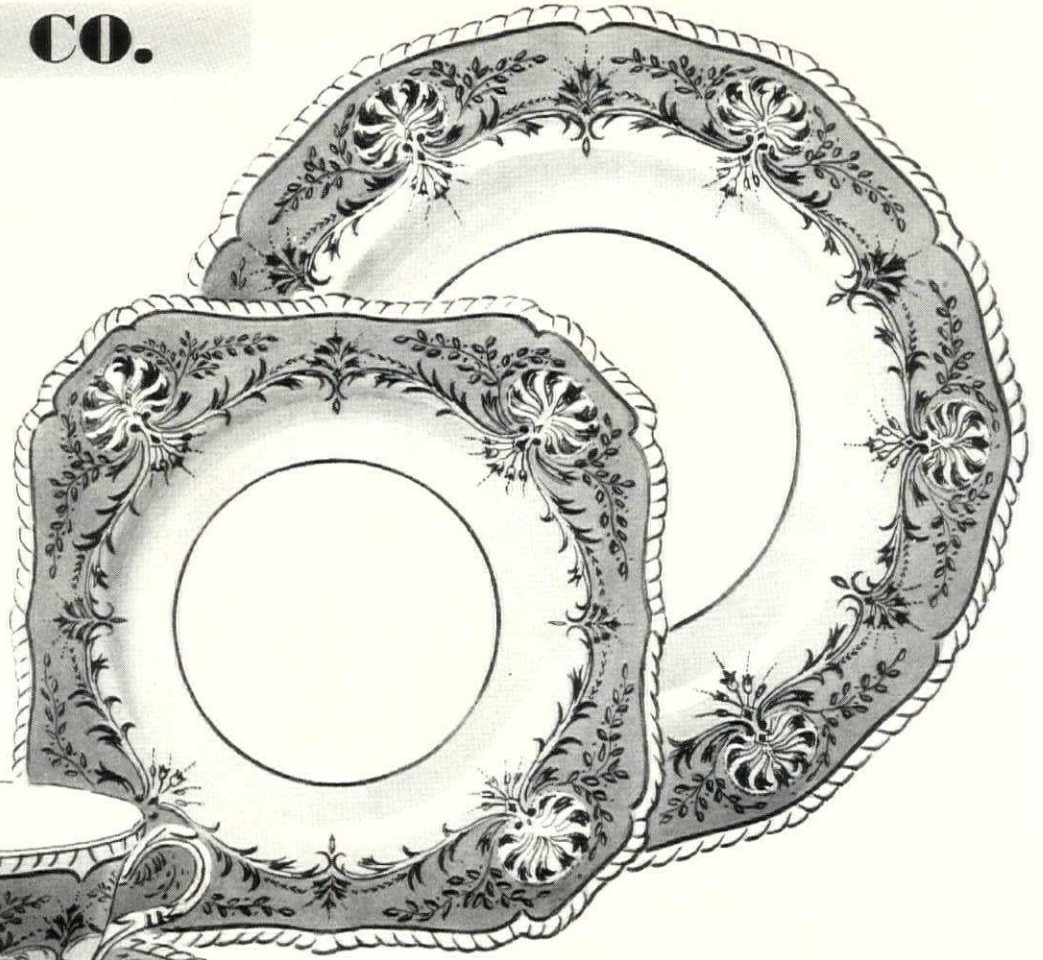
Ask your dealer to show you International Sterling flatware and hollowware. Or write for Free booklet on patterns. Enclose 10¢ if you would like also our authoritative book, "Correct Table Setting."

• INTERNATIONAL SILVER COMPANY •
Sterling Silver Division • • *Wallingford, Connecticut*

International Sterling

B. ALTMAN & CO.

Royal Worcester English bone china,
a new pattern in ivory, green and
gold. The service plates, doz. 120.00



England's formality

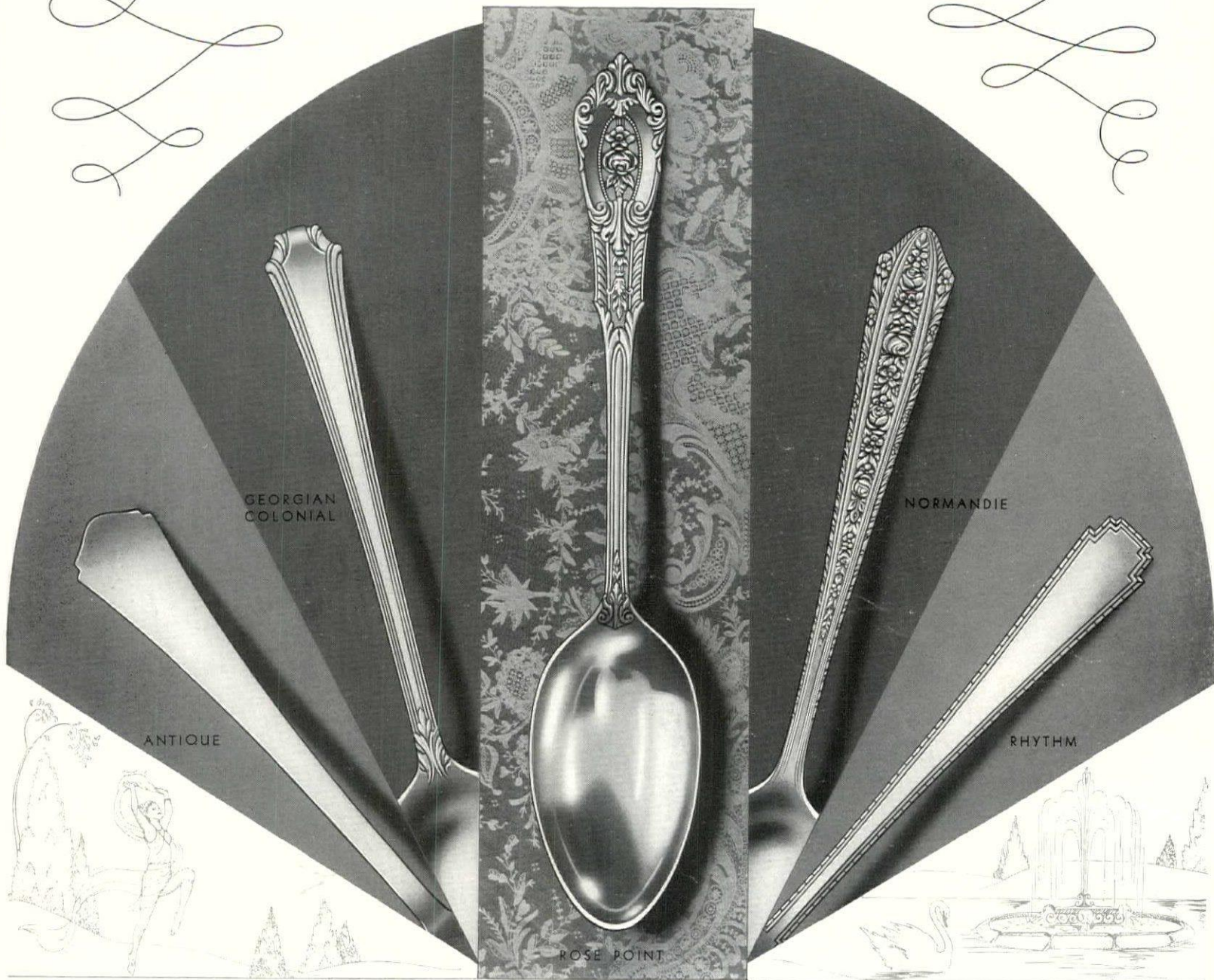
plays an important role

at America's dinner tables

Thomas Webb's English glasses
with delicate rock crystal cutting,
12 sizes. The goblets, doz. 35.00

china and glass—fourth floor

Gracious Ensemble



Now is the time to choose your new Sterling Silver for the prices are still very low and the variety of Wallace Sterling designs is greater than ever before! After all, the unique charm of Sterling Silver lies in the beauty of its lines—the individuality of its designing and the skill of its fashioning. ♦ Portrayed in a comparative price list are fifteen flatware designs by the Wallace Silversmiths . . . heavy Sterling Silver . . . designs pure and classical of form, one of which is certain to “set” in perfect harmony with the decorations of your dining room. Send for the “Sterling 15”.

WALLACE, *Silversmiths*

210 WALLACE PARK

WALLINGFORD ♦ CONNECTICUT

"Smooth as a Seal's skin"



...and soft as a Lamb's wool

THAT'S what any salesman will tell you when you examine a Perfect Sleeper mattress. And isn't it just what you've often longed for—a mattress combining smoothness with a generation of softness and wear? The Perfect Sleeper does. It is the *only* mattress which embodies all three of these important qualities in a truly practical manner. Having NO TUFTS, its surface hasn't a ripple. No pits or deep creases. Padding isn't drawn together in spots and left puffy in others. Springs aren't restrained. Ticking isn't pulled down and strained (no cords to wear, tear or cause it to become flabby).

The Perfect Sleeper actually becomes more comfortable with use. It is easy to keep clean. It holds its shape. It dresses handsomely . . . while the beautiful pattern and rich colors of its damask cover make it one of the most enviable items of bedding your friends have ever seen! Never before has a mattress offered you so many improvements toward lasting economy and greater comfort, charm and convenience! See the Perfect Sleeper—at your department, furniture, or house-furnishings store. Ask particularly to be shown its marvelous interior construction. Sleeper Products, Inc., American Furniture Mart, Chicago—Factories in twenty-seven cities.

PRICE \$ **39⁵⁰**

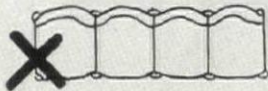
(On Pacific Coast \$42.50)

PERFECT SLEEPER construction is *patented*—exclusive. Instead of tufting, an inner layer of clean, white Javanese sisal—securely quilted to a strong spring casing—holds things in place. To its thousands of tiny "fingers" clings the deep outer padding of fluffy cotton. It can't "creep." The hundreds of electrically tempered springs are firmly anchored. No other mattress is like the Perfect Sleeper!



NO TUFTS...

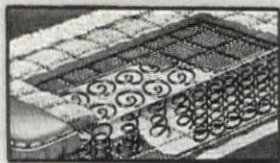
No bunched-up padding. No tick-tearing cords. No dust-catching grooves.



No "hills and valleys." No sagging edges. No jumbled springs or inner friction.



But a revolutionary new-type spring-filled mattress that holds its shape. Stays cleaner. Wears longer. Supports your weight evenly—molds itself smoothly to every curve of your body like a fashioned glove!



Made and guaranteed only by these reputable regional manufacturers licensed under three basic patent-rights:

EAST

- BOSTON, MASS. (East Cambridge), Enterprise-Moakler Co., 155 Second Street.
- BUFFALO, N. Y., HandCraft Bedding Corp., 800 Prospect Avenue.
- HARRISBURG, PA., Capital Bedding Co., 14th and Howard Streets.
- LANCASTER, PA., Herr Manufacturing Co., 118 S. Christian Street.
- NEW YORK, N. Y., Arnold W. Becker and Co., Inc., 780 E. 138th Street.
- PHILADELPHIA, PA., HonorBilt Products, Inc., 127 Catharine Street.
- PITTSBURGH, PA., Re-Ly-On Products Co., 1106 Reedsdale Street, N. S.
- PORTLAND, ME., Enterprise Mattress Co., Inc., 45 Cross Street.

CENTRAL

- CHICAGO, ILL., Schultz & Hirsch Co., 1300 W. Fulton Street.

- CINCINNATI, OHIO, Adam Wuest, Inc., 514 E. Pearl Street.
- DETROIT, MICH., Gordon-Chapman Company, 3976 "C" Street.
- INDIANAPOLIS, IND., The J. C. Hirschman Company, 1201 E. Maryland Street.
- LOUISVILLE, KY., Kentucky Sanitary Bedding Co., Inc., 147 North 4th Street.
- OMAHA, NEB., L. G. Doup Co., 1301 Nicholas Street.
- TOPEKA, KAN., McEntire Brothers.

SOUTH

- ALEXANDRIA, LA., Alexandria Bedding Company, Maple and Tenth Ave., South.
- BIRMINGHAM, ALA., Lehman-Brothers Spring Bed Co., Inc., 528 North 7th Street.
- CHATTANOOGA, TENN., Chattanooga Mattress Co., 426 Chestnut Street.
- JACKSONVILLE, FLA., Florida Spring Bed Mfg. Co., Beaver and Georgia Streets.

- MEMPHIS, TENN., National-Rose Spring and Mattress Co., 767 Kentucky Street.
- NASHVILLE, TENN., Jamison Mattress Company, 810 Eighth Ave., North.
- NEW ORLEANS, LA., Southern Mattress Company, 1101 Annunciation Street.

WEST

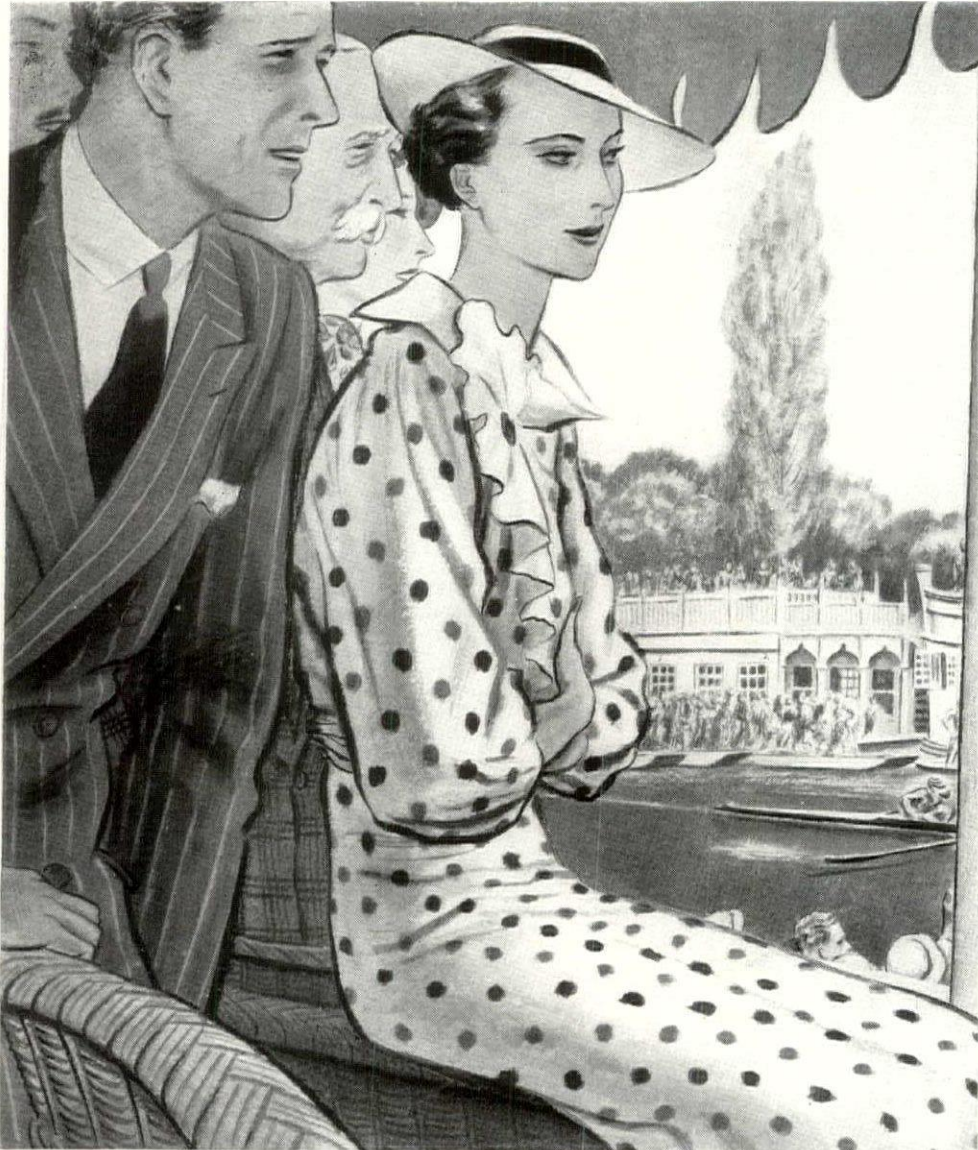
- DENVER, COLORADO, Colorado Bedding Co., Mississippi and S. Sherman Streets.
- PHOENIX, ARIZ., Ingraham Mattress & Mfg. Co., Inc., 6th and Grant Streets.
- SALT LAKE CITY, UTAH, Salt Lake Mattress & Mfg. Co., 535 West Broadway.
- SAN FRANCISCO, CALIF., Simon Mattress Manufacturing Co., 1777 Yosemite Avenue.
- SEATTLE, WASH., Washington Furniture Manufacturing Co., 1964 Fourth Avenue.

A SLEEPER PRODUCT

PERFECT  **SLEEPER** 
Mattress

Other genuine Sleeper mattresses, box springs and studio couches include Restal Knight, Onotuft, Dream Mat, Wonder Mat. As low as \$19.75.

Only one perfume has this timeless, enduring charm



A THOUSAND perfumes have come and had their day and gone, since women first learned the magic of a subtle fragrance. And most of them have been as ephemeral as the blossoms that gave them their name. But there is one that has withstood the adventuring of time and fashion . . . one that, generation after generation, holds an undisputed place in feminine hearts.

• There is no other perfume like Yardley's English Lavender; no other so clear and cool and fresh; so like a clean wind blowing. It is the only one which may be worn on every occasion, even including sports; which seems at home *wherever* you may find it. • And until some time in a crowded, overheated theater you catch a breath of English Lavender, you will never know how truly a perfume can restore your weary soul. And some time, when you are deathly tired, lay a cloth dampened with Lavender across your forehead. And then . . . to know the last full measure of contentment, sleep upon sheets that have lain in lavender-scented linen closets. And one thing more: It is only Yardley's English Lavender that has the fresh, true fragrance of the blossoms held intact . . . a fragrance as delicately fine in other Yardley preparations as in the perfume itself. • May we send you a color booklet 11-HG, "Complexions in the Mayfair Manner," containing the complete story of English beauty? Write to Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; in London, at 33, Old Bond Street; Paris, Toronto, and Sydney.



YARDLEY'S ENGLISH LAVENDER



BY APPOINTMENT TO
HER MAJESTY THE
QUEEN OF ENGLAND



Yardley's English Lavender Face Powder will give your skin the velvet smoothness, the perfect finish you have admired in the English gentlewoman. In seven shades, including English Peach, and Gypsy (a radiant sun-glow shade). \$1.10.

Yardley's English Complexion Cream in its charming ivory-tinted pot, and Yardley's English Lavender. The cream, \$1.10. The Lavender, \$1.10 to \$15. The size shown, \$1.10. Yardley's English Lavender Soap, used by eight generations of English gentlewomen: large size, 35 cents a tablet, or \$1 for a box of three; bath size, 55 cents; guest size, \$1.05 for a box of six, or 20 cents singly.



... From cocktails to coffee... make your suppers brilliant affairs

with gleaming Chase Chromium...

Chase Chromium

never tarnishes—never needs polishing

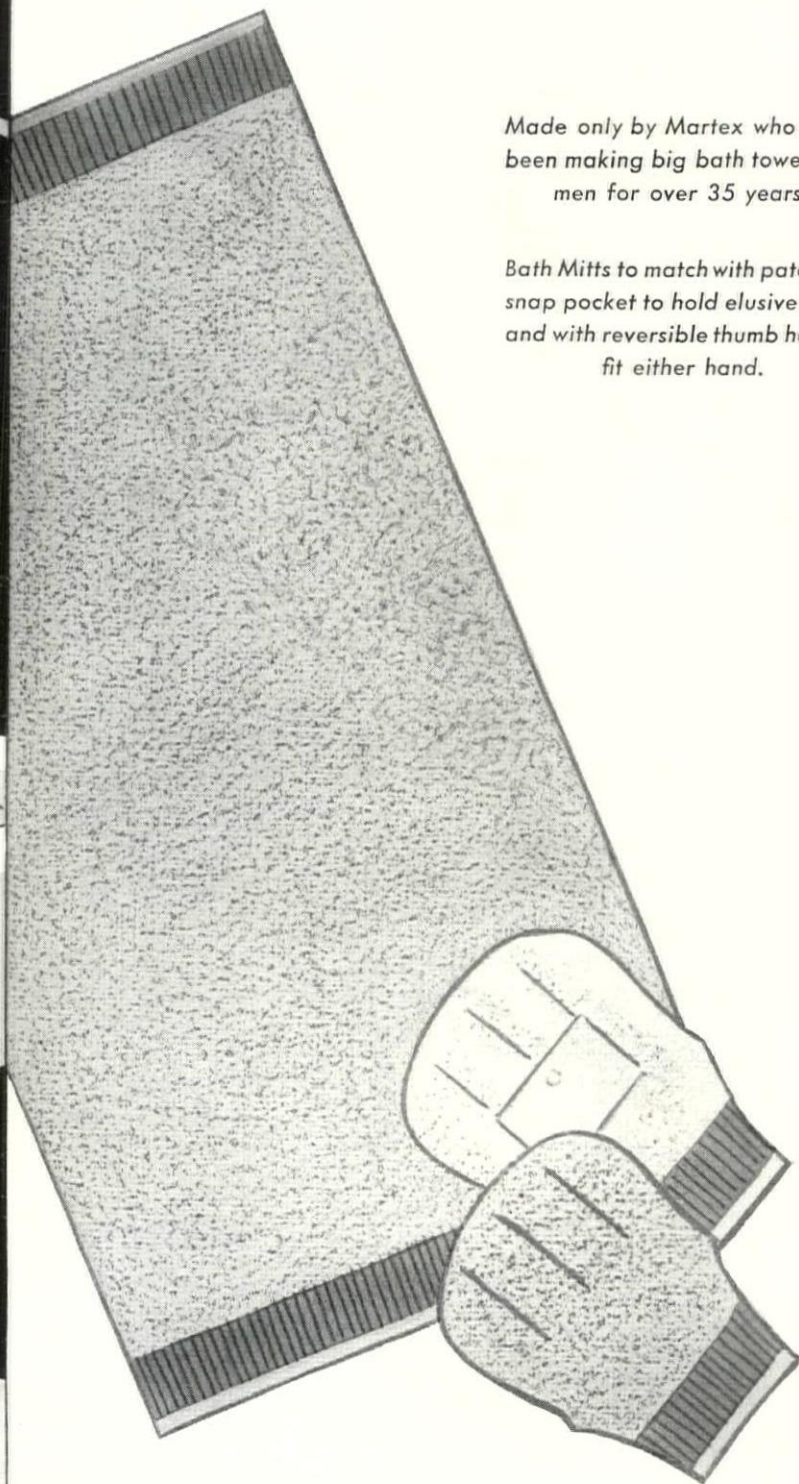
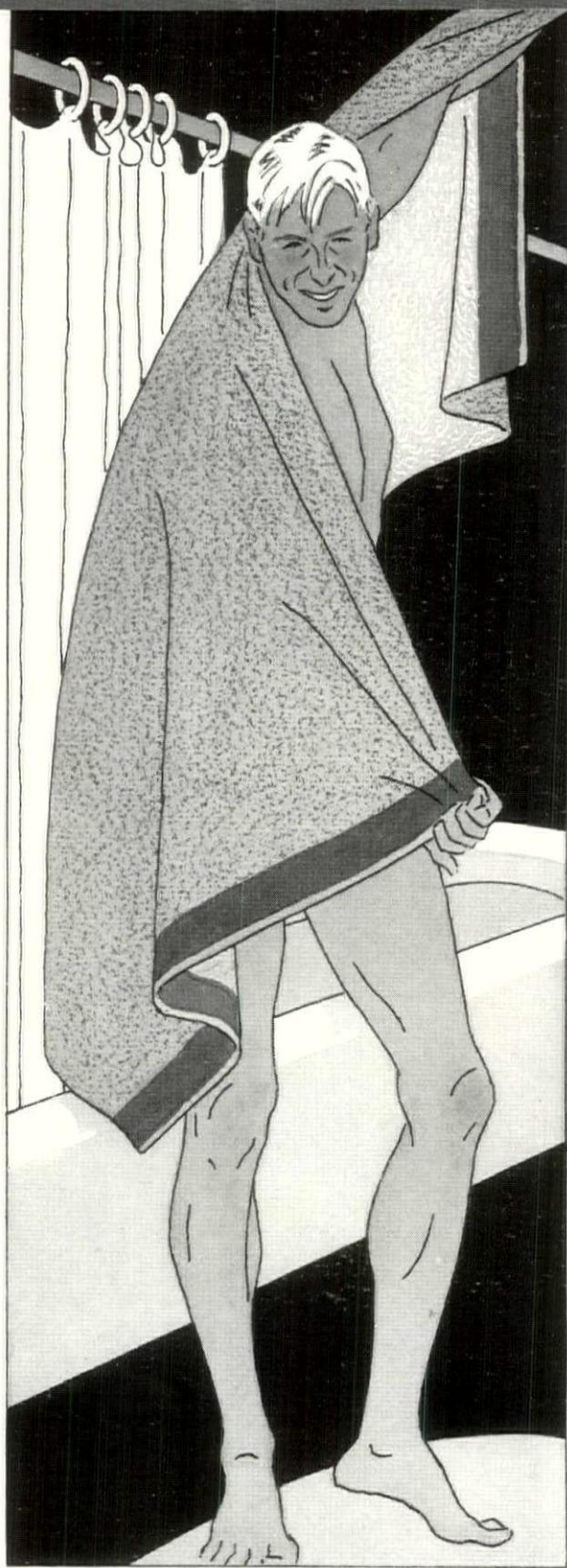
Entertaining is a joy with these new and lovely things by Chase. For Chase Chromium never tarnishes—never needs to be polished. See these smart aids to modern entertaining in leading department, gift and jewelry stores.

Beautiful . . . Useful . . . and so Very Inexpensive!

BEFORE SUPPER <i>(Top picture)</i>	Ash Tray . . . \$1.00	Spring Candle . . . \$1.00	AFTER SUPPER <i>(Bottom picture)</i>
Canape Plate . . . \$1.00	Ice Bowl, Tongs \$4.50	Candleshade . . . \$1.00	Cigarette Box . . . \$7.50
Cocktail Cups . . . 50c		Salt, Pepper Set . \$1.00	Liqueur Set . . . \$4.00
Tiffin Tray . . . \$9.00	SUPPER <i>(Center picture)</i>	Electric Server . \$19.50	Leaf Ash Trays . \$1.00
Drink Shaker . . \$4.50	Cheese Server . . \$9.00	Turkey Platter . . \$7.00	Table Lighter . . \$1.00
Strring Mixer . . \$5.00	Meat Platter . . \$4.00	Sandwich Plate . \$4.00	Drip Coffee Set . \$20.00
Cocktail Server . \$12.50	Olive Dish . . . \$2.50	Sauce Bowl . . . \$4.00	Coffee Tray . . . \$5.00
Cigarette Server . \$1.00	Fruit Bowl . . . \$6.00	Bottle Stand . . . \$1.25	Mint, Nut Dish . \$2.50
	Candlesticks . . \$6.00	Wine Cooler . . \$12.00	



Martex...A MAN'S TOWEL



Made only by Martex who have been making big bath towels for men for over 35 years.

Bath Mitts to match with patented snap pocket to hold elusive soap and with reversible thumb hole to fit either hand.

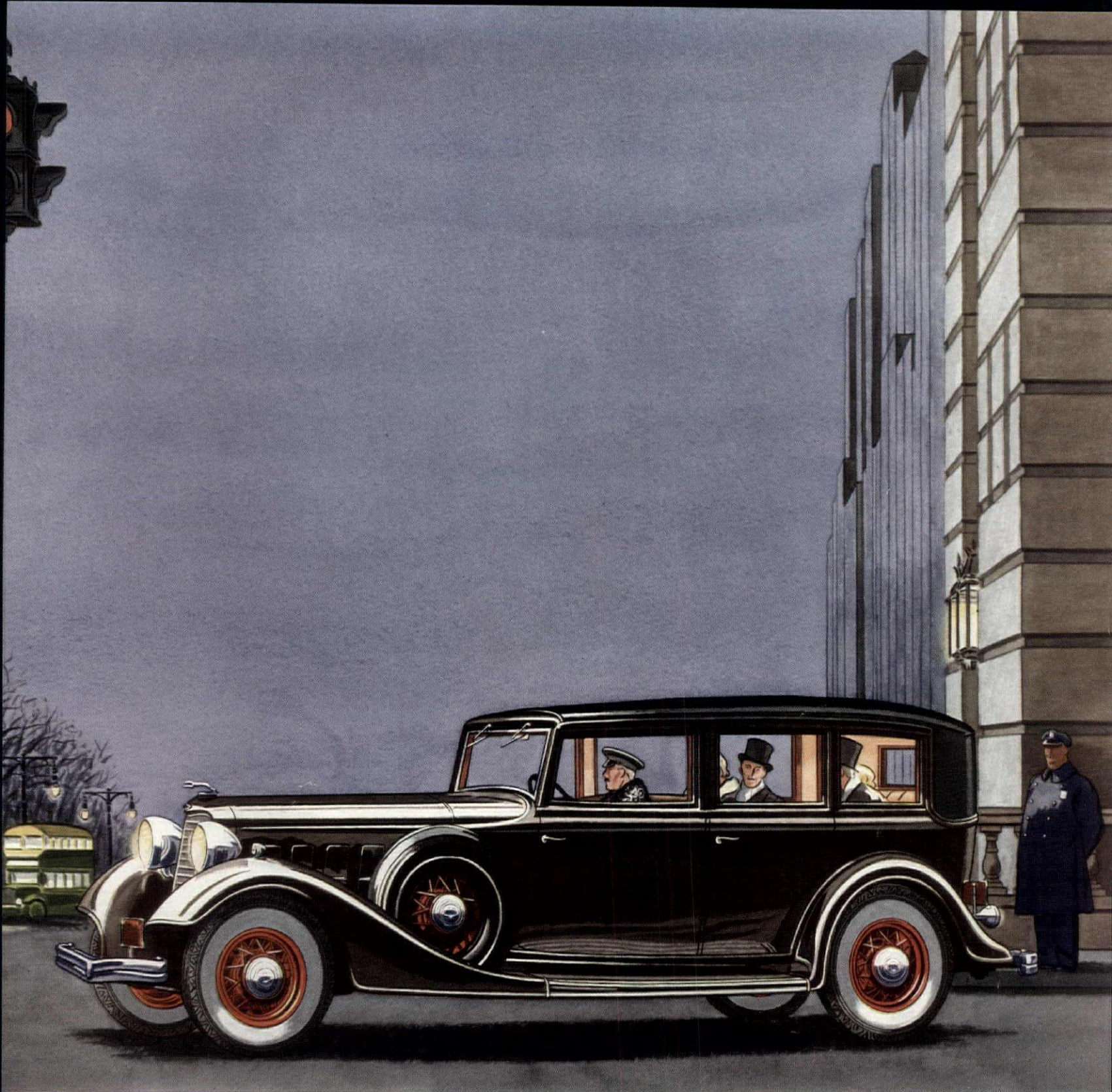
SOME WIVES WILL GRUMBLE when they see these extra big Martex Rub-Down Bath Towels... "Heavens!" we can hear them say, "such big towels will cost more to launder..." Yes; they'll cost a few pennies more to launder than the usual small bath towels that men despise. But you wives will say it's worth it when you see how the men in your family take to these big towels.

Every one of these Martex Rub-Down Bath Towels is oversize. Some are 100% linen for the most tingling rub-downs. Others are linen on one side, cotton terry on the other. Still others are all cotton with special rib for friction rubs. Choice of color stripes: red, blue, orange and green. Your own department store or linen specialty shop has these special Martex Rub-Down Towels and Mitts or can get them for you.

WELLINGTON SEARS COMPANY • 65

WORTH STREET • NEW YORK CITY

MARTEX RUB-DOWN TOWELS



THE WILLOUGHBY LIMOUSINE

The LINCOLN

THE LINCOLN, a versatile car, continually astonishes loyal owners who put it to supreme tests of one kind, and then, on another occasion, find that it can meet wholly new and different tests. Thus, a rancher in Wyoming, accustomed to mountain and desert driving, learns from his wife of the car's agility in city traffic. A business man, to whom the Lincoln is a triumph of engineering, suddenly realizes, as he emerges from the opera, how beautiful a car he drives. The Lincoln is all things to all people. . . . This is a luxurious car, a safe car, with a V-12 cylinder, 150-horsepower engine powerful enough to take steep hills in high and at an almost incredible pace. Lincoln engineers affirm it the finest they have yet designed, and experience on the road confirms that judgment. And it is a car which imparts to the owner, no less than to the maker,

CHASE SEAMLOC CARPET

THE NEW DECORATOR-IDEA FOR EVERYONE'S FLOORS

When Seamloc was first perfected, decorators pounced on it as the *only* carpet ever available for expressing individual design without waiting months for special weaving. They used it in beautiful hotels, theatres, residences and buildings. Now that it can be bought for every home, you should know about it before you invest a single carpet-penny. For Chase Seamloc can give you all the beauty (at equal cost) of a fine broadloom; but only Seamloc does these things to preserve its beauty: Its patented backing anchors every wool tuft firm against scuffing. It can be joined, any color, any shape, any size, without a single stitch or binding. It is watertight and can be washed on the floor without danger to warp or woodwork. And that isn't *all* Seamloc offers you. We tell the full story in a little illustrated booklet; it is yours if you'll write your name and address at the bottom of this page.

CHASE SEAMLOC CARPET

Product of Goodall-Sanford Industries

The pictures show: At top, samples of four modern Chase Seamloc colors. Below, a section of a circular rug, showing these colors joined in the never-sever Seamloc way. Seamloc comes in 29 shades, and 8 different surface textures and grades. Special shades will be dyed to order.



● L. C. Chase & Company, Inc., 295 Fifth Avenue, New York City. Please send me your illustrated booklet fully describing Seamloc carpet, and telling me where I can obtain it. My name and address are written below.

Detach this coupon

THE NEW CHASE MOHAIR

MADE BY THE GOODALL-SANFORD MILLS

Mohair has kept pace with periods, trends and preferences through generations of American home-making. Your grandmother prized it in her front parlor. It dressed the seats of earliest automobiles; it still provides interior luxury for today's fine motor cars. For neither Nature nor Man has produced a stronger or more beautiful fibre than the fleece of the Angora goat... mohair. But Goodall-Sanford has done marvels in weaving its new textures... and has made it the fabric-of-a-thousand-faces! • You may now have sheer casements of the new mohair; mohairs that look like printed linens; soft and rich mohair velvets and friezes on your furniture; serges, diagonals and ribs for a multitude of decorative uses. There's no end to its weaves... and what's better... there's no end to its wear! • In the interest of your home and your home-budget, let us tell you more about Chase Mohairs made by Goodall-Sanford... send for the informative booklets listed at the bottom of this page.

Goodall-Sanford Industries

CHASE VELMO UPHOLSTERIES
CHASE SEAMLOC CARPETS

CHASE MOHAIR DRAPERIES
CHASE LEATHERWOVE

Fabrics illustrated: At top, "Rope," a flat mohair weave. Next, Chase sheer casement curtaining. Next, "Scarsdale," tufted-rib flat mohair. Then, tweed-checked low-pile mohair velvet, used also on the sofa. At window, Chase sheer casements with "Rope" drapes. "Scarsdale" on the modern chair.



● L. C. Chase & Company, Inc., 295 Fifth Avenue, New York City. Please send me the booklets I have checked below.

My name and address are written in the margin below.

WHAT'S ON YOUR FURNITURE, (about Velmo upholstery)

MEET MR. MOHAIR, (the story of the precious Angora fleece)

IN THE CAUSE OF BETTER CASEMENTS, (with a sample of sheer mohair)

Detach this coupon



IN *Washington's* MAYFLOWER LOUNGE
 MEN WHO MAKE THE HEADLINES
 ARE SAYING SEAGRAM'S

As you follow Fred, maitre d'hotel of Washington's Mayflower Hotel, to your table, you recognize faces that look at you frequently from newspaper front pages and smart magazines ~ ~ A titled European ambassador with his distinguished wife ~ ~ Prominent Senators and young New-Dealers in off-the-record poses ~ ~ Here, nightly, official Washington eats choice dishes, sips rare treasures from the world's supply of liquors ~ ~ Here, where men respect mellow old whiskey, you find a preference for both types of Seagram's rare old bottled-in-bond whiskies. Of their Canadian whiskies—so smooth, so mellow is Seagram's V. O. that it is a leading favorite in Canada. Every drop has aged six years. Seagram's "83" is five years old—another Canadian whiskey of superb flavor. And of their bonded American whiskies, distilled in Canada by American experts, Seagram's "Ancient Bottle" Rye and Seagram's Bourbon reign the undisputed favorites ~ ~ All are from the largest treasure of fully aged Rye and Bourbon whiskies in the world.



YOU WILL ENJOY—
 SEAGRAM'S CELEBRATED LONDON DRY GIN
 SEAGRAM'S KING ARTHUR LONDON DRY GIN
 AND SEAGRAM'S MODERATELY
 PRICED WHISKIES:
 SEAGRAM'S 5 CROWN • SEAGRAM'S 7 CROWN

Say
Seagram's
 and be sure

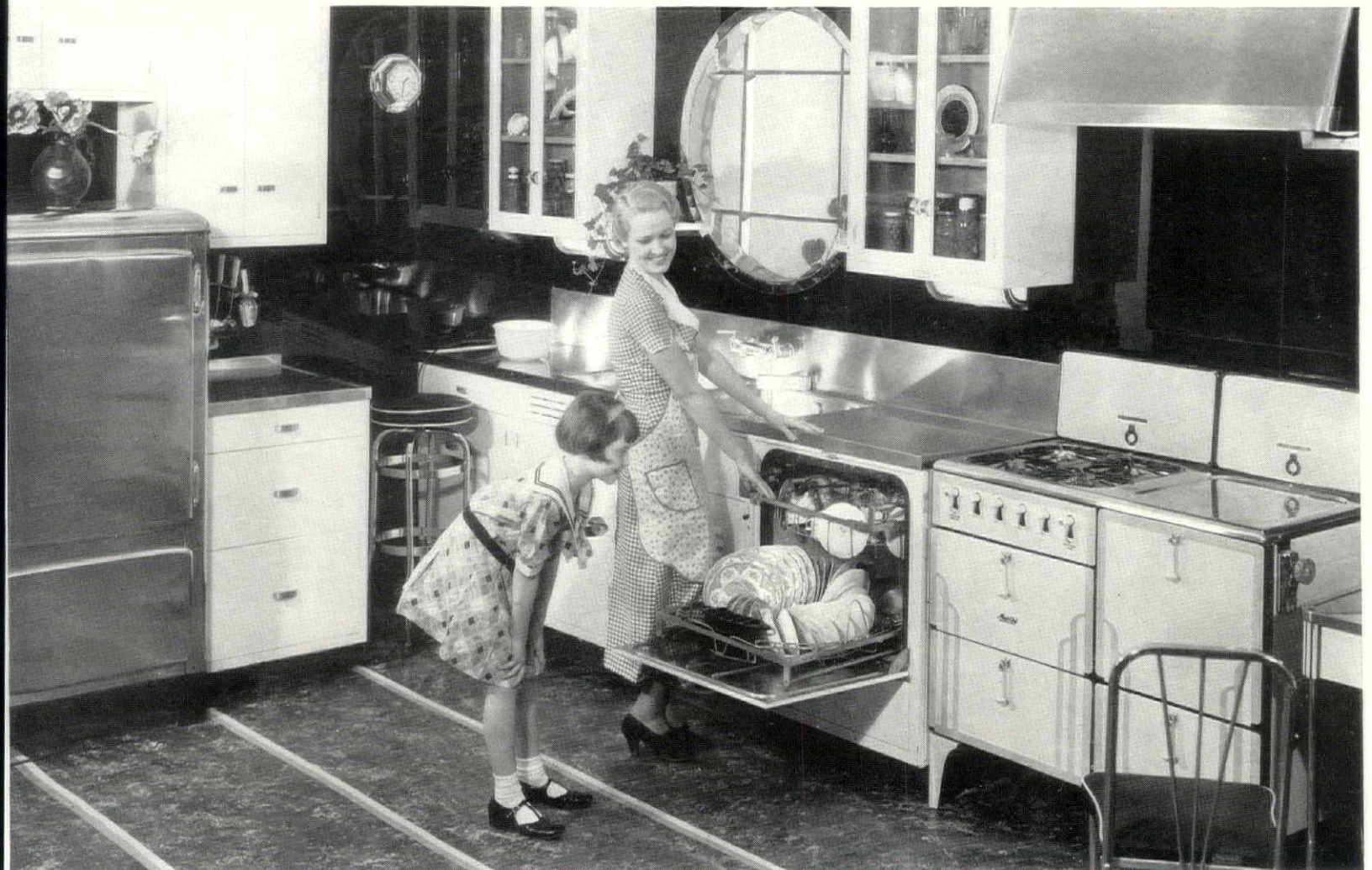
DISTILLERS SINCE 1857

YES, WE ALL LOVE *S lovely Kitchens..*

(BUT WE LOVE TO



LEAVE THEM, TOO)



This spacious sink is a Monel Metal "Straitline" cabinet model. Built-in dishwasher is manufactured by The Conover Company. The resplendent Stewart-Warner refrigerator is completely sheathed in Monel Metal. The American Stove Company makes the Magic Chef Range, with Monel Metal top, burner pan and broiler pan grid.

LET'S be frank. No matter how charming the kitchen, most women would prefer to be somewhere else. At the bridge table, making a small slam vulnerable, for instance. Or going places in the car.

That's why we make Monel Metal equipment both lovely and "leavable". To save you from dreary sessions with messy dishes, there's a Conover dishwasher tucked away in the base of that cabinet sink. And next to it a Monel Metal-topped Magic Chef range which almost manages to cook by itself!

Furthermore, Monel Metal has "surface charm". Meaning it has the most charming surface to clean ever invented. Rust, fruit

juices, hot grease and other destroyers of ordinary sinks soon find that they have met their master—in Monel Metal.

It is, in fact, a perfect Methuselah of metals. Stronger than steel, chip-proof, crack-proof, practically indestructible, anything made of Monel Metal is sure to live to a ripe old age.

"One thing at a time" is the way the modern woman remodels her out-of-date kitchen. She starts with the sink...gets that paid for...then matches it with a range or work-table. Prices on the individual pieces are much less than you'd think from their splendid appearance. And Monel Metal dealers are perfect gentlemen about arranging convenient terms of pay-

ment. Considering which, don't you feel moved to do something about those great open spaces in the coupon below?

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.



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



Please send me further information on Monel Metal kitchen equipment.

Name _____ H & G 11-34

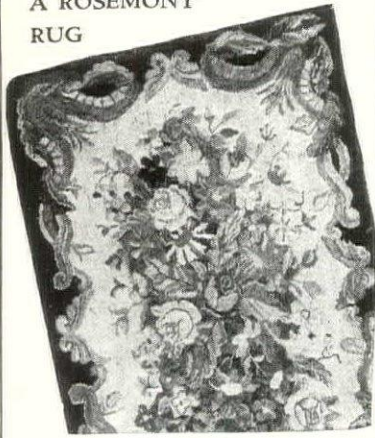
Address _____

City _____

The Federal Housing Act makes it easy to finance improvements on your home. No down payments. And three years to pay. Why not plan now to retire your battle-scarred veteran of a kitchen sink? And replace it with one of the 57 beautiful models in Monel Metal. Certainly no other improvement can do so much towards increasing the beauty and efficiency of your kitchen. So write "a new Monel Metal sink" at the head of your remodeling list. Your bank or Monel Metal dealer will give you full information about obtaining the money.

"NOSEGAY"

A ROSEMONT
RUG



The most beautiful of the old Colonial designs. Hooked with the old-time hand hooks. Historic designs, copies of Museum rugs, Colonial Coverlets and Hand-Tied Canopies.

Write for free booklet giving histories of old designs.

LAURA H. G. COPENHAVER
"ROSEMONT" MARION, VIRGINIA



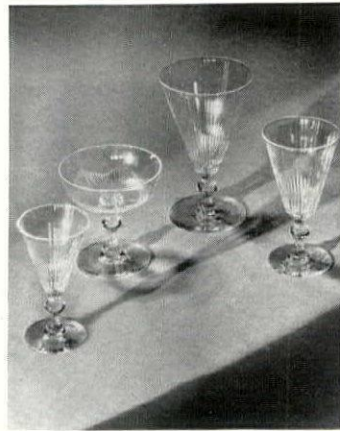
If you are planning to decorate your child's room, you will want to see the furniture which we design and make especially for children. We also render a complete decorative service in the designing of children's rooms.



Send for booklet G-11

CHILDHOOD, INC.
Designers & Makers of Children's Furniture
32 EAST 65TH STREET, NEW YORK

Shopping



THIS is a preview of Christmas. The tree and the plum pudding have been omitted but all the most important impedimenta are here—lacking only the Cellophane and "Do not open 'til Christmas." Though your uncles and your aunts will like them too, these gifts were selected for and dedicated to those valiant spirits who in the past year have thrown depression to the winds and gone and got themselves a budget wedding. All are intended to fill empty corners in the new house and most may be given jointly to both members of the family.

A sunburst pattern decorates the stemware above that will more than fill any gap among the glass wedding presents. The set consists of a water goblet, wine, sherry and champagne. The prices for a dozen run as follows—goblet and champagne, \$48; wine and sherry, \$44. From Steuben, Inc., 748 Fifth Avenue, New York



THE Greeks used horses in decoration during the Golden Age, and before them the Chinese, and after them the Romans—so that the room to which the lamp or book-end above is donated will be in good company. These modern nags can be had in antique white or sealing wax red finish. The square bases are black, marbled, with a narrow Greek key border around the top. The lampshade is a natural-color paper parchment. The lamp is 17 inches tall, \$15. The book-ends, which can also be used individually for decorative purposes, cost \$10 a pair. Loëdi-Haultain, Inc., 38 East 57th Street, New York

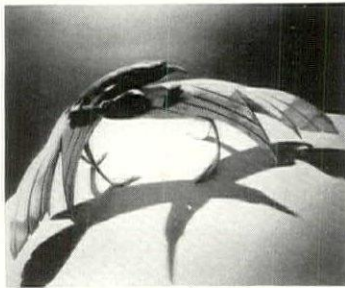


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**FOLDING
BEVERAGE WAGON**

Perfect for the game room, smart enough to appear anywhere, this circulating serving wagon will be the joy of every hostess . . . and every host! Alcohol and heat resistant. Stands firmly and folds flat. Removable rack. Two detachable trays. Walnut; orange and black; ivory and green; ivory and black, \$5.95. Postpaid.

Decorative Galleries

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FRENCH HORN

Paris sends these striking birds—carved in one piece of polished horn. A typical item from our collection of unusual gifts and decorative accessories. As table or mantel decorations, they're very new and modern. This pair, eight inches, beak to tail, \$10, postpaid. Eleven-inch size \$15; thirteen-inch size \$17.50.

LOËDI-HAULTAIN

38 East 57th Street, New York



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■ An authentic pine reproduction 36" long, 16" wide, 16" high. Knocked down, with all parts cut, the necessary nails, glue, stain and assembly directions (so simple a child can assemble and finish it) for \$7.50. Expressage collect.
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■ Catalogue of other antique reproductions, knocked down or completed, upon request.

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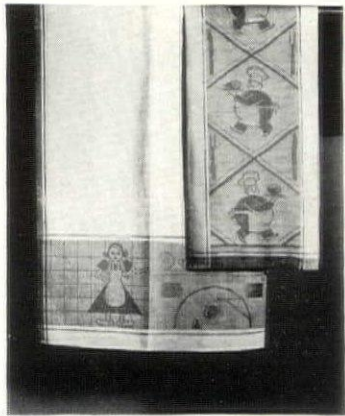


SEND FOR YOUR COUPON

Around...



THE shell, pièce de résistance of the Victorian what-not, has been restored to favor—glorified in crisp, shining pottery and colors that Nature forgot to give it—dusty, pale blue, pink and moon-white—colors for a bride's house. For her gayest parties she'll make an appropriately festive table decoration with a group of three or four of the low, flared shell at the left above—filled with small, bright flowers and afloat on a mirrored plaque. The conch shell, that charming, twisty horn of Neptune in the foreground is decorative either with or without flowers, and the nautilus—erstwhile home of the itinerant snail—standing just behind, used in pairs will add grace to the ends of the mantel shelf. The nautilus and the shell at the left are priced at \$4 each. The conch shell is \$3.50. All from Pitt Petri, Hotel Waldorf-Astoria, New York



If you think that pantry towels are too lacking in glamor for a gift, ask any bride who finds a set of one or both of those above in her stocking. That old kitchen habitué, the "Dutch Cleanser" girl, keeps an interested and kindly eye on your housekeeping from the border of the towel at the left, while a substantially built chef dashes up and down the center of the other with courses of the Christmas dinner. Both of these attractive designs are to be had in a choice of red, green, gold and blue. The price is \$3.75 for a set of six. From the Maison de Linge, 844 Madison Avenue, New York

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From the hands of the famous Tonalá Indian potters in Mexico. Each piece represents some natural fruit among which are many tropical varieties in bright natural colors: green, red, orange and yellow. 18 pieces are plaited into a string about one yard long, an ideal means for exterior decoration, entrances, garden walls, fireplaces, etc.

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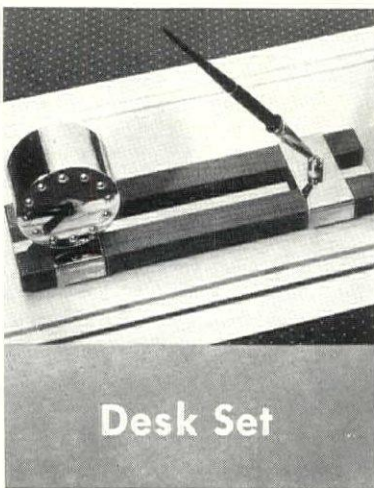
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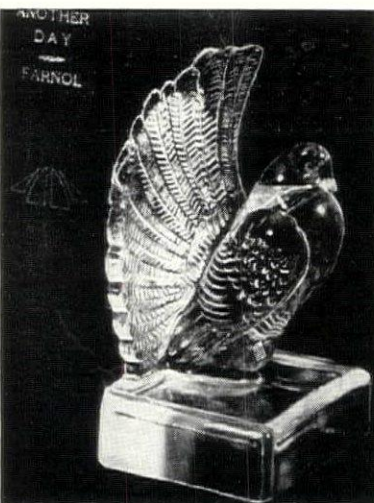
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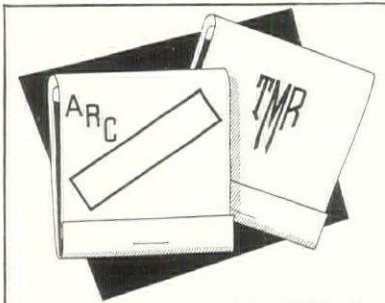


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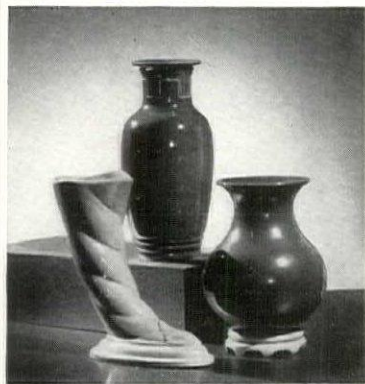


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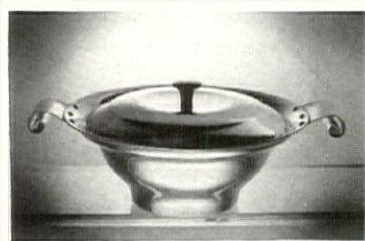
• At top a slender classic vase with a Greek Key Band around the neck. At left a cornucopia with very little of the rocco usually found in this shape. Right, a simple vase on a white or black stand that will add a sophisticated touch to the modern room. Obtainable in Dawn Blue, Riviera Blue, Bronze Black, Green, Royal Red, Yellow and Antique White.

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**"PLATEEN"
 CASSEROLE**

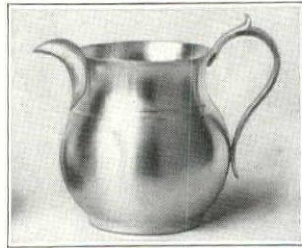
Cook in it—over the flame or in the oven. Serve in it—lovelier and more modern than silver, a secret-process metal, acid proof, hand-hammered, never needing polish. Use it as fruit bowl or centerpiece.

9" wide . . . \$9 postpaid

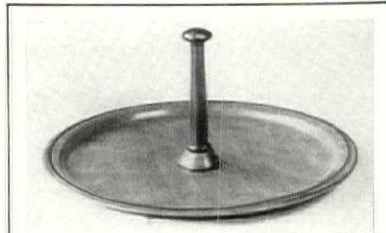
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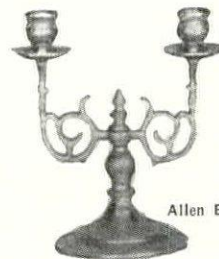
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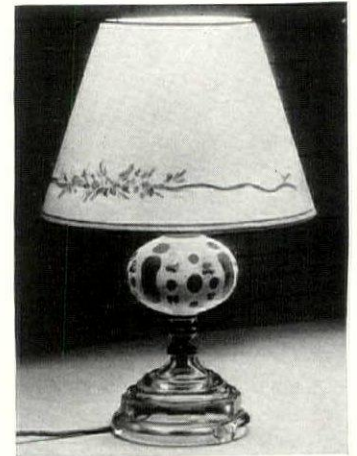


As an antidote for a severe case of budgetitis the satin comforter above is prescribed. It's guaranteed to produce all the effects of reckless extravagance and the sense of luxury which the patient needs. One of those clever new ankle-bands, that restrain vagabondish comforters from sneaking off the minute your eye is closed, is attached. 72 by 80 inches. Lamb's wool lining. \$21.50. In wide range of colors. Carlin Comforters, Inc., 536 Madison Ave., New York

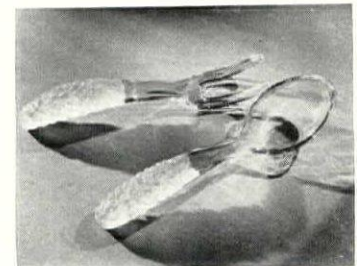


If the new apartment is too minute to include a dressing room the tiny dressing table and bench above can be set up in a jiffy in the bathroom or in an odd corner near the coat closet, where it will take care of shiny-nosed guests nicely. In fact it's so convenient to have about that it will find a permanent niche for itself holding cleansing creams and tissues and such. The simple design and the resistance of the material of both table and bench to moisture and hard usage make them exceedingly practical. The painted, cracked finish can be had in old-white and all pastel colors. A shell motif decorates the box. \$21.75. Lewis & Conger, 6th Ave. at 45th Street, New York

Shopping



If the new matron's a D.A.R. with a decorative scheme to match, the quaint little lamp above will fit into the picture very effectively. The base is glass, shaped like an old oil-lamp—the foot, clear, and the bowl-shaped center either amethyst or sapphire blue painted partially white. The shade is cream-colored parchment paper. Tiny sprigs of colorful flowers strewn on the lamp itself and used as a border on the shade suggest its use in a chintz setting. The height over-all is 10 inches. Price, \$8.75. Arline T. MacDonald, 8 East 54th Street, New York



Glass serving sets continue to be seen more and more often in the best salad bowls. They lend an added sparkle to the table setting and, contrary to what one might expect, are quite practical. The spoon and fork above have gone pagan, Bacchanalian or something of the sort that's interesting—for the handles are thick clusters of grapes. The fruit is in frosted glass, while spoon and fork are shining and clear. The set of two is priced at \$1.50. F. Pavel & Co., 15 West 37th Street, New York

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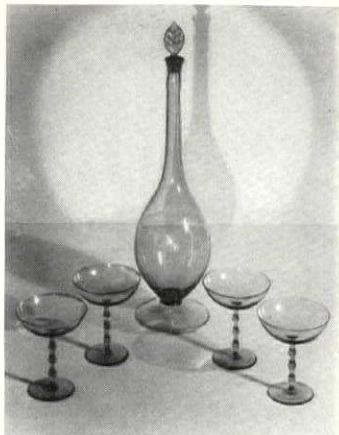
Around



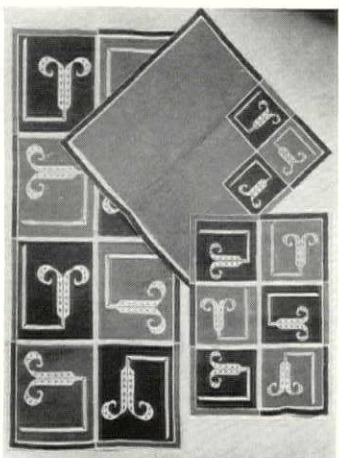
AN OLD sampler like the kind great, great grandmother used to make suggested the pattern for the little hooked rug above, which while distinctly appropriate with Early American furniture is an interesting variation from the designs popular in floor coverings in that period. The loops are mercerized jersey, hooked by hand so firmly that a vacuum cleaner may be used in cleaning. The colors harmonize in any scheme. The design is good in living or bedroom. 30 by 50 inches, \$15. Laura Copenhagen, Rosemont, Marion, Va.



ANDIRONS have a special significance about them—keeping the home-fires burning cricket on the hearth and that sort of thing—that makes them an especially appropriate offering to a new ménage. Those above are of polished brass which seems to invest them with a particular aura of domesticity appealing to people who've just started to keep house. Copies of an original 18th century English design. Height, 18 inches, \$10. Fire tools to match, \$8. H. Tuttmann, 103 Allen Street, New York



WHEN guests begin to pop in on Christmas morning the groom will be glad to be able to pull the wine set above out of its tissue wrappings and set it to work serving up the holiday cheer. Conceived by those genius Swedish craftsmen—the color is a new and remarkably true smoke-gray, and the glass has scarcely more body than the vapor itself. The long, thin whiff of a bottle is a fitting container for the rarest of vintages. The delicate glasses have slender, beaded stems. A set of eight glasses with the bottle is priced at \$20. Orrefors Glassware Shop, 155 West 57th Street, New York



OF COURSE linens and brides are practically synonymous, and for that reason, and because it's darned good-looking the luncheon set above is shown. The design, a modern, conventionalized version of the fleur-de-lis, is hand-blocked. In the range of colors there is one to harmonize with every dining room. Two tones of green, or two shades of blue, may be had with white accents. And gold with brown, red with gray, and brown with rust are heart-warming combinations. A 17-piece set—runner, place mats and napkins—is \$9.50. Reichardt's, Grand Haven, Mich.

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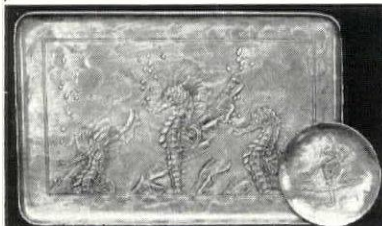


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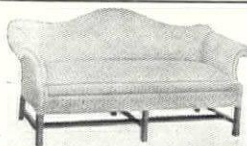
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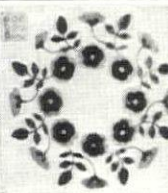
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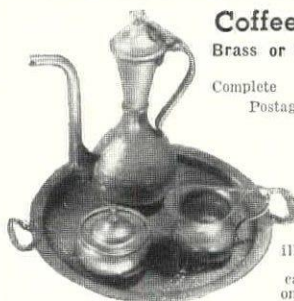
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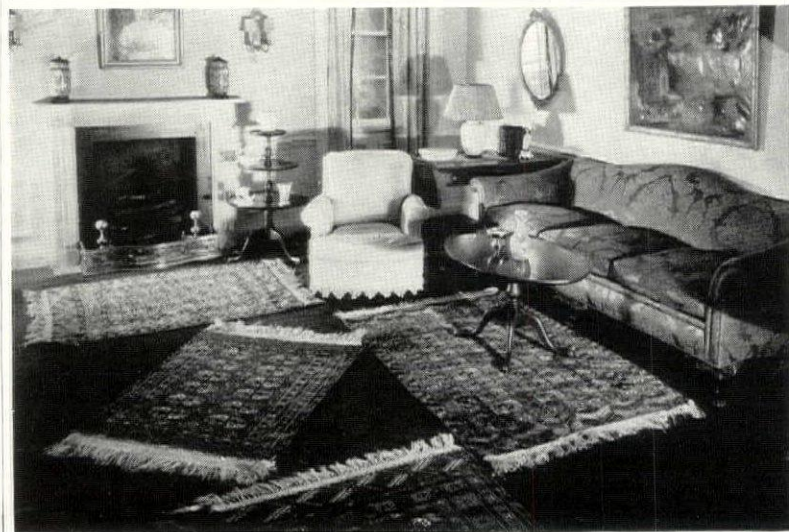
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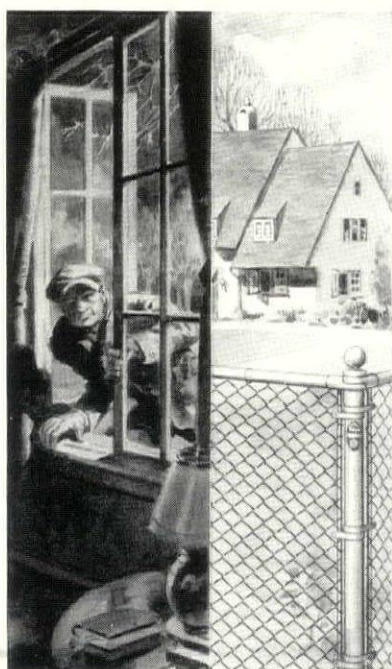
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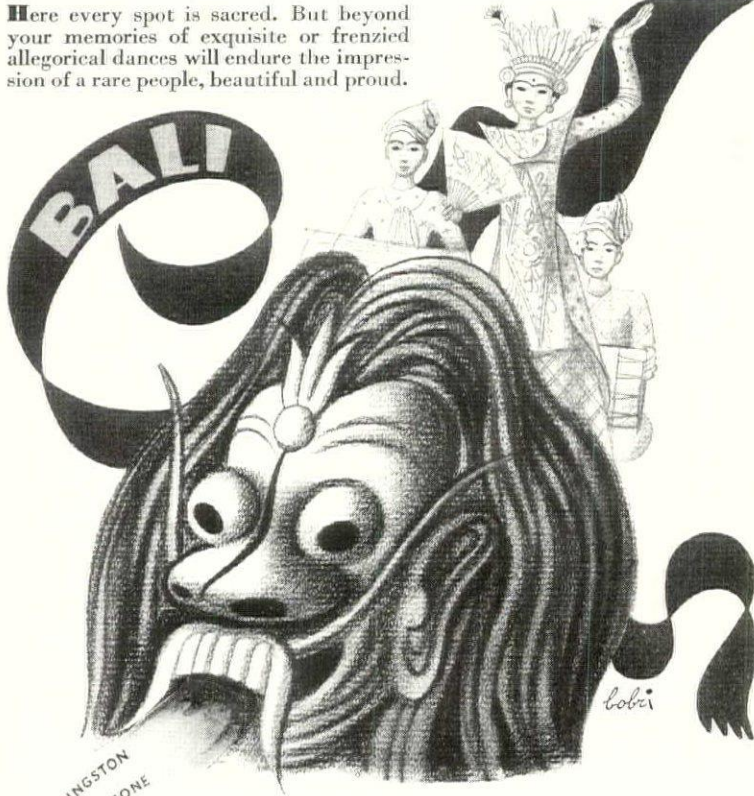
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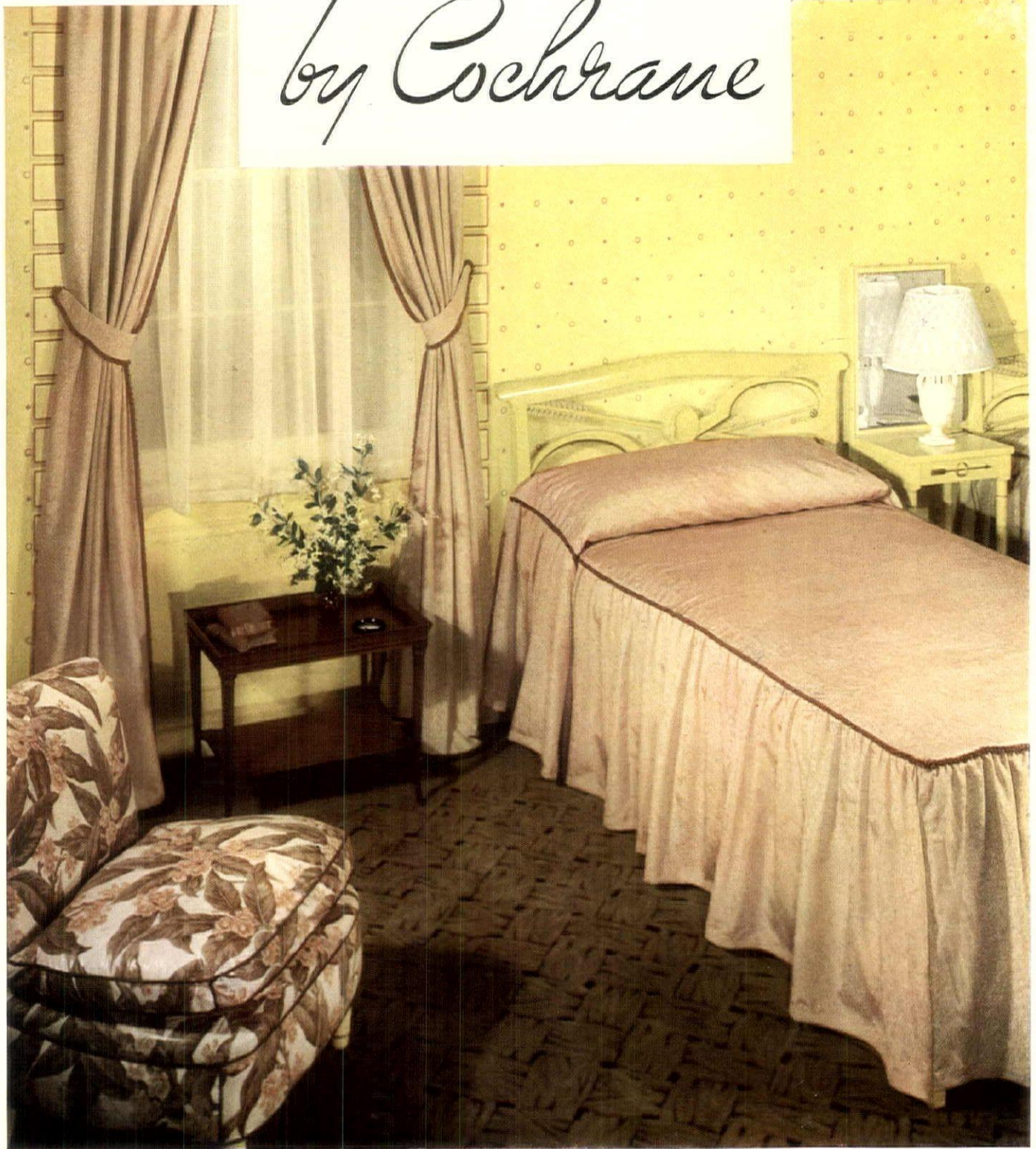
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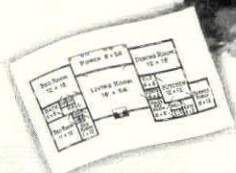
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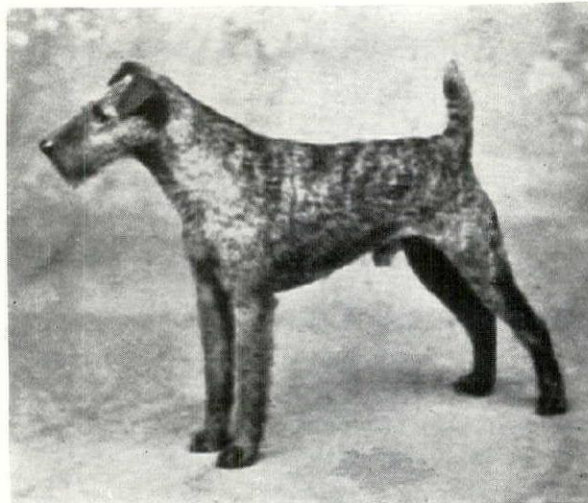
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A LEGEND tells us that after the Creation a gulf opened between Adam and the beasts he had named. Among them stood the dog, gazing wistfully at the ever-widening chasm till, when the separation was all but complete, he leaped the gulf and stood by the man's side. There, with such slight exceptions as prove the rule, in his master's hour of need he has stood ever since.

Many good souls have wondered just what breed of dog this was that did the leaping, but I am inclined to believe that it might have been the Irish Terrier, for the early history of this little dog is somewhat mixed. In fact, little is known concerning it. But we do know that the Irish Terrier is a true and distinct breed indigenous to Ireland. No man, it seems, has been able definitely to trace its origin which seems to be lost in antiquity. It has been known in Ireland as long as that

country has been an island. At least the existence of the breed at a very remote period is evidenced by old Irish manuscripts mentioning the breed.

Some cling to the theory that the Irish Terrier as he existed in the Emerald Isle before the exhibitor had set to work refining the breed was the descendant of the Irish Wolfhound. He could have had no finer stock for a foundation. Many of the old fanciers point to a fine old bitch, Spuds, which had the Wolfhound head and outline. Spuds and her kind were descendants of the big, rough, shaggy dogs that the peasants kept for work. These Irish Terriers were brimful of the splendid character that is attributed to the breed as we know it today. There was a world of love in their expressive brown eyes, their natures were gentle with children and women—in fact, so timid did they appear that strang-

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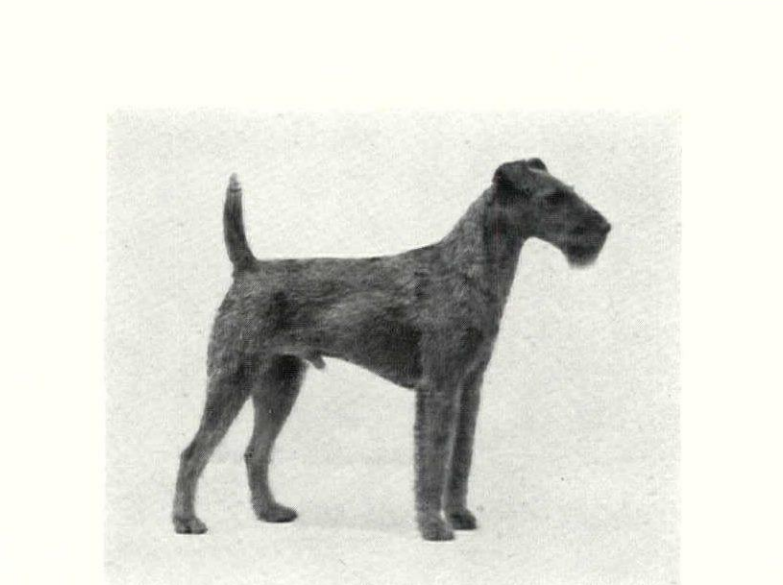
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The profile view of Ch. Bawnboy of Cavan suggests the workmanlike conformation so characteristic of the Irish Terrier breed. A. A. McCabe, owner

Red rascals from Ireland

ers have been misled into thinking them without courage. The caress-inviting and quiet creature in a moment, if a blow were aimed at its master, was transformed into a fury. Many of the true and finest specimens of Irish Terriers hailed from County Ballymena, and in County Wicklow it is well known that the pure breed of Irish Terriers has been carefully kept distinct and highly prized for more than a century. Surely these dogs are a part of Ireland's national life and worthily embodied in the sportsman's toast—"Irish women, Irish horses, and Irish dogs" (which means Irish Terriers, setters and spaniels). About forty-five or fifty years ago the breed had become very much de-

generated by the admixture of Scotch Terriers which were being imported into Ireland as ratters, but some loyal Irish Terrier breeders rescued the breed from utter destruction.

The history of the present Irish Terrier may be said to date from 1875, several dogs having that year been exhibited at Belfast, Ireland. The first Irish Terriers




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THERE is plenty of true Irish Terrier character and looks evidenced by Ch. Wahoo Watchman, owned by the Wahoo Kennels of Mr. and Mrs. W. J. Hoos, Jr.

Red rascals from Ireland

(CONTINUED FROM PAGE 19)

that were exhibited in England were at the Brighton show in October, 1876, Banshee and Spuds winning first and second. Another prominent dog about thirty-five years ago was Playday, the first uncropped dog ever awarded a prize. One's first acquaintance with this prehistoric breed is apt to be disappointing except to a real doggy terrier man. That is because there is no tawdry flash

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In the history of the Irish Ter-



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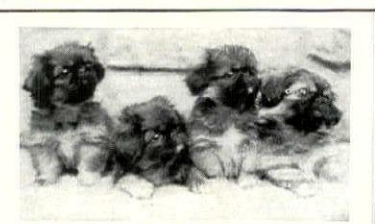
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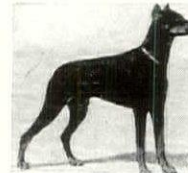
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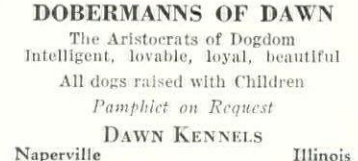
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THIS photograph of Ch. Jamestown Lad gives an excellent idea of the correct Irish Terrier conformation, especially in shoulders. Ed. Sayers, owner

Red rascals from Ireland

rier there is one discreditable fact: they were not always only the poor man's sentinels, but oftentimes something more, when, by the aid of their marvelous noses, they provided the kettle over the fire with that which gave forth the savory smell and imparted a flavor to the other contents. This, however, if it injured

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(Continued on page 86)

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**WHAT'S WHAT IN
HOUSE & GARDEN**



■ Although we usually speak of American Colonial architecture as one style, it is in reality a group of related styles. In this issue Henry Saylor begins a series of articles on the principal types of the Colonial. Each article will be illustrated by a typical house of the type spoken of, designed by an architect especially selected for his knowledge of the style



■ Home remodeling is much discussed these days, and judging by the large number of remodeled houses shown to us there is a great deal of this work going forward. This month we show four interesting remodeling jobs from various parts of the country, and accompany them with an article by Julius Gregory on how to decide whether to remodel or not



■ The well trained keeper of even a little garden must have annual recourse to winter protection for certain of his less robust parishioners. To paraphrase a well worn midsummer plaint of the wilted New Yorker, "it isn't the cold—it's the exposure" that does the damage. Arthur Herrington, who develops this theme on page 48, is one of the country's most experienced horticulturists. We commend his comments to all of you who have lost favorite plants in other winters and still regret your bereavement



■ Everybody is interested in air conditioning, but very few people know the subject thoroughly. Like many other matters that appear complicated, this one can be reduced to simple elements that will tell the facts of why and how so the layman can understand. That's what the article on page 57 does for you

Contents for November, 1934

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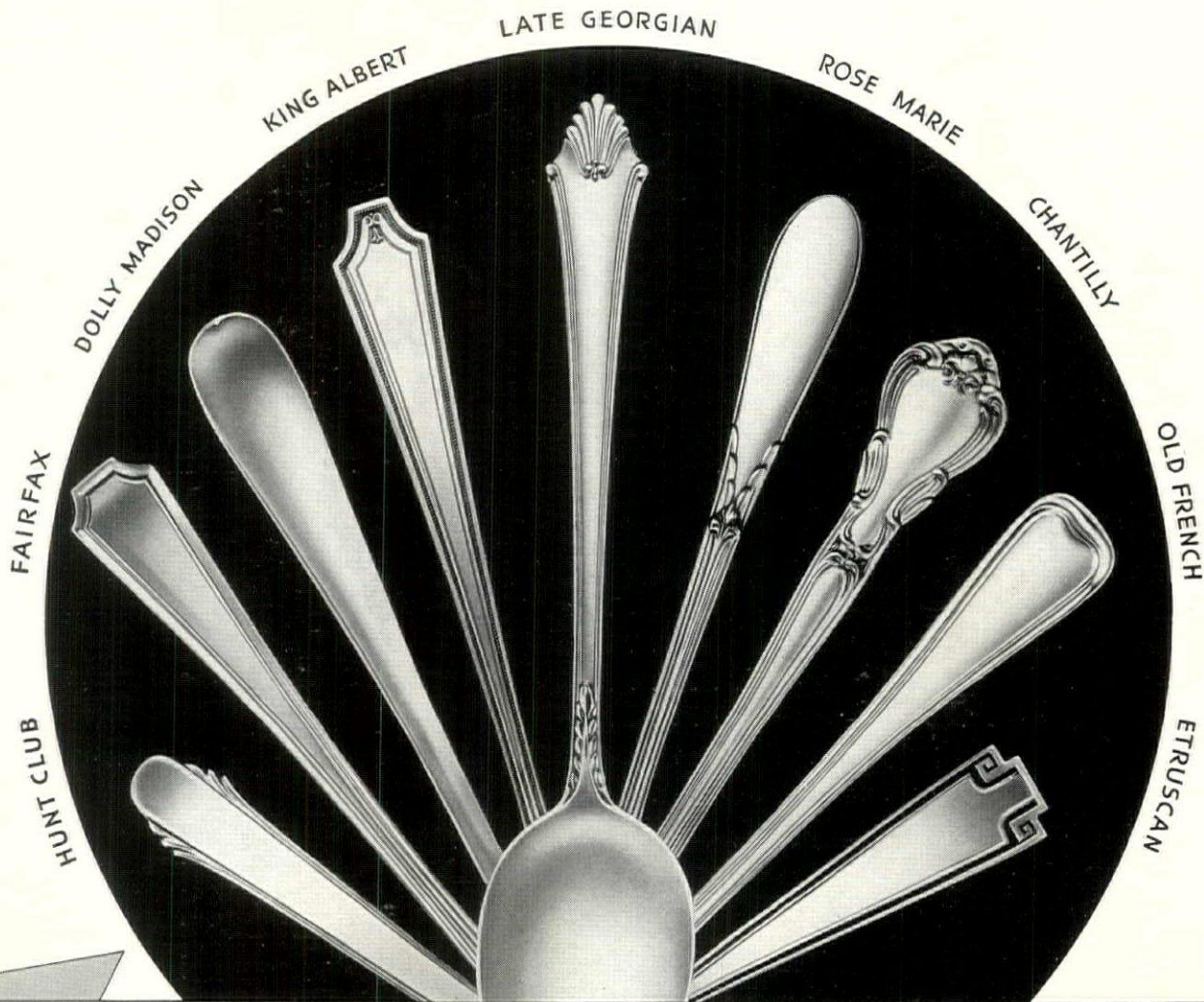
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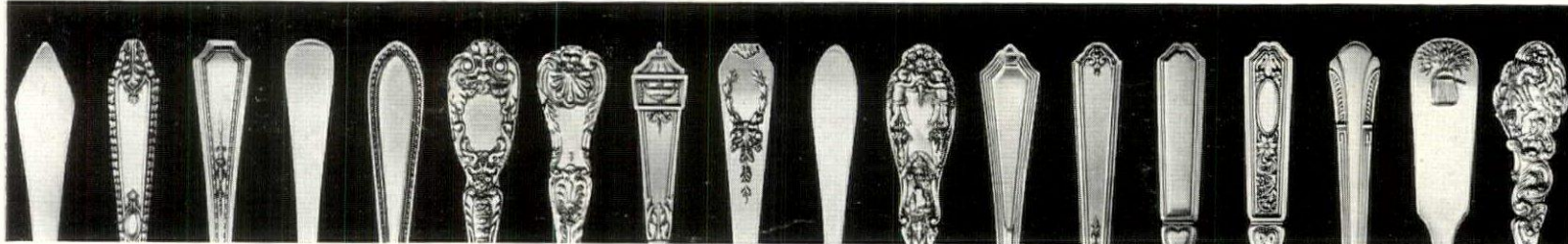


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THE BULLETIN BOARD

SHOWERS AND SUNSHINE IN HAWAII. Quite a usual combination, the world around, you will say. But not when the showers are Shower Trees and the sunshine is the "liquid sunshine" of Hawaii. Perhaps the latter is responsible for the brilliance of the former—a brilliance as though the Autumnal paint pot that tints the Maples and Elms of New England had been upset and intensified, in midsummer in Honolulu. For then the streets are vivid with the golden racemes of the *Cassia Fistula*, the radiant pink of the *Cassia Grandis* or *Nodosa*, and the heavenly tint of the Rainbow Shower Tree, where the bees have been busy and cross-pollinated. Adding to the glory is the flaming vermillion of the Royal Poinciana, and the occasional purple note of the Jacaranda.

The liquid sunshine, at which the *Malahini* scoff until they have experienced it, drifts down in shining drops from some vagrant wisp of cloud or, it seems, from the clear sky; paints a rainbow against the blue, leaves a breath of pleasant coolness, and vanishes as suddenly as it came.

Someone has said that Hawaii, above all spots on the globe, has personality—and these are two of its manifestations.



TOWN PLANNING. A great many charming but otherwise uninformed people have a notion that town planning means town beautification, that it is concerned mainly with planting trees and shrubs and providing playgrounds. These are only one phase. Town planning is concerned with future development, economics, commerce and education. It has to do with schools and policemen and fire stations and street lighting and a lot of other things.

THE RETURN OF SILK. One of the indications of the better times that lie not around the corner but at our very front doors is the awakening demand for pure silk. A luxury which many of us have been obliged to forego, we once more have a distinct hankering for all silk and a yard wide.

OWED TO A GRECIAN URN. Decoration as well as building has gone Greek. Look about you. Classic themes at every turn. Classic-Modern styles in furniture; the perennial Greek key running riot in fabrics and wall papers; gods and goddesses everywhere. Scarcely a room these days is without a beautiful Greek deity somewhere in the furnishings, while the latest table setting shows plates decorated with charming Olympian goddesses designed to accompany flower-wreathed porcelain heads of Hebe and Flora used as a centerpiece.

And crowning all, the urn—that enduring heritage of Hellas. Of wood, of plaster and marble, in silver, glass and china, on textiles and on wall paper—it dominates decoration, forever lovely and forever new!



NEW FACES. Who are these new people who crop up this issue? Henry Saylor, who writes of Dutch Colonial, is editor of *Architecture*. From 1909 to 1911 he edited *House & Garden*. Lewis Welsh, who designs the house illustrating the article, is a New York architect, and the drawings were made by the etcher, Louis Rosenberg.

Then comes before and after views of a Chicago apartment. The owner is the decorator, William P. Wachsman. C. Paul Jennewein whose house was remodeled by the New York architect, William Gehron, is a sculptor of note. Arthur Herrington, who writes on winter plant protection, is a commanding figure in the gardening world, and is business manager of the International Flower Show.



TRAILING PETUNIA. The Petunia is a lowly flower, yet no plant in the garden is more generous with its bloom and none requires so little care. Of late these annuals have been subjected to the hybridizer's skill. We have them single and double, plain and ruffled and in a wide range of colors. There is a Swedish Petunia that looks like a double Pink and smells as fragrant. Now comes word of a Trailing Petunia—*Petunia parviflora* Juss. Found originally in Mexico and South America, it is being introduced into northern gardens. It sounds like a rock garden gem.



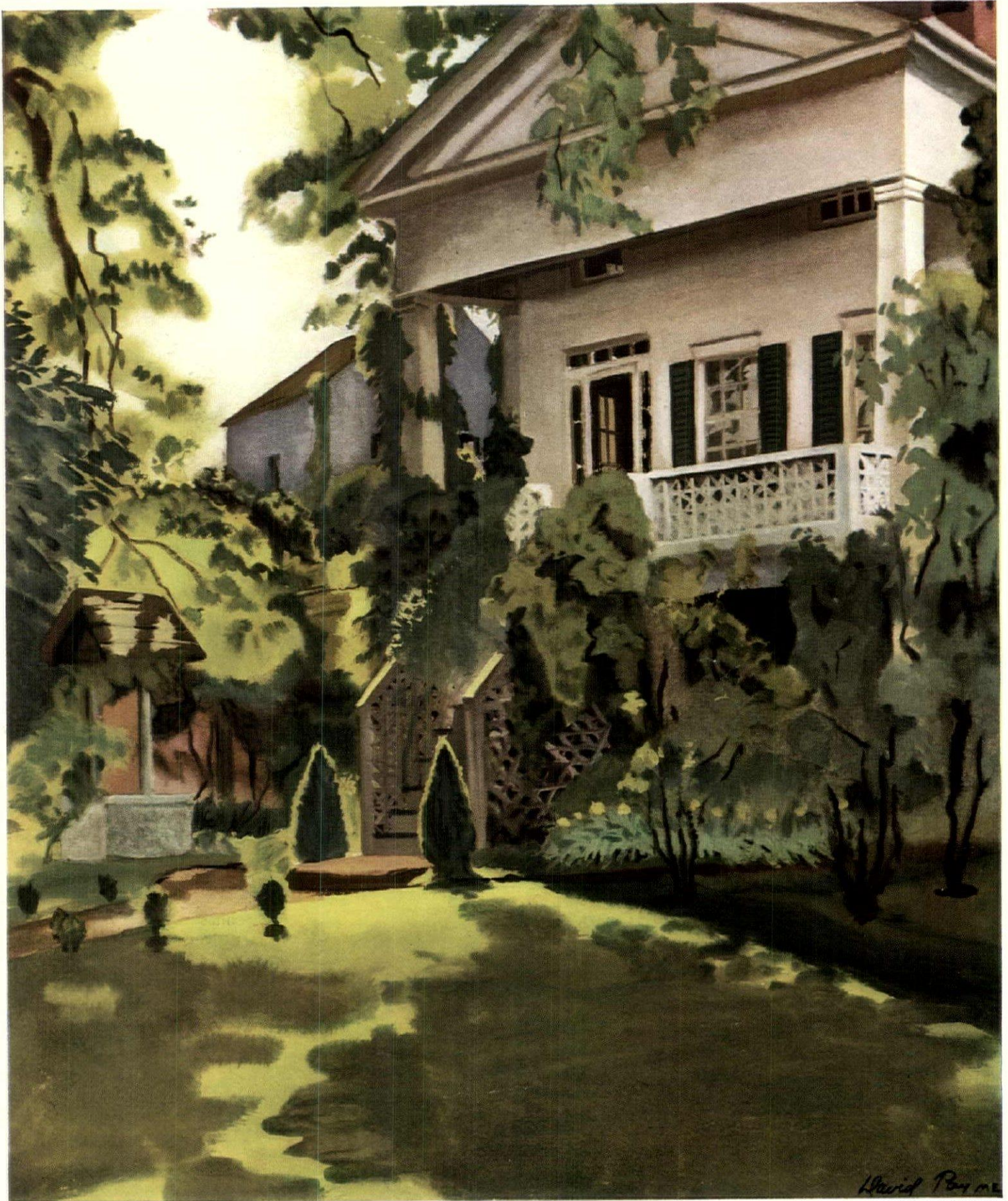
INDIGESTIBLE FINISH. Maybe there are easier ways of finishing a wall, but the palm for ingenuity should go to a Chicago architect who, in writing specifications for the wall finish of a living room in a house that he was building directed the following: seven coats of whitewash, one coat of condensed milk, one coat of vinegar. It sounds very indigestible.



HEAVEN FOR BILLBOARDERS. This notion came about through reading the Koran or some such Oriental Bible. In this a special heavenly prize awaits those who plant roadsides with trees and shrubs beneath which weary pilgrims can rest and refresh themselves. Today such weary pilgrims as the American roadsides see are obliged to rest and refresh themselves in the shadows of billboards. Those who aren't resting flash by these advertisements so speedily that they do not notice what products are touted on them.

Now why wouldn't it be a good idea for some long-headed and altruistic manufacturer, instead of marring the landscape with signboards, to take over a hundred or so sections of barren public highway and plant and maintain the planting? A modest sign could give him credit. Instead of bill-posters he would employ gardeners. Instead of ugliness he would create beauty. He might conceivably attain that award which the Koran says awaits those who do such things.





David Payne
WATERCOLOR BY DAVID PAYNE

Colonial architecture's final stand

THE Southern Colonial type of house with its high supporting columns and classical pediment was the final expression of American Colonial. After that our architecture drifted into the doldrums of slovenly taste. This example, a chaste expression of rural design, is Sun House, at Silver Mine, Connecticut, the country home of the editor of *House & Garden*

KNOW THE REAL DUTCH COLONIAL

First of a series on the significant
styles of Early American architecture

By Henry H. Saylor

YOU CAN, if you wish, build today a house of steel and glass unlike anything the world has ever seen. Possibly very soon you may be able to select it from a catalog and have it delivered and erected in a week. That is, if you want that sort of house. I doubt that you do. A recent survey among this magazine's readers indicated that the majority of those who are intending to build prefer to have one of the types loosely called Colonial.

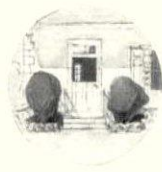
Does this surprise you? With all this stylization going on about us, giving us streamlined refrigerators, cork furniture, bulbous motor cars and chromium what-have-you's, had you decided that everybody would soon be building for himself a very functional, very stark machine for living?

The evidence is to the effect that people of the home building generation prefer the house types established in this country's early years. Obviously this preference is nothing so simple as the stimulation of pleasant memories—most of us who are reading this today go back in our experience no farther than the era of gas light, certainly not to the whale-oil lamp, the candle dip, the spinning-wheel. We have never known by personal experience the life in an Early American home.

Partly at least it must be a feeling for the necessity of a background. No matter how fully we may believe in the superiority of the present status of our civilization and the wealth of achievement that surrounds us, we never get very far from the realization that the family of today is, after all, a product of the past. All of its tentacles reach backward, not forward. Like the Oak tree, our roots have a deep and abiding grasp of the lower soil, even though the feeding rootlets are near the surface. Perhaps through some atavistic instinct we know that we are at our best in a setting strongly reminiscent of our origins—just as the *Lady's slipper* is at its best in the damp leafmold of the woods, not in a modern receptacle of glass or fired clay.

There is also a feeling in the minds of many of us that we move much too fast, letting go of the past and present to grope in an unknown, untried future. In an effort to counteract this—to hold the race more closely to the norm—we turn back and sink our roots even more firmly in the distant past. The electric bulb is too much with us, and we reach for the more restful candle. The days of warmed, humidified, ionized air are too much with us, and we seek again the wood fire and the warming-pan. The walls that surround us, in office, public building, and "model" house are of polished steel, aluminum, mica, rubber, synthetic compounds of many kinds, and we yearn perhaps unconsciously for the touch of a well-worn panel of pine, and to rest our eyes with the golden tobacco color of its patina.

It is in this mood that the Editor has planned a series of



three excursions into earlier days of our domestic architecture. On these excursions we purpose returning to certain high peaks of achievement on the part of our craftsmen builders when America was young, and see what we can bring back with us to the present.

For the first of these peaks we are taking the houses built by the Dutch colonists in Northern New Jersey and Southern New York. For the second, we return to the early houses of New England—structures that stem from the Elizabethans' use of timber construction. And for the third, to the brick mansions built by the Cavaliers in Maryland and Virginia.

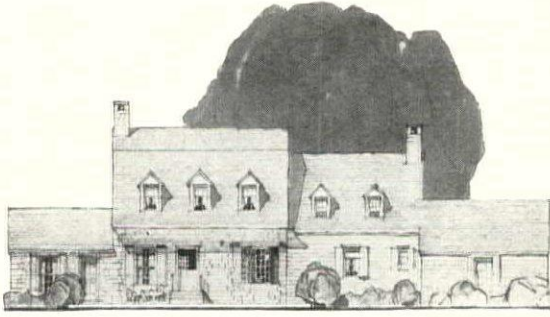
There are still other possibilities, of course. If you live in Southern California, you may want to start with the Mediterranean type as having solved in part the demands of your climate. If you live where stone is plentiful and easily worked, you will perhaps base a fresh start on work in which the stonemason had gathered his skill and knowledge over a long period of trial and error—in France or in the English Midlands.

The great point is this: having selected a proper point of departure, we must go on from there, putting all that we have of skill and knowledge and new-found materials to the task of making better houses.

Let me make it unmistakably clear that I am not pleading an archaeological cause; I have no more desire to go back and reproduce the past in architecture than I have to bring back the short clothes, the crinolines, the hoopskirts of epochs gone by and finished. What I am trying to suggest, if you will bear with me, is that we can have our cake and eat it too. We need not give up the good things of the past in building with the significant improvements of the present.

Moreover, there is no particular reason why we should go primitive. There are few of us, probably, who would deliberately deny ourselves the comforts, the luxuries that the science of building has added to its store, merely for the sake of being literally true to a period. We must have certain things that our ancestors did not possess: bathrooms, equable automatic heat, sanitary wall surfaces, a modern kitchen, the accessories made possible by electric current. The atmosphere of an old Dutch house is a charming possession, but we certainly cannot pay for it the exorbitant price of giving up all these comforts.

With this reservation in mind, then, let us have a look at some of the best examples of the Dutch colonists' building. The Dyckman House on upper Broadway, New York, is one of the best known. A drive through the countryside about Hackensack, N. J., would show many of these houses, large, small, and intermediate in size. The lower corner of New York State, nearby, shows some charming examples, and there are



others to be found in the western end of Long Island. Too many of them will arouse not only your admiration but your sad regrets over their present state of neglect. There is hardly one of these that would not long ago have been bought and restored but for the complication of our kaleidoscopic neighborhood changes; what was once a secluded farm is now a background for a gas station or a manufacturing center.

Outstanding among several characteristics of the Dutch house is its roof. Usually—though not always—it was a gambrel roof with wide overhang at front and rear. The two planes of the broken slope had a most subtle relationship in both angle and length. You have only to compare almost any one of the old houses with what a speculative builder of today fondly calls a Dutch gambrel roof, to realize how quickly the designer can step across the border line dividing a roof mass of exquisite beauty from one that is utterly commonplace. In addition to the relationship of the short upper slope to the longer lower one, a further subtlety broke the latter into a slight curve or “kick” as it terminated in a broad overhang.

These roofs were for the most part innocent of dormer windows. The main body of the house was not the narrow rectangle that most modern adaptations show, but more nearly square, and the light entering the gable windows was sufficient for the upper rooms. The later attempts to increase the length in the hope of attaining a more pretentious exterior carried the builders outside of the inherent limitations of this type of roof. A growing importance of the bedroom space in our later manner of life, together with a more insistent demand for cross ventilation, brought severe demands upon the architect in his efforts to gain more headroom, more light, and more air, while holding to what beauty he could save from those early roof forms. When you find a so-called Dutch Colonial house with steeply sloping lower roof, long and flat upper portion of the gambrel, and a continuous dormer, starting out at the face of the lower wall, with ends flush with the gable ends, you will see the *reductio ad absurdum* of the style.

Next in importance to the roof as a characteristic in these early Dutch houses is the fact that they were built of a wide variety of materials. Stone—usually a red sandstone—was the common material for the walls of the main portion, but the builders stopped this at the top of the first story, and carried the gable ends up on wood-frame construction. Roofs were of hand-split shingles, gable ends clapboarded or shingled. Chimneys were of brick. And, as if these four wall materials were not enough, the Dutch frequently used stucco as well. I believe there is no other architectural style in which such a variety of materials was accepted as the normal practice. The Dutch builders apparently took delight

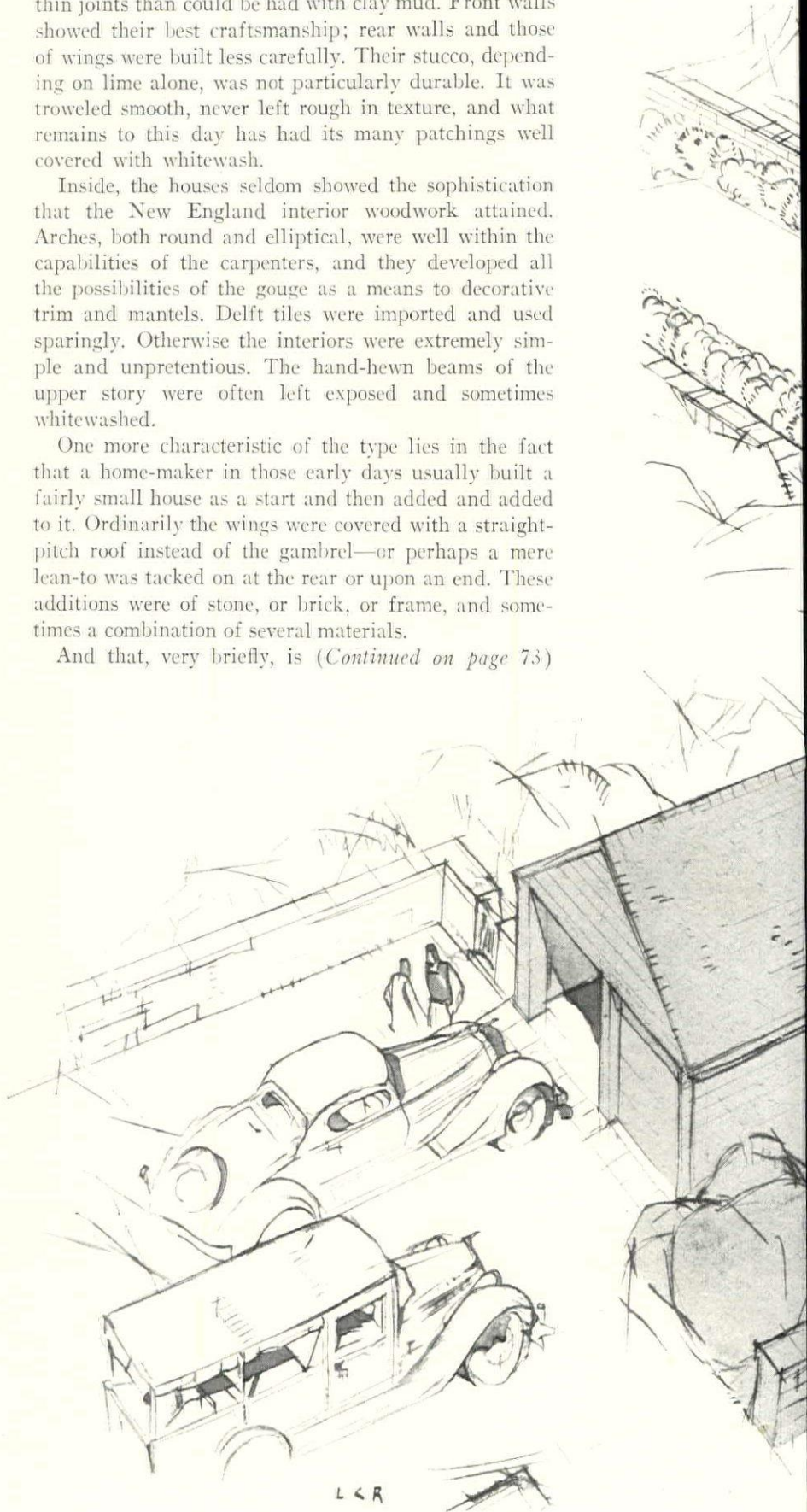
in seeing how many of the available materials they could use, and they combined these with consummate skill.

Their stone masonry was of a high degree of excellence—it had to be, for good cement-mortar was unknown. They squared their stones up so accurately and smoothly that the walls needed no more bonding of the thin joints than could be had with clay mud. Front walls showed their best craftsmanship; rear walls and those of wings were built less carefully. Their stucco, depending on lime alone, was not particularly durable. It was troweled smooth, never left rough in texture, and what remains to this day has had its many patchings well covered with whitewash.

Inside, the houses seldom showed the sophistication that the New England interior woodwork attained. Arches, both round and elliptical, were well within the capabilities of the carpenters, and they developed all the possibilities of the gouge as a means to decorative trim and mantels. Delft tiles were imported and used sparingly. Otherwise the interiors were extremely simple and unpretentious. The hand-hewn beams of the upper story were often left exposed and sometimes whitewashed.

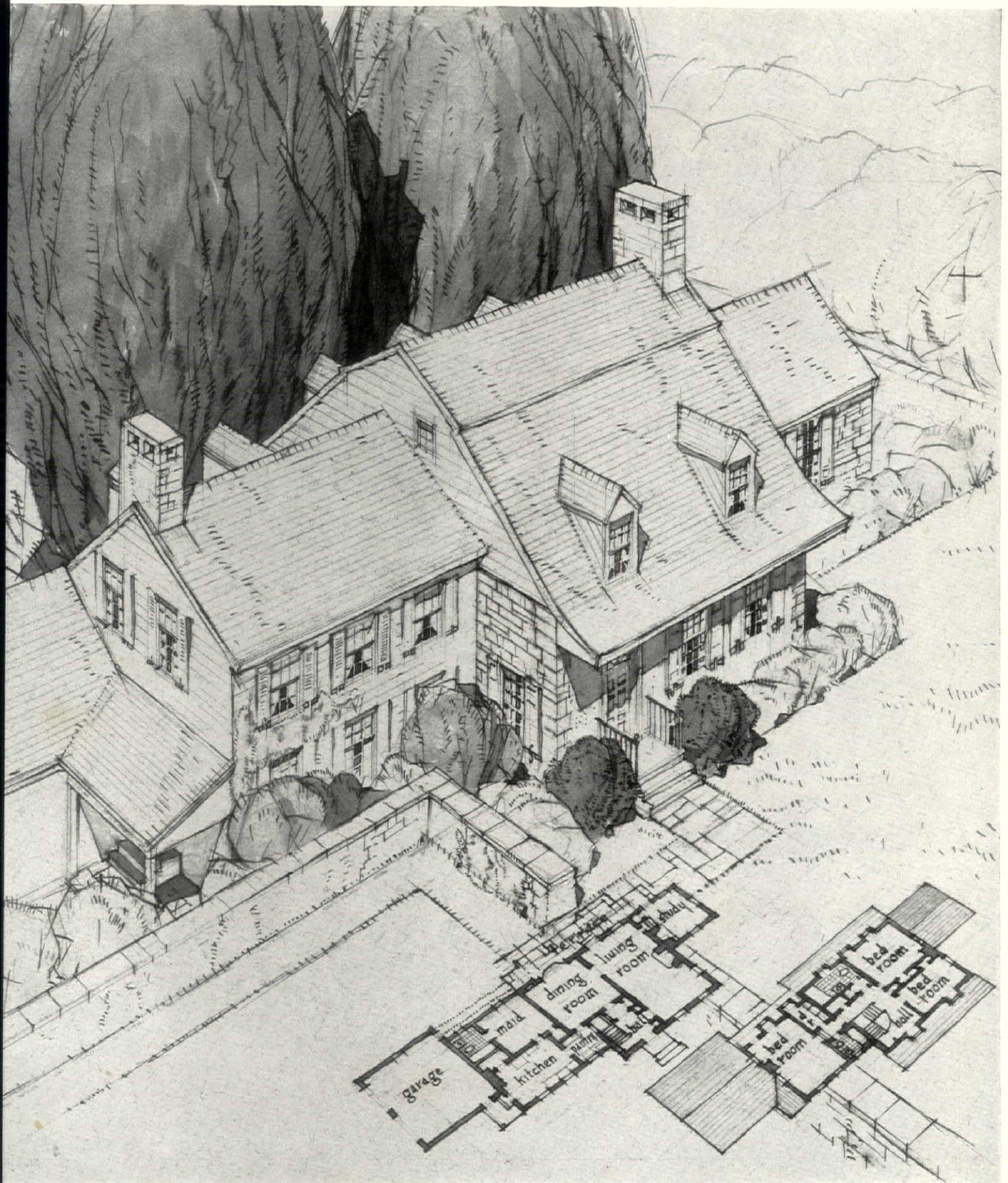
One more characteristic of the type lies in the fact that a home-maker in those early days usually built a fairly small house as a start and then added and added to it. Ordinarily the wings were covered with a straight-pitch roof instead of the gambrel—or perhaps a mere lean-to was tacked on at the rear or upon an end. These additions were of stone, or brick, or frame, and sometimes a combination of several materials.

And that, very briefly, is (Continued on page 73)



The Dutch Colonial as suited to the present day

Designed for House & Garden by Lewis E. Welsh



Remembering the old home town

ANYONE motoring through the American countryside, along one of the great arterial highways that fling their tentacles over the land, soon falls into the habit of watching for the next town. A stretch of open meadows, the dim alley through a grove, then the signs of crowded civilization begin again. The solitary farmhouse groups left behind, the road reveals clustered houses, clustered signboards bidding for patronage and soon the inevitable Main Street slows down the car's speed.

Strung like beads on the thread of the road, these small country towns have, at first glance, a sameness. The architecture may change slightly, the materials from which the houses and business buildings are fashioned may differ somewhat in varying localities, yet certain general characteristics are sure to stamp them into a uniform likeness. Go slowly through a dozen or so of these villages, however, and one begins to realize that the only real difference between them is the measure of local pride.

There was a time in old England and on the Continent when local pride actually developed into open warfare between towns. Some traces of that intra-village competition still linger in the invidious remarks the inhabitants of one town make about its nearest neighbor. Today the warfare is reduced to the harmless enthusiasm over baseball games between teams from neighboring villages or to those blatant boostings when the advantages for amusement or culture in one town overtop the meagre opportunities to be found in the next. Towns grow according to the measure of their local pride, and the measure of their local pride is indicated by the interest and generosity of their leading citizens.

SCARCELY a town but displays some mark left on it by a local worthy. Sometimes it is a library, sometimes a social center or an up-to-date swimming pool. Invariably it bears the donor's name. He may have been a local boy who emigrated to the city, made his fortune and, in his declining years a sentimental attachment to his birthplace loosening his purse strings, made this magnificent civic gesture. The town fathers saw that his name was perpetuated by calling the library after him. Many others have been donated by men who never left the town, who stayed there all their lives, built up a business, lived well but thriftily, gave employment to many of the townspeople and in the end remembered them generously.

Often the business that brought these men wealth was of the most commonplace character—they manufactured buttons or controlled the lumber output of the region or quarried stone from the bowels of the hills.

For a time after Sinclair Lewis's *Main Street* appeared, the self-appointed sophisticates of this country classed all these small country towns as dreary oases and their inhabitants as Babbitts. The man who was willing to stay in his home town, satisfied with its quiet, commonplace existence was looked upon as a minor type of fool.

Not allured by the swift and sophisticated amusements and life of cities, he was believed to lack ambition. Nevertheless it has been these Babbitts who gave the small town its substantial character. If we study their memorials, we realize that they did not live and labor in vain.

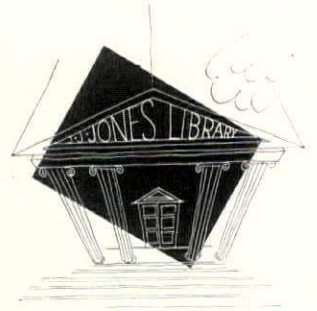
After all, a life is not unworthily lived if its sustenance has come even from making buttons in a small town, if its pleasures have been simple and its luxuries occasional and if, through the years and at the end of it, a mark of public service and of interest in public welfare is left behind. Far better that life than losing one's identity in a teeming city and going out at the end without mark or memorial. The small town worthy knows—and he has amply proved the contention in thousands of American villages—that the good one does need not be interred with one's bones.

IT WOULD probably be beneficial for him and the country in general if every native son were required once a year to go back to his old home town. The changes he would observe might shock him—or the contrary. For, in the last analysis, a broad cement Main Street—if the trees are left growing—may not be as picturesque as the old town dirt road—a sea of mud in spring or a dust storm in summer, but it undeniably spells progress. A local movie, an inn modernized for a more demanding trade, well-equipped garages, houses better painted and gardens flourishing, more cars on Main Street, chain stores offering a wider and better assortment of merchandise—by these steps does the small town advance. Yet the churches are still there—and congregations still drift into them of Sundays and Wednesday nights. And the outlying meadows still show their lush green in Spring and Autumn, and the far hills rim the horizon as they have these thousands of years. The old river still worms its way down the hills and across the fields. Golden Rod and Michaelmas Daisies still grow along the roadside. For all the apparent material progress, Nature continues to follow her old ways.

If the returning native is saddened by the modernizing of his old home town, let him seek out his favorite country byways. Resting there awhile, touching those spots rich in association, he will rise refreshed and strengthened. Like as not, from those contacts will stir into life forgotten sentiments of local pride, and a quickening plan to find substantial expression for it—a library . . . a playground . . . a club house . . . a little museum . . . his name carved above the door. . . . At least that would show, though he had been long away from it, his heart was still in his old home town.

Perhaps by just pulsations of sentiment have those public memorials, found in thousands of small American towns, come into being. For whether he remains in that town all his days or returns to it only at long intervals, the native son is quickly moved by sentiment. The distinguishing mark of the Babbitt is that he has a heart.

—RICHARDSON WRIGHT.



DEDICATION

The Spirit of the Hills
Shall bless
This home of ours;
The elves of pond
And stream shall dress
Our fields with flowers;
Young Pan shall make
Our woodland blithe
With nymph and faun,
And Time shall only
Use his scythe
To mow our lawn.

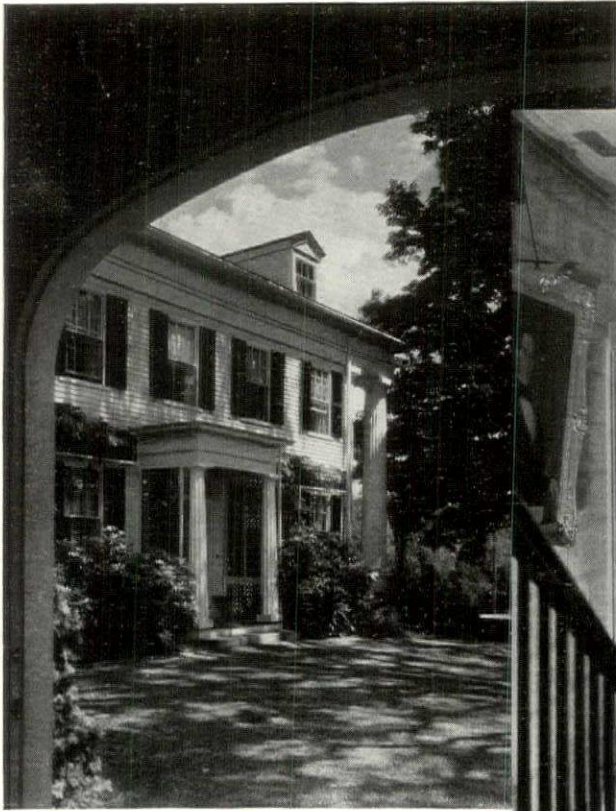
—ARTHUR GUITERMAN



GEORGE H. DAVIS

THE Greek Revival residence of Mrs. Herbert F. French at Braintree, Massachusetts, is a noble example of an architecture popular a century ago. The stately colonnade stands well back from the street behind a sweep of lawn. In modernizing this house, the architect, John Edward Kelley, found the structure so perfect that most of his work was confined to the inside

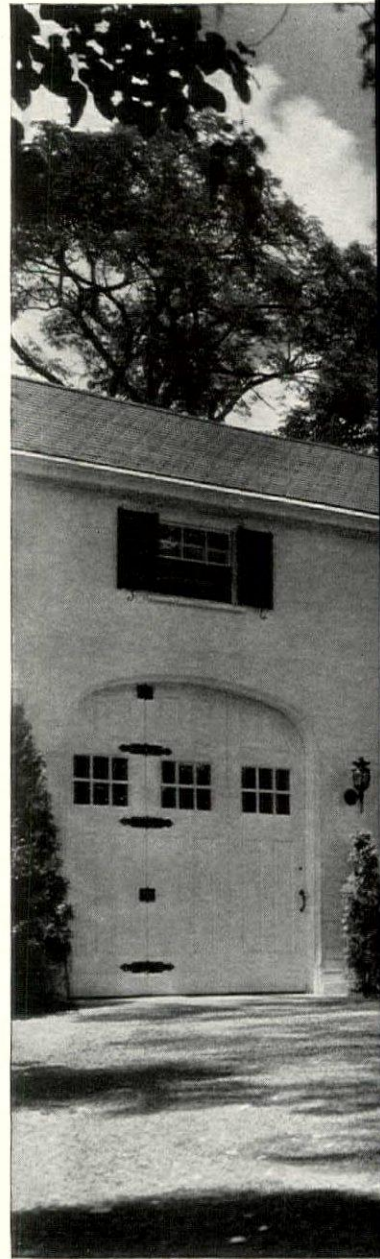
New England keeps up her Greek



EAST ENTRANCE



THE HOUSE-DEPTH HALL



IN THE DINING ROOM

GEORGE H. DAVIS

Inside and out Grecian temple

As in most houses of this period, the rooms are large, many of them square, and the exterior walls are double studded and about twelve inches thick, allowing for recessed windows and shutters. Originally double drawing rooms extended across the front of the house. These have been thrown into one spacious apartment. The front windows, which extend to the floor, run up into the walls when it is wished to use them as exits to the colonnade terrace. The windows are curtained simply in casement fashion, in order not to conceal beauty of frames



SLAVE QUARTERS NOW GARAGES

The New England made up to date

In its first incarnation the upper rooms of the carriage house wing served for slave quarters. This has now been converted into a modern garage. The East entrance is marked by a classical portico flanked with shrubbery. In common with most houses of this type, a hallway entered at either end crosses the structure midway. Leading from this hall is the dining room which has painted scenic walls above a paneled wainscot. On the other side is the living room, which now occupies front of house. Recessed space beneath window seats covers modern heating



IN THE LIVING ROOM



Old-World furniture and treasures provide sympathetic settings in the New York home of a musician



RARELY is an environment so sympathetically planned to harbor its principal activity as is the case in the house of Mr. and Mrs. Samuel L. Barlow on Gramercy Square, New York. One of Mr. Barlow's chief interests lies in music; his house is noted as a gathering place for music lovers, and here, in the setting of its lovely paneled drawing room, are held many delightful musicales. Mrs. Barlow is Ernesta Beaux, the decorator

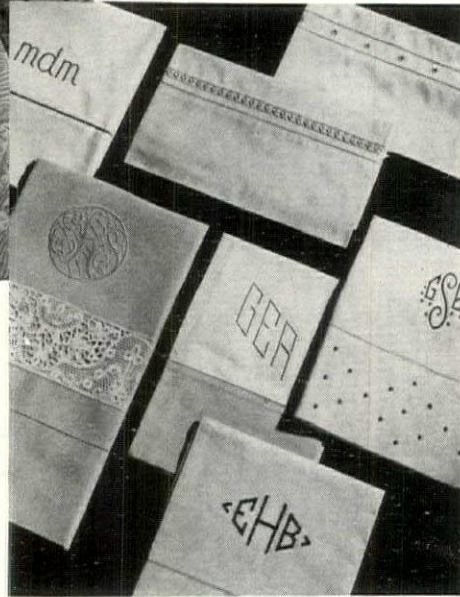
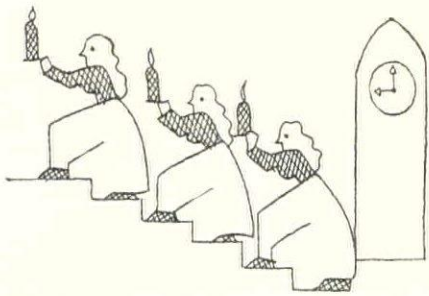
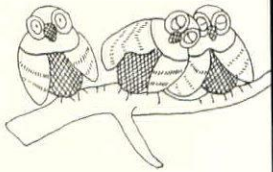
FROM a country château in the north of France came the beautiful boiserie which panels the drawing room illustrated in the painting by Pierre Brissaud opposite. This has not been repainted and the woodwork seems to impart to the music a mellow tone quality like that produced by a Stradivarius. Tapestries, which are family heirlooms, adorn one side of the room and the furniture includes many interesting period pieces

OVER the desk in the library, which is illustrated in the painting shown at the right, hangs a portrait of Joel Barlow by Robert Fulton, while at the opposite end of the room is a companion portrait of his wife. In addition to its many rare books, this room contains a fine collection of Lowestoft china made for a Barlow in the 18th Century. This is displayed on recessed shelves next to the bookcases on either side of the fireplace





and... so to bed



FAR LEFT. New quilts. Figured pink satin, allover squares: Maison de Linge. Brown taffeta Palmer quilt, beige band: Gimbel. Crimson and gray reversible taffeta quilted in drum design: Mosse. White satin, fern design: Bournefield.

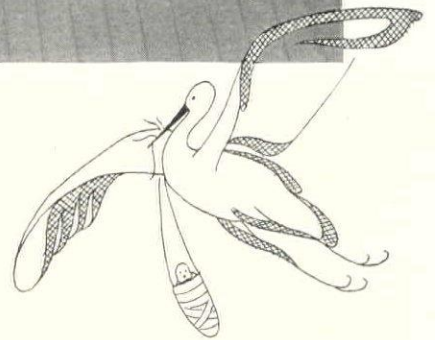
At left. Pillow slips to match sheets. Top row. Blue monogram and line; peach, drawn-work border; peach, eyelet embroidery; all Wamsutta; Altman. Second row. Peach linen, lace inset: Mosse. Pepperell Peers percalle, pink monogram: Maison de Linge; white Wamsutta, blue dots, monogram: Altman. Bottom row. White Utica percalle, dark blue monogram: Altman.

Below. Blue and cream Directoire bed: Brunovan. Peach Wamsutta, appliqué white monograms: Mosse. St. Marys cashmere wool blanket, peach: McGibbon





ABOVE is a man's modern bed designed by Donald Deskey, with smart beige percale sheets decorated with brown stripes and monograms: Mosse. Below. White quilted satin bed, pink crêpe de Chine sheets trimmed with Milan point lace; pink quilted satin comforter: Carlin Comforts. Beige North Star blanket: McCutcheon



DECORATIONS are embroideries on children's Wamsutta sheets, by French nuns after designs by Marjorie Dunton. Each pattern—stork, owls, or good children going to bed—is in white on border of sheet. Blankets, left, above, Chatham loose-knit throw: McGibbon; North Star striped weave: Altman; St. Marys duo-tone: McGibbon. Right, Kenwood "Frost" mixture: McCutcheon; Esmond reversible; St. Marys three-toned border: Altman

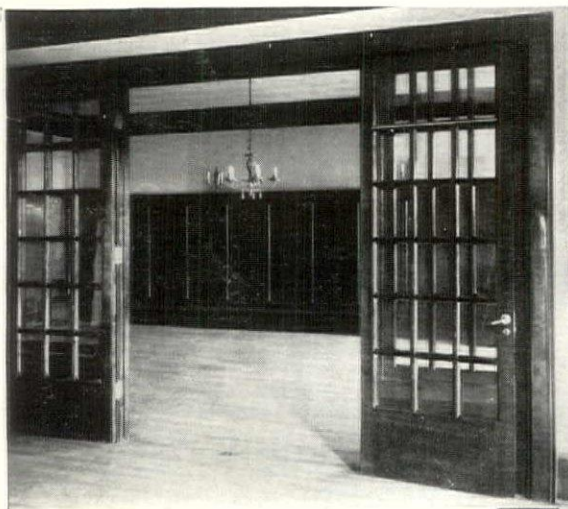
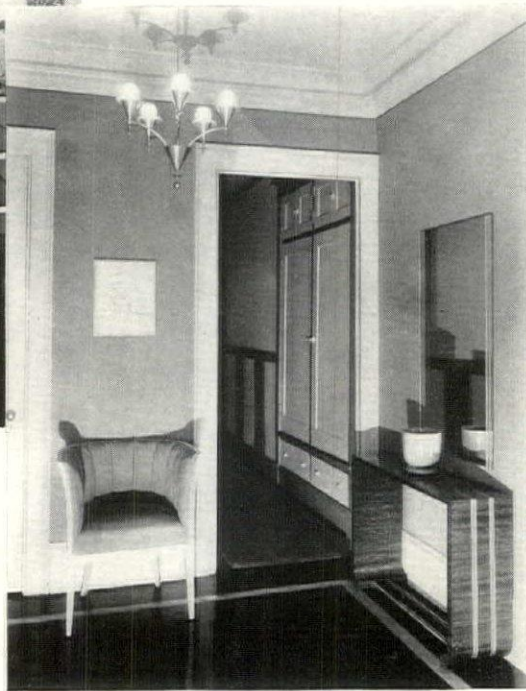


NYHOLM · PHILLIPS



**An apartment built twenty years ago
is transformed by clever remodeling**

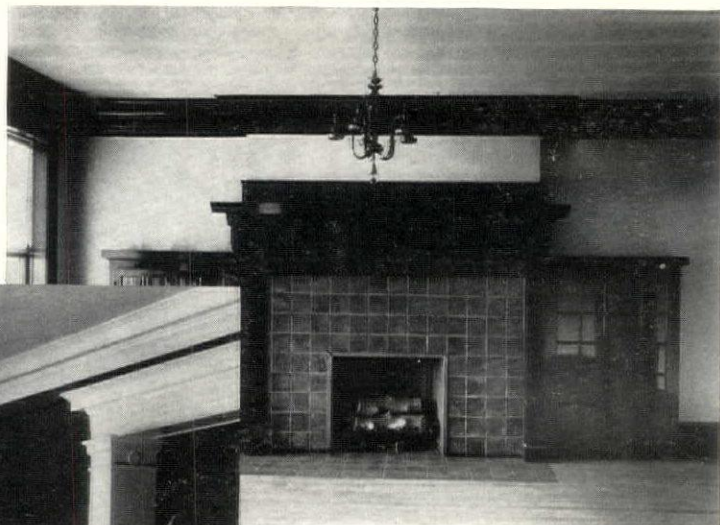
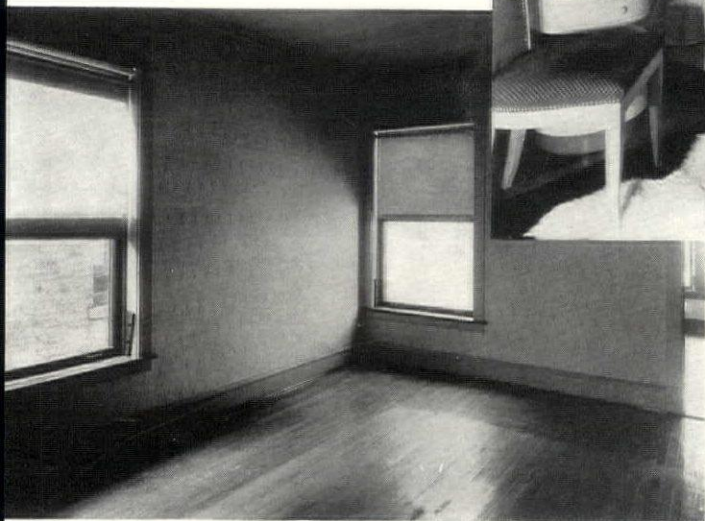
How intelligent remodeling can transform an apartment built twenty years ago is aptly illustrated by the before and after views shown on these pages. The hall (left) was modernized with a smart color scheme of dove gray walls, white woodwork and black linoleum floor inlaid in yellow. Chairs are Mandarin red. At the far left is the dressing room which opens off the bedroom shown opposite. Walls, red and white floral paper, upholstery, rough white fabric welted in red leather, flooring, black carpet. The Chicago home of William P. Wachsmann, who is also decorator



IN THE dining room, the French doors, paneling and lighting fixtures were removed. This opening is now a square plaster arch flanked by low partitions containing book niches. Ceiling was dropped to conceal an oval lighting effect, and the back wall was brought out to create a niche. Walls are slate blue, woodwork white, ceiling gray. A Chinese portrait suggested color for red chair coverings. Yellow curtains, black linoleum floor with gray carpet complete the scheme



THE left window in the original bedroom (see below) was closed up and this wall was built forward to make a recess above the bed. Bed and night table are built-in to form an integral part of this wall. The background is white with woodwork painted a softened vermillion shade and metal moldings have been used as decorative trim. White lacquer furniture trimmed in red, and vermillion curtains embroidered in white are dramatic notes seen against the black carpet



BOOKCASES, upper mantel structure and lighting fixtures were removed in the living room and a black wooden mantel with white columns was installed. At the top is a Venetian blind arrangement to permit lighting of mirror panel. Woodwork is white, walls slate blue and floor black linoleum with a two-tone gray rug. Curtains and sofa covering are rough-textured yellow materials; other furniture is in Mandarin red, and blue, white and yellow plaid

JESSIE TARBOX BEALS

A handy check list for remodelers

THE romance in the lives of many a family seems to reach one of its highest points in the achievement of buying an old place and making it livable. Some people have the idea so deeply rooted that nothing else will satisfy their craving. They are the pioneers by natural instinct, and what a wonderful time they have searching the countryside over for their ideal old house and then changing it back into the spirit in which it was first conceived. It is all joy, if they go about it the right way; otherwise the possibilities of pain are almost too numerous to mention.

Stop, look and listen signs are placed at railroad crossings to warn the unwary of possible disaster. Those who consider the problem of buying an old house, also should stop, look and listen, before spending money for something which, to make it a decent place in which to live, may cost more than can be afforded. There is an allure-ment about the alteration of an old building that seems to lead on to an extravagance which is not found in the planning and building of a new house. A mania like that of the collector of antiques grapples one to the extent that he does not seem to be able to resist its thrall. From being planned as a simple alteration, it becomes a struggle to make the house a perfect example of its kind. And so, besides the care that should be taken to heed all warnings before buying, one should be alert to keep enthusiasm from overcoming common sense.

ASIDE from the land, the cost of which can easily be checked, the actual and definite amount of work required to restore and add to an old house should be ascertained as completely as possible before making the purchase. There does not exist the layman who should attempt to do it all himself. If he has the hardihood to try, let him be as thorough as possible, he is still liable to fool himself. Rather than take chances, in consideration of the investment involved, he should employ an architect, not only to make a survey of the probable changes and ultimate costs, but to make sketch plans and elevations which can be given to contractors for estimating. With this information at hand, he will know very nearly what he is up against and can make the decision with a clear conscience.

There is, however, certain general information about construction which one would do well to know. It's all right to have an architect on hand when the right place has been found, but not entirely prac-

tical to go through the performance of making sketches with every house which gives a slight thrill. The first thing to do is inspect a house from the standpoint of how it could be used by one's own family. Study the building from the angle of plan and its relation to requirements, bearing in mind that it is always easier to make additions to a house than radical alterations within. A consideration of the soundness of a structure may be taken up in a general way without one's being led to wrong conclusions. As with all things, a little knowledge may be worse than none, but as it happens that most of us have lived in houses before, it should not be difficult to learn a few of the things to look for in a house.

VERY old houses generally have poor foundations which may be thick but are often found without much mortar or any footings. Likewise, the old chimneys usually consist of more stone or brick than adequate flues. A condition of cracked plaster may mean new lath and plaster. If, in one's scheme of alterations, it is found that the old chimneys must be replaced, the foundations need rebuilding and new plastering is necessary, right there is the time to be careful, because the indications are bad. One had better muster up his courage and throttle some of his sentiment, unless he is prepared to pay extra for that emotion. And this applies to any house of whatever vintage. The sane conclusion usually is that a new foundation, chimneys and plaster might better go into a new house.

An outline of the things to look for begins with the masonry: foundations, chimneys and plastering, and such brick or stone walls as may be found. Then, there is the wood framing, sills, floor beams, partitions and roof construction. Doors, sash, trim and floors come next, and exterior finish follows. Painting has to be done anyway, as usually does electric work, heating, plumbing and some sort of sewage disposal.

If a house seems to meet the requirements of plan so that it may be changed or added to in a practical way, then one may begin to look at the structure. If the floors are fairly level, the windows and doors not altogether out of plumb, the roof has not too

With an introduction that stresses the need for a cautious approach • By Julius Gregory

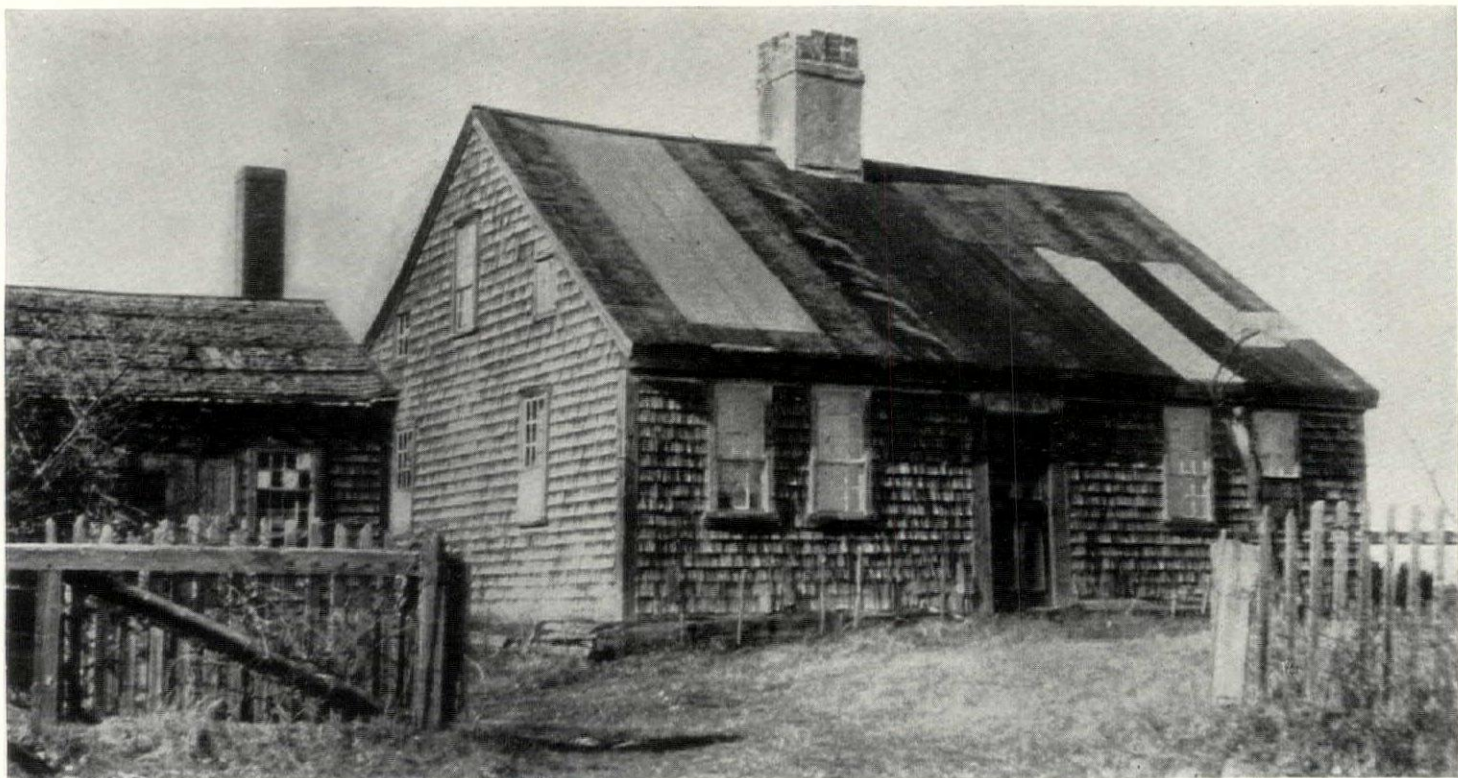
much of a charming sway, and the stairs are solid, the prospects are good and a further inspection may be undertaken with some feeling of confidence.

Old cellars are usually damp, with the result that the sills, floor beams and ends of the posts are often in bad shape. It is customary to invoke the good old knife test at this stage, which consists of poking the blade of a jack knife into a beam, then trying to rotate the knife. If it turns easily, the wood is pretty far gone; anyway, it is distinctly under suspicion. The man who goes around digging into beams with his knife and jumping up and down on the floors to test their rigidity and strength qualifies immediately as an expert. The effect is very good for one's confidence and is distinctly impressive to whoever may be observing you.

As for the roof, the majority of old houses require a certain amount of stiffening of the rafters. Often in the plan of alteration the attic is to be made into rooms, which usually means new attic floor beams and in turn means new plastering on the ceiling of the second floor. One might as well then change the partitions around on the second floor because there will have to be new plastering anyway.

ANYONE can tell whether new boarding or shingles are required, or whether a new roof has to be applied. He can also make up his mind as to how good a house is in general. As for plumbing, heating and electric work, no one can make much of an estimate without having plans before him. Plans and protections are the key words for those who would alter an old house. However much a man may think he knows, he is only guessing when he tries to work without a definite, well-thought-out scheme. The anguish of paying more than was anticipated takes all the joy out of a job, all the fun that would be had if it was known beforehand exactly what was going to be done and how much it would cost. There is nothing more delightful and interesting than the changing of an interesting old house into the mould of your longings. If you try to break the rules and beat the game, you are (Continued on page 77)

Restoration starts a Cape Cod cottage on its third century



BUILT IN 1697



RESTORED IN 1934

THE Grey Goose, week-end home of Corinne V. Loomis at Duxbury, Massachusetts, dates back to 1697 and is a prime example of a Cape Cod cottage. In restoring, a great deal of the original fabric was used

In her work, the owner was ably seconded by a local craftsman-builder, Francis Swift, who also built some of the furniture styled on lines of historic precedent to meet modern living requirements



GEORGE H. DAVIS

REAR VIEW



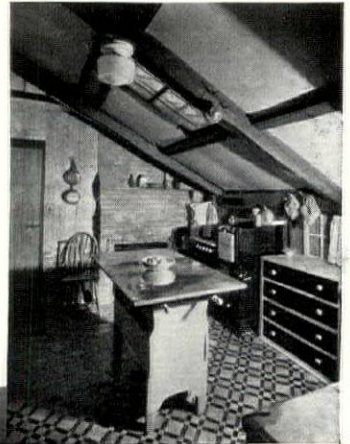
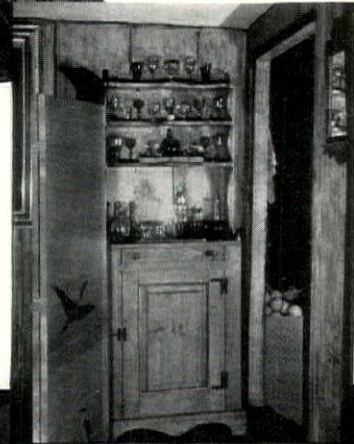
FROM the kitchen, which in these houses was usually large, the living room has been made. Walls are sheathed in knotty pine of varying widths. At left is the living room writing corner

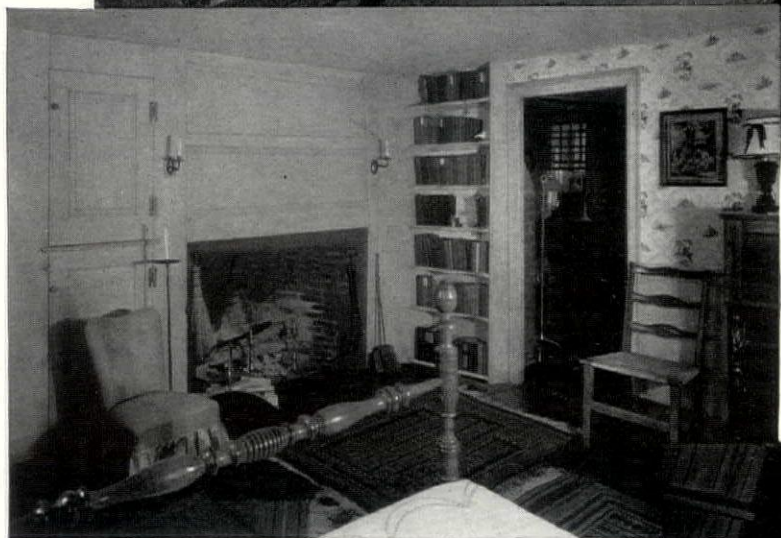
ALONG one end of the living room fireplace a buttress hides the flue of the modern heater. This room steps down in the adjoining screened porch which, in turn, leads to kitchen

ALL sorts of attractive kinks are to be found in this old house. Lines are out of plumb and the floor planks are not always level. Below is the pine dresser in the living room

IN THE kitchen, woodwork is in orange and black. Table tops are covered with copper. Between the ceiling beams are sheets of wall board. A roof window supplies light and ventilation

The Grey Goose at Duxbury adapted to the ways of Cape Cod week-ends





H-Hinges and oyster shell plaster
knotty pine and lines out of plumb

THE book-room woodwork is leaf green, antiqued with burnt umber, and the walls are painted cream. The curtains are seersucker striped with green, orange, red and blue. The rug is a tawny Oriental. Grey geese fly across the firescreen

THE paneling in the book-room was disclosed only after several generations of wall paper had been peeled off. Like many of the houses of this era and in this locality, the plaster has been made from oyster-shells and the wood is pine

A DOWNSTAIRS bedroom is painted antique cream, and its walls are papered with pastoral scenes. Serpentine bookshelves are fitted in and the pancling conceals plenty of closet space. Old H- and L-hinges are to be found throughout the house

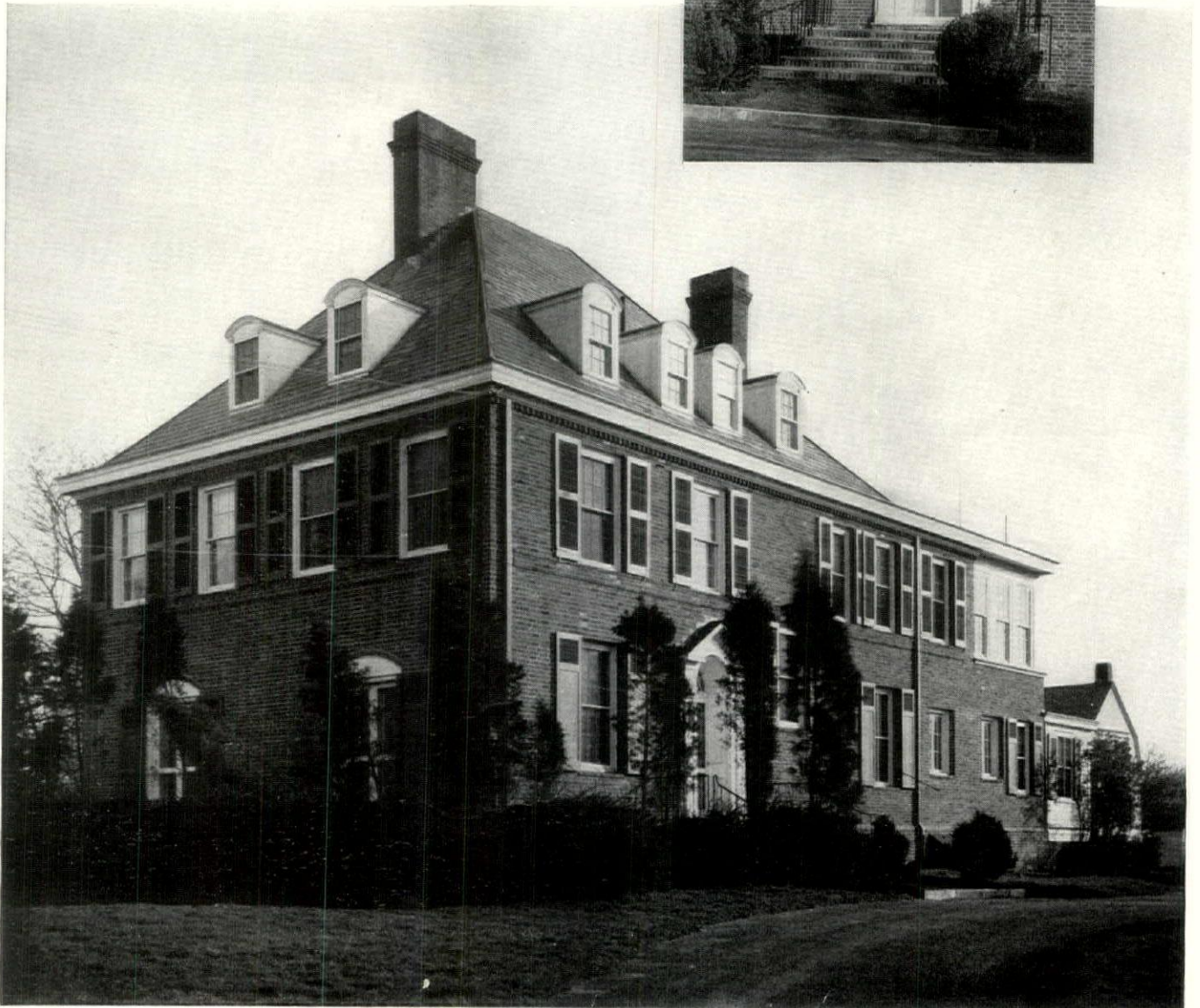
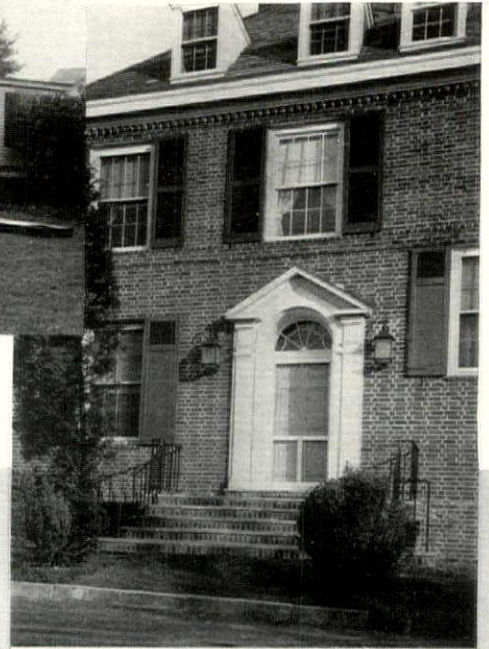
THE summer living room, made from an old shed, is open to the ridge pole. Tawny primitive pine furniture, aged natural wood pegged together, a great chimney and bake oven and curtain fabrics of striped gingham are its features



GEORGE H. DAVIS



Brick veneer changes
a General Grant house
into stately Georgian



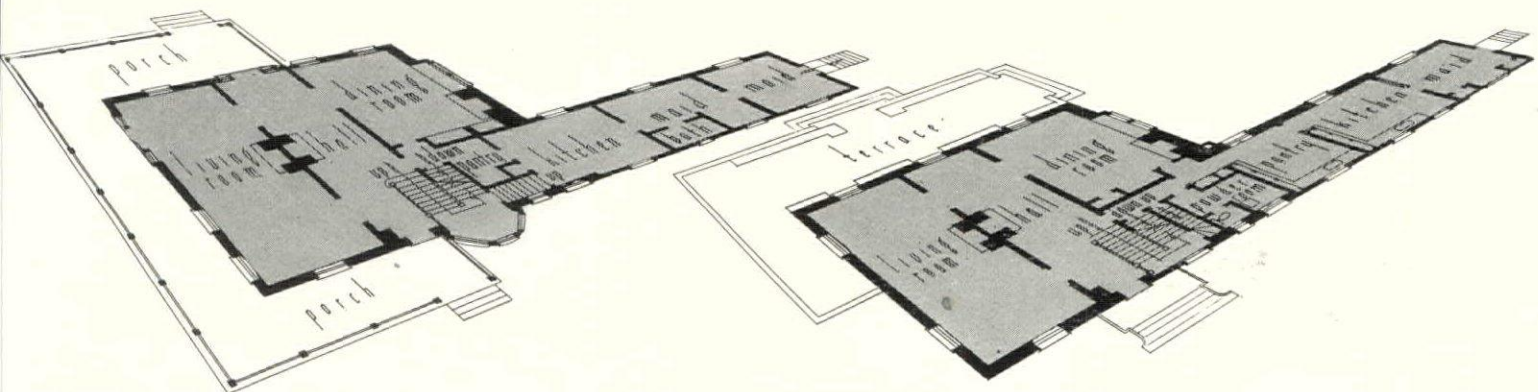


BECAUSE local land and house values warranted such extensive alterations, J. Brooks B. Parker took this roomy product of the General Grant era at Strafford, Pennsylvania, and transformed it into a Georgian home. W. Pope Barney and Roy W. Banwell, architects, assisted in the operation

THE inside changes included modern plumbing, refrigerating and cooking appointments and a new heating plant with air-conditioning. The alterations paid well—the total value of the improved property now is over twice the land value alone—and the owner still has his original home

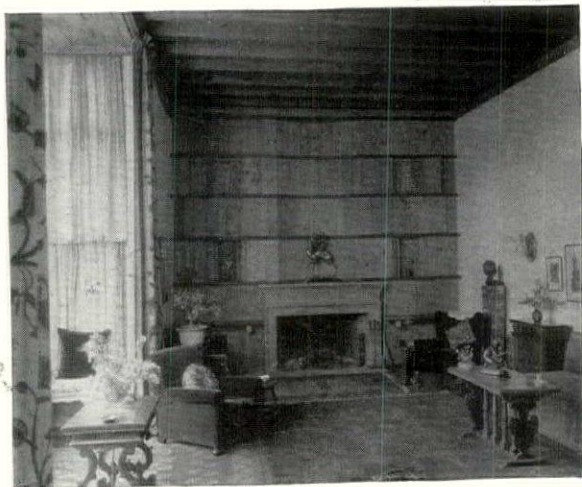
SAVE for removing excrescences and modernizing the service, the room arrangement remains about the same. Inside, golden oak woodwork was either removed or painted. Outside, the walls were covered with a brick veneer applied over steel mesh. Many existing window and door frames were used

As the house offered plenty of space without putting bedrooms in the attic, that area was set aside for storage, and the dormers replaced by smaller windows. Other meaningless ornament and projections were lopped off, together with porches that shadowed rooms. Terraces took their place





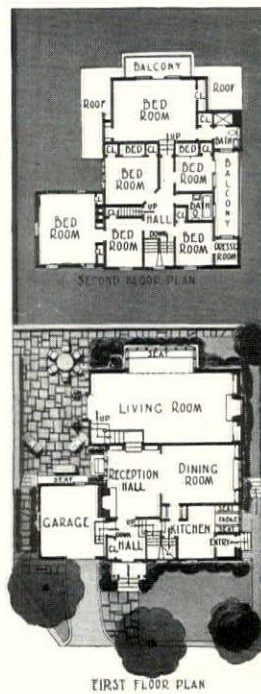
FRONT BEFORE AND AFTER



PANELED LIVING ROOM



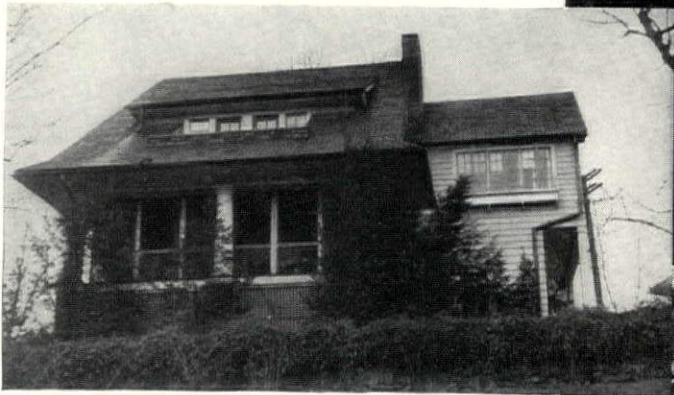
THE DINING ROOM



ALTERATIONS to the house of C. Paul Jennewein, Larchmont, New York, consisted in stuccoing the clapboard walls, adding shutters, a new entrance portico and lattice on the front to accent horizontal lines. An old open rear porch was replaced by an extension that provided a high ceilinged living room, and a new bedroom, sleeping porch and bath on the second floor

THE woodwork in the living room is knotty pine, and the walls are finished in hand-troweled plaster. The fireplace end is paneled into niches to hold examples of the owner's statuary. Jacobean and Italian furniture is used. In the dining room the paneling is vertical. William Gehron was architect of the alterations and Michael Rapuano the landscape architect

A sheathing of stucco hides
an old clapboarded house



TRANSFORMED GARDEN SIDE



NEW ROOF LINES FOR OLD

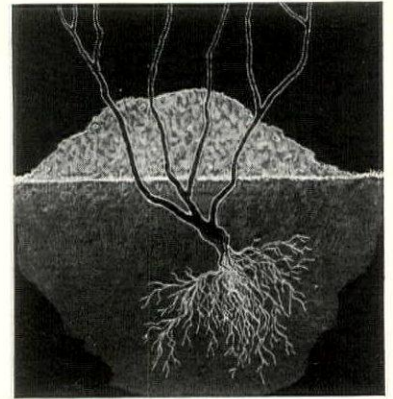
WINTER CLOTHES TO KEEP THE GARDEN SAFE

A GREAT plant mortality occurred in many gardens as a result of the extremely cold winter of 1933-34. This sort of thing has happened before and will doubtless occur again, which makes timely a consideration of preventive or remedial measures. There will probably be considerable protective activity in some gardens before the coming winter, some of which may be ill advised or even excessive. It is too seldom realized that death from extreme cold may be minimized and often prevented by clear thinking and suitable action.

Our failures in winter protection are often due to the fact that we have tried to meet conditions in the air above, and given no thought to related conditions in the earth beneath and around the plants we sought to protect. After all, what constitutes hardiness in plants? It is not alone the ability to endure low temperatures, but also to survive the varying degrees of alternating cold and warmth throughout the dormant season plus the presence or absence of snowfall or rain.

A lady once asked me the reason why certain hardy perennials in her garden in Maine were really hardy and always survived the winter, yet in her New Jersey garden there were often many deaths of the same species. The winter conditions furnish the answer. In Maine usually the first real snowfall remains and more snow is added to it so that the plants sleep beneath a permanent winter snow blanket of varying depth. If you would appreciate the kind of protection these plants have, remember that when the air is at zero on top of the snow a thermometer placed on the ground beneath the snow will register about thirty degrees above zero. Contrast this with the prevailing conditions in the garden during an average New Jersey winter with its snow, rain, thaw and penetrating frost without snow protection. The explanation is obvious.

I am convinced that an insufficiency of

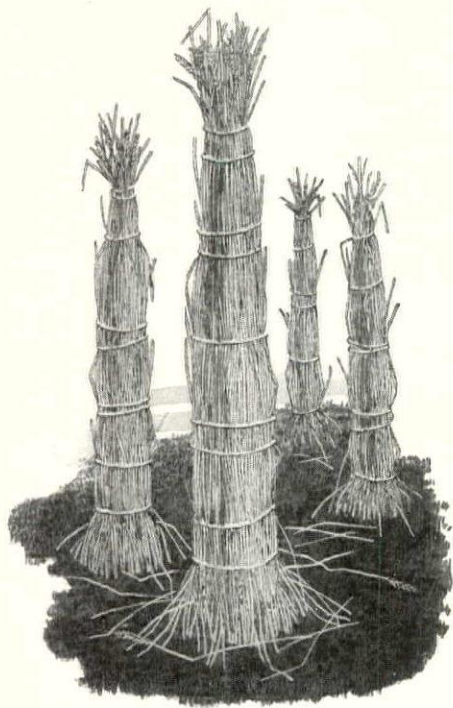


HILLED-UP ROSE

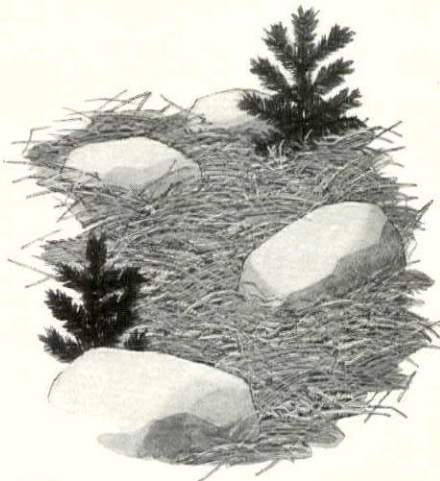
By Arthur Herrington

moisture at the roots is highly detrimental to Evergreens during the winter season and a contributing factor to winter injury. For example, consider a fine specimen Boxwood with its dense leafage which sheds most of the rainfall upon the ground beyond the spread of the branches. Only a meager amount of the actual rainfall is available for absorption by an immense root system lying mostly beneath the branches. Then we often have some very dry fall seasons with a deficiency of rainfall and winter comes with penetrating frost converting an inadequate supply of essential water into ice, thus making it absolutely unavailable. The colder the winter, the greater the hardship we compel our plants to endure. If the plants were thoroughly saturated with water at the root in late October and November and then mulched with leaves or any material that would keep out the frost so the soil moisture remained available for absorption, nothing more salutary could be done to prepare them to meet any degree of cold in the oncoming winter. The overhead coverings of burlap or boards often used are admirable to the extent that they temper the wind and furnish shade which is most essential from January to late in March, but unless you have provided ample soil moisture you have handicapped your plants adversely from the moment severe cold sets in, early or late. (Continued on page 84)

THESE seven standard methods of protecting outdoor plants cover the great majority of cases to be met in every garden. Except for the two slender evergreens, their purpose is to stabilize temperature and air conditions rather than exclude actual cold



STRAW FOR TALL ROSES



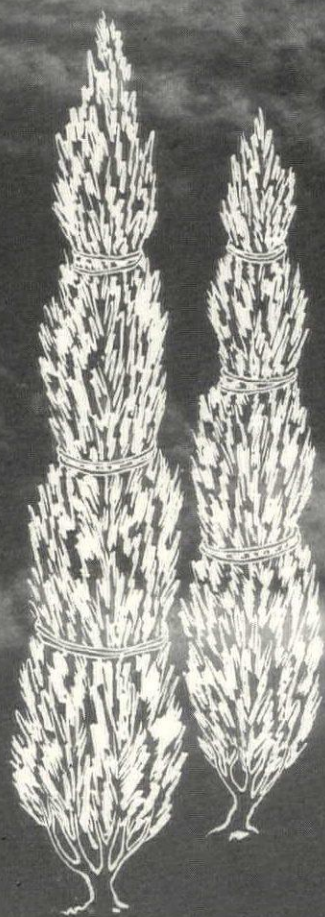
SALT HAY IN ROCK GARDEN



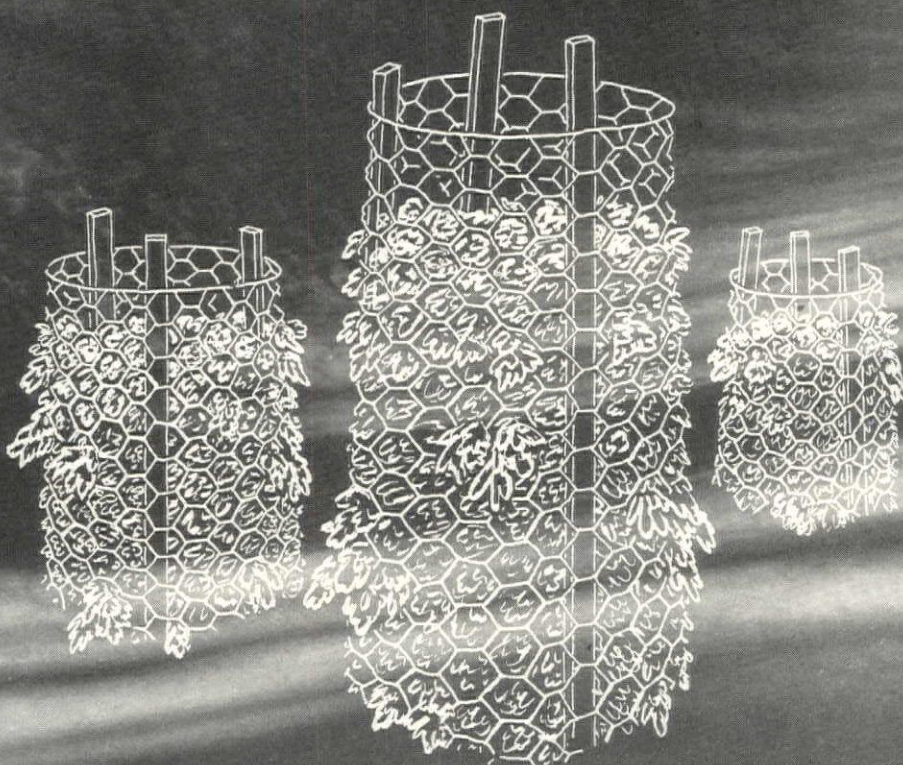
EVERGREEN BOUGHS FOR RHODOS



SMALL TENDER TREE OR SHRUB



SNOW BREAKAGE PROTECTION



DEAD LEAVES FOR RHODODENDRONS

Three famous furniture styles

By Emily Helen Butterfield

THE first charts of this series, shown in September, gave the characteristics of what are generally considered the earliest historical styles of furniture, those of 16th Century England, and followed with those of the 17th Century. The reign of William and Mary, which closed the 17th Century, began the movement away from Mediaevalism and the rather austere Elizabethan and Jacobean forms, toward more comfort in furniture.

With the accession to the English throne of Queen Anne, in 1702, began the glorious period of English furniture design. In Anne's own short time furniture gained a new delicacy, greater elaboration of carved detail, and mahogany came into use. New ideas of what represented home comfort exercised a real influence on furniture design, particularly on seating furniture.

The Queen Anne style, however, was merely an introduction to the richness that was to follow. Then came the great Georgian period, a courtly era of notable architecture and decoration. This century gave us, among the many, the Adam Brothers, Chippendale, Hepplewhite and Sheraton.

Furniture design and the decoration of interiors became a real art and talented designers and artists engaged in it.

Thomas Chippendale was a cabinet-maker, and the son of a cabinet-maker. His claim to fame rests more on elaborating and adding new grace to current styles and forms, than on original design. A master-carver, he took advantage of every opportunity to ornament his pieces with elaborately carved detail. It is probably this tendency that led him to draw on Chinese art for precedent. Chinese pagoda motifs and Chinese fretwork gave him the utmost chance to indulge his taste for the ornate.


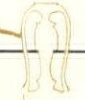

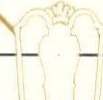
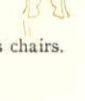
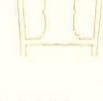





The brothers Adam exerted the most important influence on 18th Century furniture and decoration. Primarily architects, their interior work and designs for furniture were definitely architectural. They were Classicists and followed in the Renaissance trail of Sir Christopher Wren and Vanbrough. Their rooms were of noble proportions, and cornices, pediments, columns and pilasters decorated interiors as well as exteriors. They not only designed the houses but the decorations and furnish-

ings, down to the most trivial pieces, in fact. About them they gathered the leading artists of the day. Chippendale and Hepplewhite executed many commissions for them. Wedgwood occasionally made plaques to embellish some of their cabinet work. Much of Angelica Kauffmann's most celebrated work was done in decorative panels under the Adams' direction.







Like so many of the famous in 18th Century England, the Adams were Scotch. Robert, the most important of the brothers, graduated from the University of Edinburgh, and then spent some years in Italy continuing his architectural studies. Here he gained his love for the Classic.

James Adam was Robert's collaborator, and although there were two other brothers, John and William, also architects, the family claim for fame rests on the former two. Both served a period as King's Architect, James succeeding to the post on his brother's resignation.

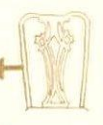






QUEEN ANNE • 1702-1714

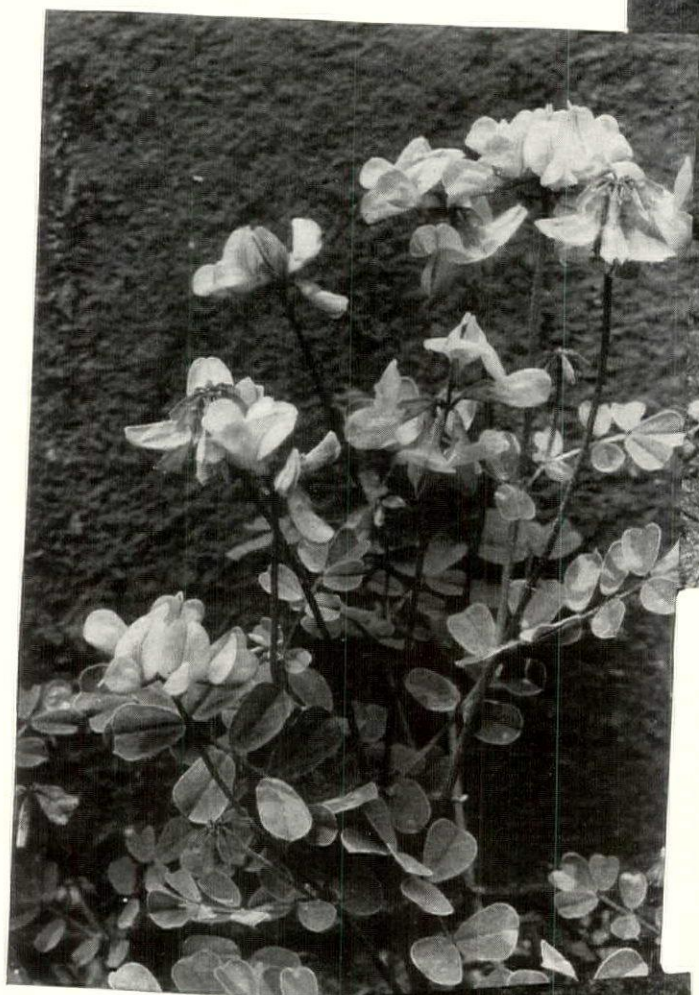
	SHAPE	COLOR	MATERIAL	LEGS	DECORATION	COVERING	SPIRIT
TABLES	Varied forms, round and oblong or oval.	Rich tones of the wood emphasized.	Hard woods, mahogany, walnut.	Cabriole legs. 	Shell design evident also lion masques. Festoons of flowers or fruits sometimes in evidence.	Cloth covers and drapes.	Broad and somewhat heavy but with many graceful curves.
CHAIRS	Backs rather high. Legs and back pieces continuous. Backs are curved and back slat, of vase form usually solid. 	Browns, deep red, rich hues.	Walnut and hard woods.	Cabriole legs with club feet. 	Curves in back and arms, legs, festoons, honeysuckle motif. 	Many kinds, leather, needlework, damask, brocade, silk, linen. Many brass headed tacks in evidence.	
SETTEES AND SOFAS	Two or three chair backs in series. Have arms and several pairs of legs.	As chairs. 	Of various woods upholstered in various sorts of fabrics, needle craft, crewel work, etc.	Similar to chairs, six or eight in number.	Like the chairs. 	As the chairs.	Lighter than the effect of the chairs because of the grouping of backs.
CUPBOARDS ETC.	Shelves on high legs or one chest reaching close to the floor and then on squat legs. Welch dressers. 	Various tones. Pine and similar material was coming into vogue, sometimes painted and lacquered.		Like the chairs. 	Garlands, wreaths, curves with scallops.	Embroideries and tassels becoming evident.	Oriental influence recognizable.
MIRRORS	General form following contours of chair tops, etc. frames flat of gilt and blue glass as well as of wood. 				Curves on top or broken pediment effect.		

ADAM STYLE • 1760-1764

	SHAPE	COLOR	MATERIAL	LEGS	DECORATION	COVERING	SPIRIT
TABLES	Rectangular, occasionally oval. Never high. Many console tables,	Various woods in light toned keys.	Mahogany, satinwood. 	Frequently terminate at top in human or animal's head with garlands connecting them across the apron.	Classic motives, festoons, figures, urns, etc. Inlay, painting, lacquer.	Satin and silk, often in stripes, brocades, delicate colors. Tapestries occasionally used as background.	Great attention to detail. Classic influence evident and also current French tendencies.
CHAIRS	Seats rectangular and with curve at back. Backs lyre and shield shaped.	Light tones and coloring.	Various woods in natural tone also painted, inlaid and lacquered. Cane used in seats and chair backs. Arms frequently open.	Reed shaped, slender, tapering, often painted or inlaid, fluted, square, or round in section.	Often painted with floral designs and ornaments.	Figured satins, damasks, striped silks and brocades.	Delicate and graceful and yet usually inviting.
SOFAS	Long and slender usually as three assembled chair backs.	Light mahogany preferable.	Hard wood, mahogany, walnut.	As chairs.	Similar to chairs.	Striped satins of light, clear shades.	Graceful, symmetrical. Colorful though in a light key.
COMMDES	Semi-circular to be placed against the wall.	Frequently polychrome in light tints.	Holly, light wood, satinwood, etc.	Slender, reeded.	Painted delicately usually in light colors. Inlay.		
SECRETARIES BUREAUS, DESKS AND OTHER WALL PIECES	Usually rectangular, but low frequently extending close to the floor with paneled doors, etc. Pilasters used and long, sweeping consoles and decorated paneling used.	Light colors, soft yellow and mahogany tones dominant.	Mahogany, walnut and other rare hard woods. Much inlay of satinwood, holly, etc. Painted and lacquered surfaces popular	Usually short, scroll or curved, slim and tapering, frequently fluted.	Urn shaped ornaments, curves, low reliefs of flowers, fruit, human figures, festoons, griffinism, etc.		Classic feeling pronounced.
MIRRORS	Usually rectangles sometimes with semi-circular tops. Often mirror in three divisions.	Of wood or metal lacquered and painted to harmonize with others surroundings.			Adorned with festoons, with gilt, fan-light tracery, cresting of Wedgwood plaques, grotesques, arabesques, etc.		

CHIPPENDALE • 1740-1780

	SHAPE	COLOR	MATERIAL	LEGS	DECORATION	COVERING	SPIRIT
TABLES	Square and round, variations during the various periods of his work.	Various colors, much Spanish mahogany used with resulting reds and browns.	Cherry, chestnut, walnut and much mahogany especially Spanish.	Often eight legs, four pairs. Various combinations tapered, curved. Often carving on the knee of curved legs.	Carvings, lacquers, applied metal. Many and varied influences seen in effort for originality. Gothic and Chinese motifs observed. Acanthus leaves, etc. In late work even chancelier appeared.	Velours, satins, silks, even canes.	Chippendale was an incessant seeker after the original and his versatile abilities led to great variety.
CHAIRS	Strap work backs in various combinations. Arms curve up and back from front of chair and then almost horizontal to chair back. Back of chairs sometimes ear-tipped.			Cabriole, claw foot. Sometimes square legs again curved. Rear legs usually straight.	Inlays and carvings.	Flowered silks and satins, many suggesting the Chinese. Happy coloring.	
SETTEES	Often long couches with curved backs, rolled arms. Double chairs composed of two chair backs interlaced.			As chairs.	Inlays and carvings of various motifs including the honey-suckle.	Silks, plush, etc.	
CUPBOARDS DESKS AND STANDARD PIECES	Often low with drawers or cupboards below the desk or table member. The pedimented crowns often broken or curved, sometimes flared outward.	Various colors of woods and also paintings and lacquers.	Rare woods of various kinds.	Squat legs on clocks and folding screens. Fire screens often affixed to a standard supported by three legs in tripod form.	Follow general schemes of other furniture. Inlays even include ivory and pearl.		
SCREENS, CLOCKS AND SMALL ACCESSORIES	Screens delicate with choicely turned stems. Clocks with pediment tops.	Great variety in screens to match the gaiety of the women's dresses of the period.	Rare woods with brass fixtures. Screens of brocade and needlework as well as other fabrics and painted or lacquered surfaces.				

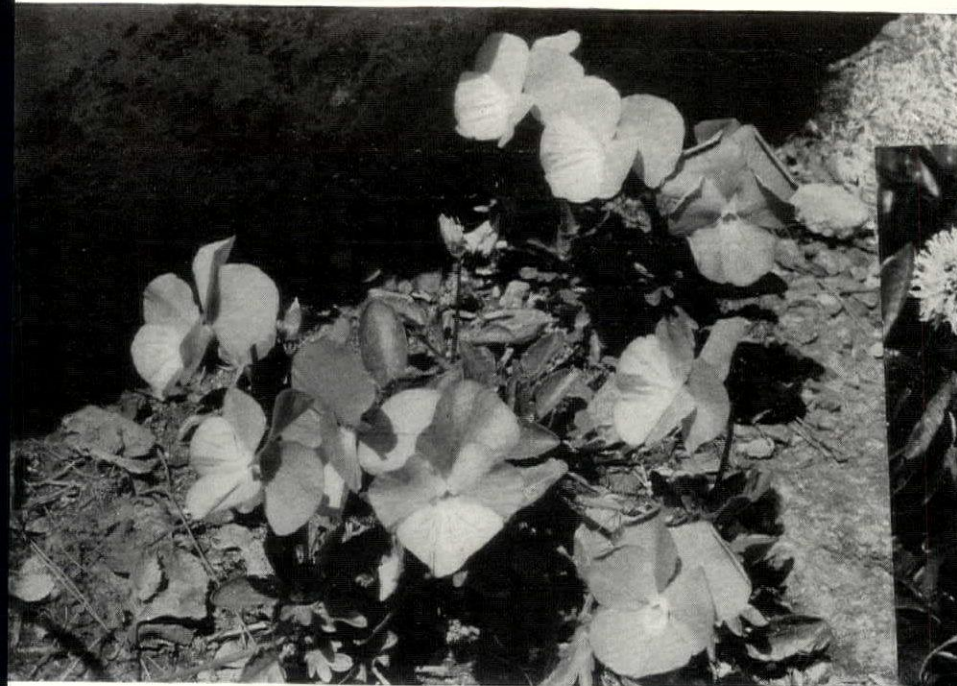


When Autumn comes rock gardeners

PERHAPS the pleasantest season of the year to the rock gardener is seed-buying time in the Autumn. The laxness of muscle and of mind that follows upon strenuous effort exerted during the heat of Summer induces a comfortable apathy by mid-Autumn, and sitting at the sunny end of the veranda (how good it is to be able once more to *enjoy* the sun!) and turning the pages of the seed catalogs seem the most innocent and altogether delightful way of spending a well-earned leisure. Then if ever we dream dreams and see visions and as the gentle Indian Summer sun beguiles us we moisten the end of our pencil and happily mark this and that and then dispatch the prodigious list in the utmost serenity and confidence. Ahead of us stretches the Winter, cold, shut-in and irresponsible. We have merely to order anything that fancy suggests and to intrust the contents of the little packets when they arrive to the coldframes and then retire indoors for at least four months.

Impossible to realize that from those stinky little pinches of fluff or grains or whatever will arise with the first warm days literally thousands of young all clamoring for attention—for watering, airing, thinning, shading, transplanting, weeding, feeding. Impossible now to call to mind how desperate was our state last Spring when confronted with those staggering hordes of babies all wanting drinks at the same time or something else at different times. Impossible to remember that in our frantic efforts to do right by all our offspring, or upspring, we cast more than one kindly thought toward such seeds as failed to come up, or which came up in very limited numbers and so reduced our labors by so much, or that we were able to contemplate without rancour Nature's efforts to kill off by carefully selected scourges such as did come up. Impossible now to feel anything but the deliciousness of the sun and the excitement of choice among such treasures.

Now there is a safe and sane way to buy seed in the Autumn but it is not likely that any rock gardener will heed this warning. It is quite certain that having voiced it I shall not

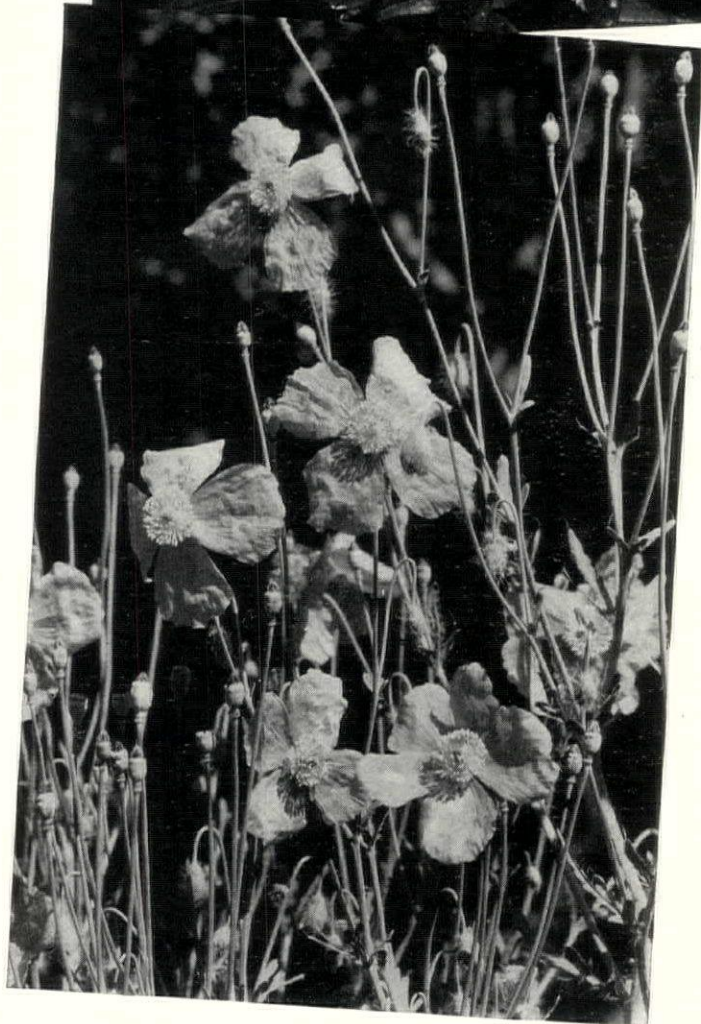


Book to seed · By Louise Beebe Wilder

heed it myself. For when did enthusiasm and moderation ever make compatible companions! But as surely as ever transpired in a Victorian Sunday school book we shall pay for our excesses in tears or in whatever emotional coin we are wont to use to expiate such sins. The wise thing to do, and do quickly, is to remove from the sunny end of the veranda to some less pleasant locality, there to sit down and recapitulate our last Spring's failures and our discouragement. And then remake the seed list in the light of cold reason. To order only what we can care for easily and bring to maturity, allowing for a reasonable number of failures and casualties. Such a course would save us much suffering in the coming Spring and Summer, but on the other hand would cost us much exquisite pleasure here and now.

I once heard of a lady (be she myth or reckless flesh and blood I do not know) who in the flush of her enthusiasm as a beginning rock gardener planted a thousand packets of seed. History and legend are alike silent as to what became of them or of her, but I am sure she had a splendid time while it lasted. I had a gorgeous time the autumn I sowed a hundred and fifty packages of seed, each containing a different species of alpine. But the spring found my facilities and my ability sorely taxed when it came to caring for the resulting seedlings. For even if one has much glass and many gardeners—those twin splendors of the very rich—one would be put to it to meet the requirements of so many different personalities, to cater intelligently in a single season to the widely differing needs and tastes of so many individuals.

In surveying the results of 1932's seeding I shall recount only the successes, cannily repressing mention of casualty and carnage. Of course in any experimental seed planting a number of the survivors will ultimately be discarded for one reason or another. Some will prove rampageous and weedy, others unattractive or unsuitable in size. It is not worth while to retain any of these. We've had our fun, now let us be sensible, for the rock gardener's space is (Continued on page 78)



AMONG all the varied adventures which give spice to rock gardening there is none more productive of thrills and a sense of real accomplishment than growing your own plants from seed. There is a wealth of material, as suggested by these photographs: Opposite, top to bottom—*Wahlenbergia kitaeblei*, *Coronilla cappadocica* and *Sedum pilosum*; on this page—*Viola gracilis* Lady Crisp, *Globularia nudicaule* and *Papaver trinivifolium*



Our National Feast

Written and Drawn

THANKSGIVING DINNER 1834

Oysters on Half Shell		
Condiments		
Cream of Chicken Soup		
Celery	Olives	Radishes
Roast Turkey		Cranberry Sauce
Boiled Turkey		White Sauce
Suckling Pig		Apple Sauce
Cider		
Sweet Potatoes		Baked Squash
Mashed Potatoes		Boiled Onions
Fried Samp		
Pumpkin Pie		Cheese
Ice Cream		Black Walnut Cake
Fruit	Nuts	Raisins
	Coffee	

A TRADITIONAL feast at the end of harvest time is not confined solely to this country with our Thanksgiving. In England, a similar feast is called the Harvest Home, in Scotland it is the Mell Supper, and in France a Regal. All of these institutions center around a stuffing process quite similar to that which our own Pilgrims began in 1621. Over a hundred years later Thanksgiving was still a day of gourmandizing, as may be noted from the menu above, found in an old cook book.

Today people expect the traditional turkey and fixings, but it is possible to lean a bit more to the gourmet side, and modify the 1834 menu without jeopardizing the traditional aspect. Toward this end I have made up the two menus on the opposite page, both derived from the dinner of a hundred years ago, but having a French touch, wherever possible, by way of slight variation.

With the first menu the meal is begun by serving caviar very cold in a glass bowl set inside a larger glass bowl filled with shaved ice. A plate of hot, dry

toast is passed first, then the caviar and then a tray with five glass bowls containing, respectively, the chopped whites of hard-boiled eggs, yolks that have been put through a sieve, chopped onion, chopped parsley and quartered lemons. Chilled Chablis is served with this course.

The next course consists of boiled hen turkey with butter sauce, the recipe for which is given later, plain boiled potatoes scooped into little balls, and hot turkey broth in cups. The wine is St. Emilion served at room temperature.

The third course consists of stuffed roast suckling pig with apple sauce and horse-radish sauce, recipes for all of which are given later. With this goes a good Côte d'Or Burgundy at room temperature.

Next comes a mixed green salad with French dressing. No wine.

For dessert, vanilla ice cream and black walnut cake. Kirsch in a miniature bubble-thin carafe is served immediately after the ice cream. Each guest pours a bit over his cream.

After dessert come the *mendiants*: cracked, mixed nuts, table raisins, and dried figs.

Last of all, good hot coffee and a fine liqueur, or choice of liqueurs.

THE second suggested Thanksgiving dinner begins with oysters (6 or 8) served in a bed of chopped ice. The pepper-mill, horse-radish and catsup are then passed about.

For the second course, cream of chicken soup is accompanied by crisp celery, radishes and ripe olives. Soup recipe is given later.

Next come roast turkey, sweet potato pudding and cranberry sauce—recipes for all of which follow. With this course goes a rich red Rhone wine served at room temperature.

The salad is watercress with thinly sliced beets and a French dressing made with lemon juice.

For dessert, a pumpkin pudding served with kirsch and cream and little Scotch cakes, instead of the usual pumpkin pie. Recipes given.

Finally, walnuts and port wine—the best of each obtainable. Lightly cracked nuts are now served in a silver bowl. Then comes plenty of steaming hot, strong black coffee.

Cooked à la Française

by June Platt

BOILED TURKEY, BUTTER SAUCE

Choose a hen turkey weighing not more than 10 lbs. Have the butcher draw the sinews from the legs. Clean the bird well and tie securely so it will not fall apart while boiling. Place in a large pot, add 4 carrots, peeled and cut up, 3 small white onions, 6 stalks of celery, 2 white leeks, some parsley, a pinch of thyme, half a bay leaf and a small slice of good salt pork. Cover with warm (not hot) water and let come to a boil slowly. Skim carefully and let simmer about two and a half hours, or until quite tender but not falling apart. Remove bird carefully to a platter. Strain the juice and remove all the grease, but work quickly as the turkey shouldn't be out of its juice long enough to dry. Put into a clean pot and pour the broth back on it until ready to serve.

In the meantime, clarify $\frac{1}{2}$ lb. of butter by melting slowly. Skim any foam that rises to the surface, let stand a minute, then pour off the clear part, being careful not to take any of the milky sediment. Put the clarified butter in a saucepan and add the grated rind of 2 lemons, a dash of nutmeg, salt and pepper and a pinch of flour. Heat, and when ready to serve add 2 tablespoons of chopped chives.

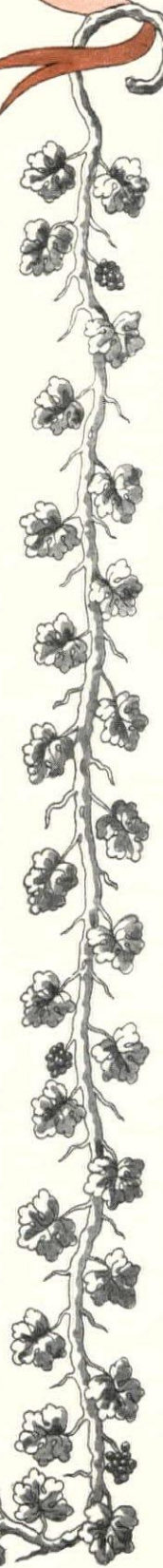
When ready to serve the turkey, put it on the fire to heat in its broth. When it is boiling hot, put the turkey upon a large platter, remove as much of the

skin as possible and then decorate with large bunches of parsley. Pour a spoonful or so of broth over it and send it to the table to be carved. Pour the rest of the hot bouillon into cups and serve it to be sipped while eating the turkey. Pass the hot sauce at the same time as the bowl of potato balls.

ROAST SUCKLING PIG WITH CHESTNUT STUFFING

Clean thoroughly a young suckling pig; salt lightly and sprinkle the inside with three tablespoons of brandy. Stuff with the following dressing.

Wash and pick over $\frac{1}{2}$ lb. of barley. Melt 2 tablespoons of butter and brown lightly in it 4 small white onions chopped fine, then add the barley, stir well and add 3 cups of veal, chicken or turkey broth. Season to taste with salt and pepper and cook in a slow oven for two hours. In the meantime, with a sharp knife make an incision in about 40 chestnuts and put them into some smoking fat for a few seconds, then remove and peel off the inner and outer shells. Now boil in some chicken, veal or turkey broth (*Continued on page 72*)

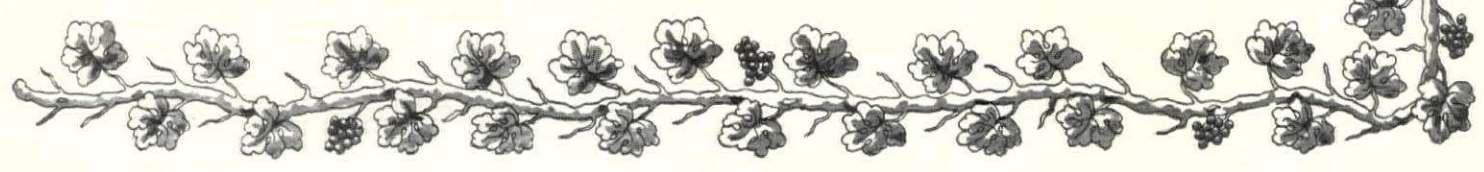


THANKSGIVING DINNER 1934

	Caviar	
	Chablis	
	Boiled Turkey	
Potatoes	Broth	Sauce
	St. Emilion	
	Roast Pig	
Horse-radish	Sauce	Apple Sauce
	Burgundy	
	Mixed Salad	
Ice Cream	Kirsch	Walnut Cake
	Mendians	
Coffee	Liqueurs	

THANKSGIVING DINNER 1934

	Oysters on Half Shell	
	Pouilly	
	Cream of Chicken Soup	
Celery	Olives	Radishes
	Roast Turkey	
Sweet Potatoes	Cranberry Sauce	
	Rhone Wine	
	Watercress and Beet Salad	
Pumpkin Pudding	Scotch Cakes	
Port	Walnuts	
	Coffec	





© HAROLD HALIDAY COSTAIN

For this we labor at Autumn planting

THE life story of the Daffodil is no less closely bound by the gentleness of Spring than by the harsh rigors of Winter. We may not know why that strange brown thing we call the bulb welcomes frozen ground and sunless weeks of preparation—why should we? Enough that we accept the fact as a sound horticultural precept to be practiced as well as preached

What you have wanted to know about air conditioning

By Godfrey Ernst

AIR conditioning is so new that the term is often used as a catch word to which all sorts of virtues are attributed. Let us analyze the subject so that we may fully understand its simple principles, and so be better able to discuss it and fit it into our daily life.

Any time anything is done to air, it is "conditioned". Such conditioning may be done by changing the temperature, either up or down (heating or cooling), by changing the amount of water in the air, which may be either humidification (adding water) or dehumidification (taking water out), by cleaning the air, either by washing or passing it through a filtering material or by ventilation and circulation.

These four methods vary in importance according to the locality and time of year. For instance, experiments made over the period of a year recently in Southern Illinois show that in a temperate climate heating was needed 241 days, humidification 181 days, and cooling 19 days. Of course ventilation and circulation are needed all year round.

As we vary from the temperate climate in which these tests were made, we find that the requirements of air conditioning vary likewise. Obviously the man in Louisiana will be more concerned with cooling and dehumidification than will the man in Canada. And the man in a manufacturing center will find more need for air cleaning than will the man in the country. So, in discussing air conditioning it is necessary, first to find out what we want it to do for us, according to our climate and conditions of locality, then to consider equipment that will primarily meet our most usual needs, and, finally, our more infrequent needs.

Take heating. To most of us that is the prime consideration. In many sections a simple fireplace is all that is necessary. As a matter of fact, not so very long ago our ancestors had no other means of heating. For cooling, until comparatively recent times we had to depend on open windows, then electric fans came along, but both these methods have little efficiency when compared with cooling equipment now available.

The trouble with air conditioning confined to heating is that ordinary heating takes cold air and raises the temperature without adding moisture. As a consequence,

the air becomes excessively dry, for the warmer the air the greater the amount of moisture necessary for comfort. Of course, too much moisture is uncomfortable, but automatic controls will take care of that. Dry-heated air seeks to pull moisture from our bodies, our furniture, the very structure of the house itself. Consequently complexions suffer, and doors, windows and floor-boards shrink. Since but little fresh air enters in winter, germs multiply and we find an increase in respiratory diseases, which indicates that cleaning the air tends to prevent colds and has a generally beneficial influence on health.

Obviously, for most of us the prime consideration is heating, next humidification, then cleaning, and finally cooling. Given the proper amount of moisture in the air, not only are we more comfortable but our houses can be heated to a lower temperature without our feeling cold. If the air is excessively dry, even a temperature as high as eighty degrees can give a chilly feeling.

There are three principle types of equipment for heating and humidification, which can also be used for cleaning. The first is the direct-fired duct system, which is the old-fashioned warm-air furnace with a fan that forces the air through ducts. Air is circulated through the house and comes back to the heating plant for treatment. Second is the split system, which is a combination warm air and hot water or steam system. This makes use of both ducts and pipes, radiators being used for servant's quarters, etc., which it may not be desired to condition completely. The third is the unit system, in which a unit conditioner is installed. By this system either remote or unit conditioning is possible. That is, one plant may take care of all requirements, or there may be several plants in various parts of the house, as required, each plant taking care of one or more phases of the air conditioning.

Another type of heating, called "panel heating," is little used in this country. In this method, hot water coils are embedded in the plaster walls which radiate heat out into the room. There are various experimental variations of this principle.

With humidified air it is important that the equipment be provided with an adequate set of controls, for excessive humidification will not only result in discomfort, but may also ruin curtains and decora-

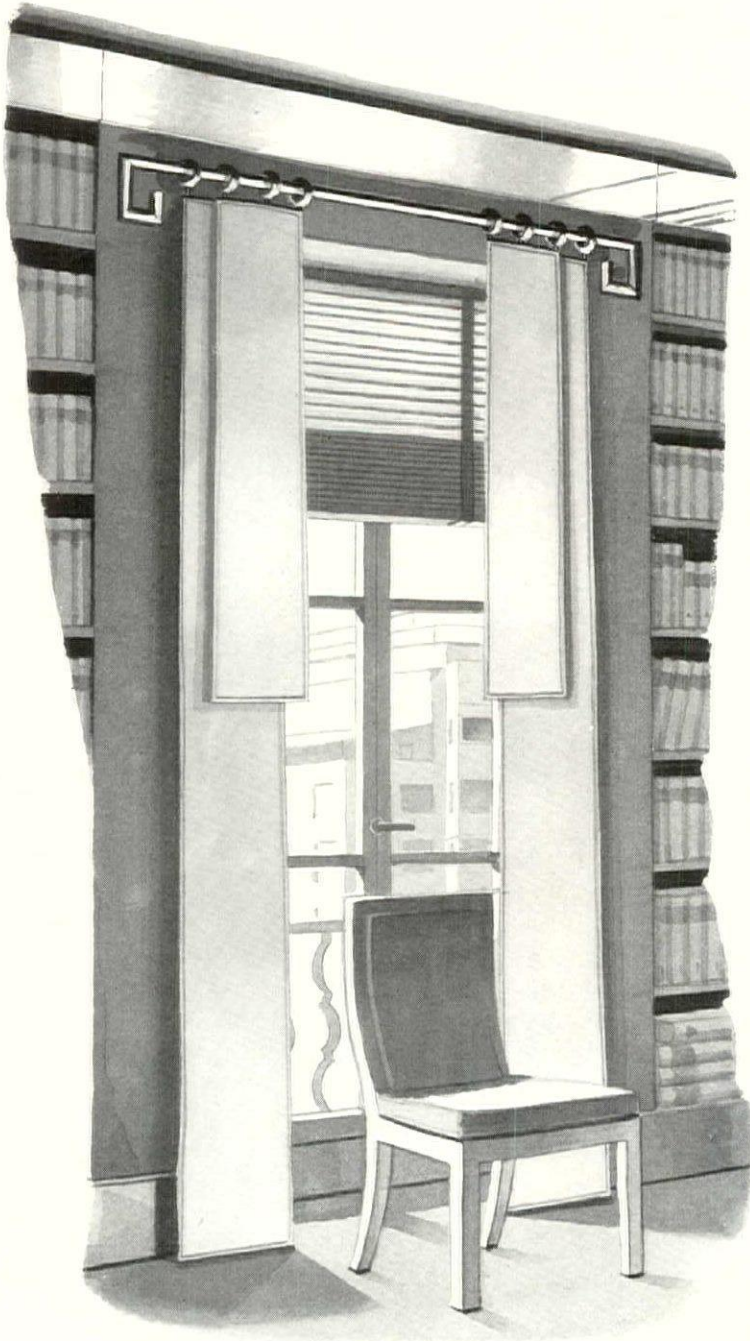
- What does the term "air conditioning" mean?
- Can any type of house be air conditioned?
- What is the cheapest way in which to cool a house?
- Why do air conditioning requirements vary in different sections?
- How does air conditioning simplify housekeeping?
- Are any special heating systems necessary?
- Will air conditioning tend to prevent colds?

tions. In general, when the inside humidity is at 40% of saturation, and the outside temperature at 35 degrees, moisture will begin to condense on the inside of the windows and run down—the house will "sweat". The colder it gets outside, the more moisture will condense and run down walls and windows. It is therefore important to see that the equipment installed has proper controls, so this unfortunate condition may be prevented. People who have experienced dissatisfaction with humidification are those who have purchased equipment in which the manufacturing cost has been kept down by elimination of these necessary controls, which act automatically in the same manner as a thermostat does with the heating equipment. Double or storm sash and adequate insulation are also often very important factors in this connection.

When we add cleaning of air to heating, or heating and humidification, the air, of necessity, must be circulated. There are individual units that will circulate, clean and humidify air for one room. Other more elaborate apparatus installed as part of the heating equipment will heat, clean and humidify the air of the entire house. Of course this latter type of equipment presupposes ducts through which the air can be circulated and returned to the central plant. The unit type of cleaner and humidifier is suitable for use in connection with the ordinary steam or hot water heating system.

Cleaning of air (Continued on page 80)

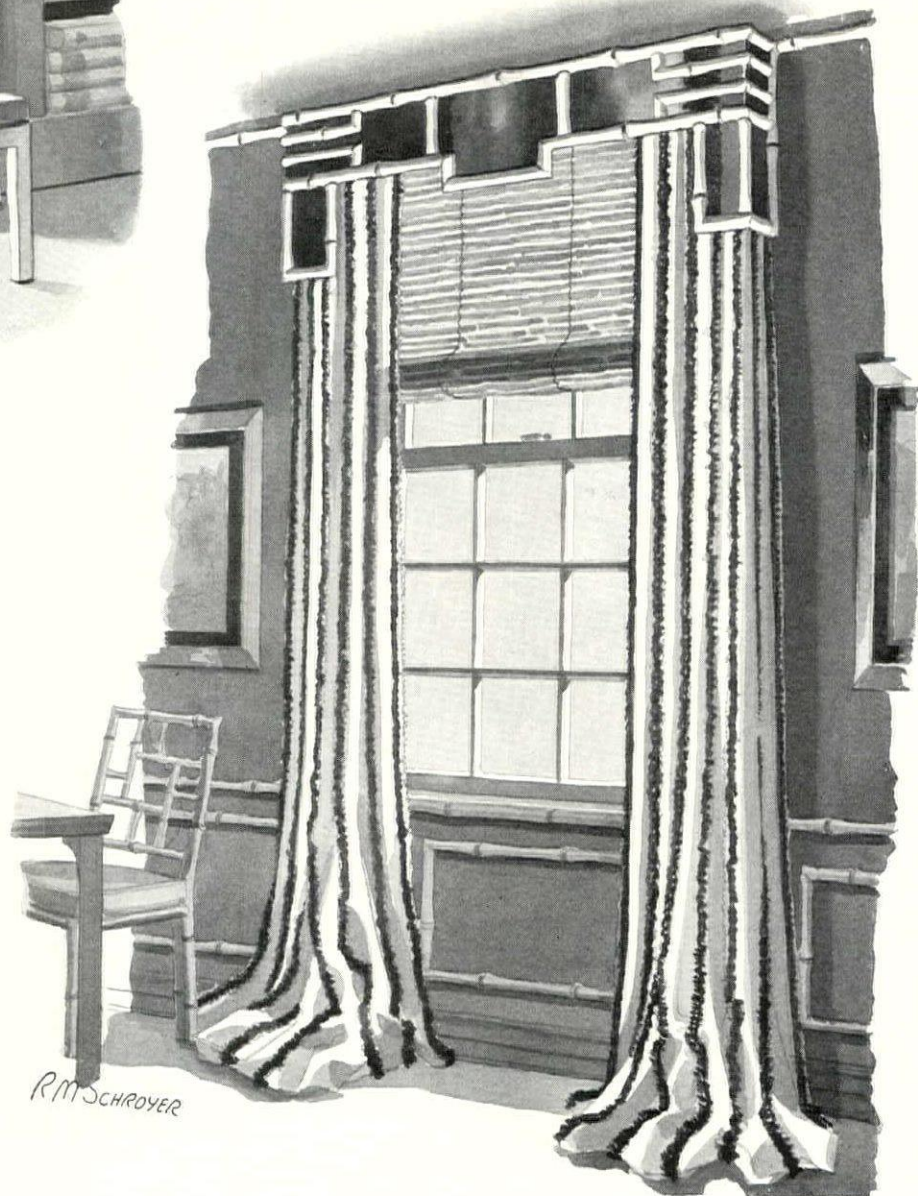
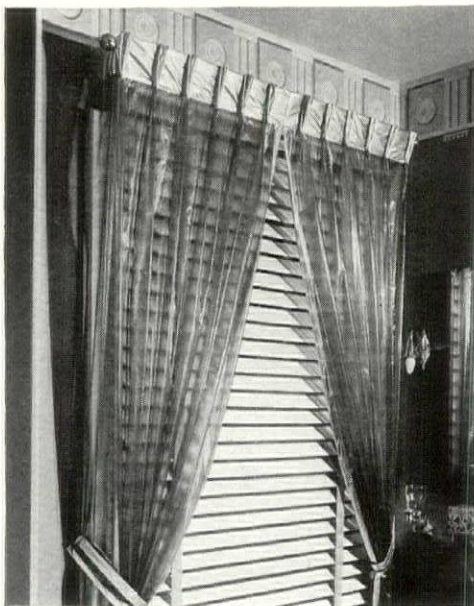
The curtain rises on new ideas



THE straight, simple hangings at left are effective at narrow windows in a room that needs a tailored type of curtain. Make them of satin or velvet. An average French window requires $6\frac{1}{2}$ yards of 36-inch material and $6\frac{1}{2}$ yards of lining. The panels are 12 inches wide. Designed by Sylvia Holt

OILED silk is practical for bathroom curtains as it is waterproof and does not stick or crack. It comes in eleven colors, either by the yard, or made up into curtains. Below, left. Shimmering curtains of green oiled silk made with a 4-inch pinch pleated heading of silver oiled silk. From W. & J. Sloane

FOR a beige and brown drawing room Pierre Dutel designs curtains in the grand manner, using bamboo and brown glass for valances. The straight hanging curtains are beige silk serge trimmed with vertical rows of brown fringe. Blinds also are of bamboo, and bamboo forms panels on the dado



or six different types of rooms

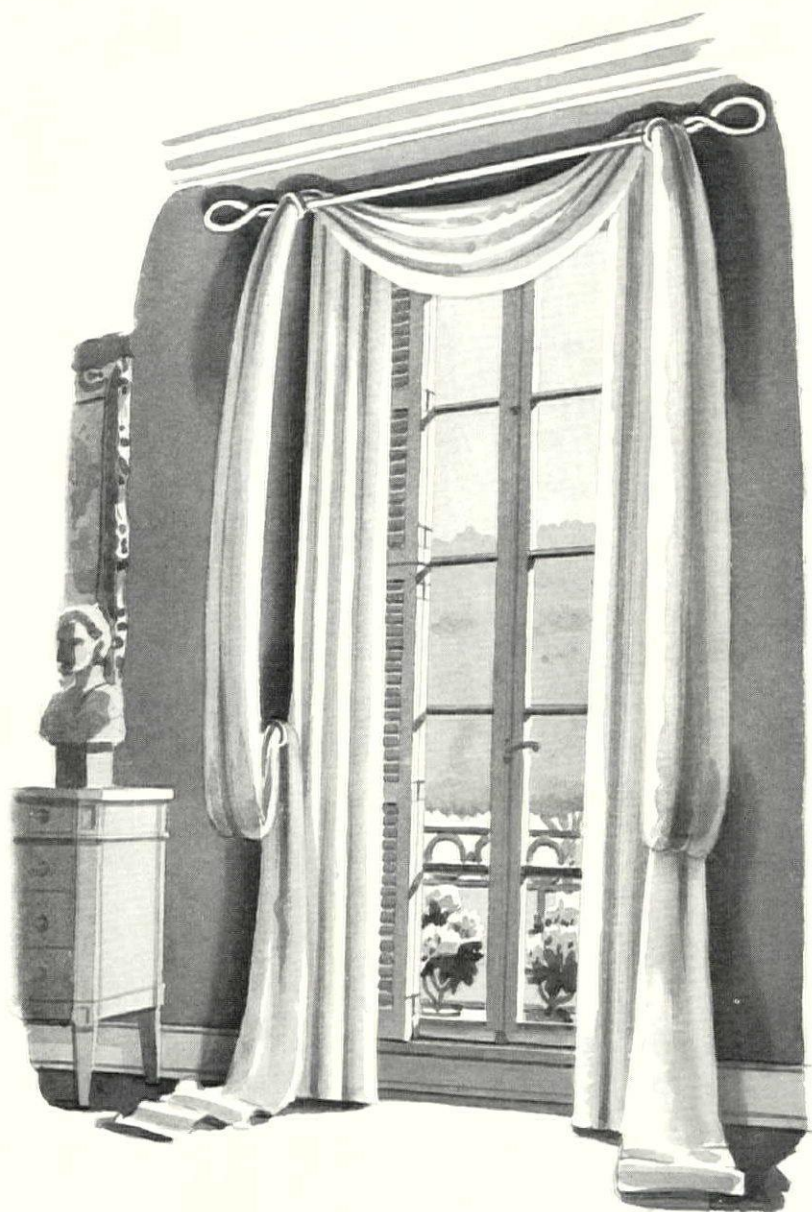


SPRING makes the smart curtains in the modern room above. Strands of cotton string banded at regular intervals by horizontal rows of heavier string give a sheer effect. These curtains come by the pair in white or natural, or in glistening white Cellophane. Macy's decorating department

SATIN or Celanese ninon might be used for the graceful curtains at right above designed by Sylvia Holt. These are hung on two rods, the inner one being concealed by the drapery. Under curtains for an average French window take $6\frac{2}{3}$ yards 36-inch material. The drapery requires $9\frac{1}{3}$ yards 36-inch material

CREAM glazed chintz, with a Greek key border in tomato red and brown, has been cleverly used for the bedroom curtains shown at right. The border, $4\frac{1}{2}$ inches wide, makes the valance, continuing down the sides so as to completely frame the window. This room is in Sloane's House of Years

EVERY room at this time of year needs to have its face lifted. Start with the curtains, as nothing else will so quickly give an interior an entirely new air. Here are half-a-dozen brand-new ideas for you to choose from, interesting not only in their design but in the wide diversity of the fabrics used



G. W. HARTING



Footnotes in wood and stone

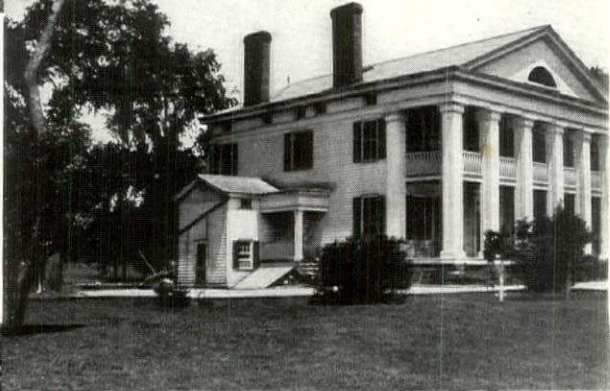
By Eleanor Bright

"**A**ND THAT," said the proud lady who constituted herself our local guide, "is the house where Washington slept. It belongs to the Historical Society."

It sat on its trim plot with all the air of a belle. Flowers were planted around it in neat beds. Cannon frowned above mounds of whitewashed balls. The windows shone, the curtains were starched, the furniture inside was polished every week. The whole town did honor to the house, and rightly so.

The car bowled along, en route to the Country Club, showing the visitor the homes of the rich and great. Houses. Houses. Houses. Good, bad and indifferent, most of them very expensive and all bearing a date within the memory of man or his mother. Somehow, though every prospect was pleasant, the town seemed disappointing on the whole. It looked just like a hundred others. Nothing appeared to have happened in it architecturally between Washington and the dawn of the 20th Century.

It wasn't till we took a short-cut through one of the meaner districts on the way back that I began to sit up and take notice. Here were houses illustrating a continuous and stirring life that bridged the gap. There was dignity in the late-Georgian lines above the new false front of the little grocery store with the Italian sign. There was strength in those great 1830 pillars behind the gimcrack filling station. The broken lace that drip-

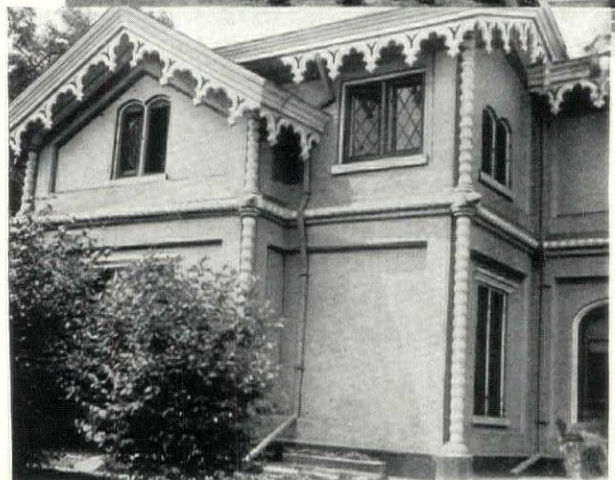




ped from the Victorian eaves of a crowded hive alive with wash lines showed a sure and cunning hand. Had there been no houses like these on the good streets? And, if so—wasn't something lost to the town, when they were torn down?

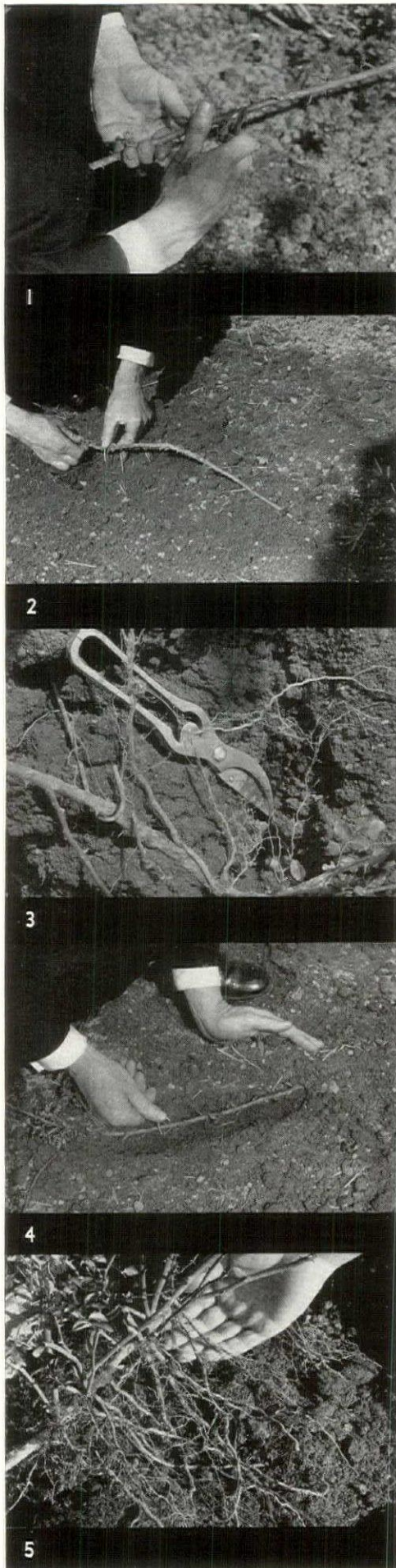
Up to this day and date, it seems that the only American scene sure to escape its share of the curse of architectural sameness is the one passed by when the railroads handed out their largesse, and later industrial progress made other places rich. Almost everywhere, America has signalized prosperity by destruction—houses of major historical interest alone excepted. Even where individual scouts for atmosphere have rescued treasure troves to live in, these have generally stood out in the country. And, in the main, they have preserved only the same very early period fostered by the D. A. R.'s, the Sons of the American Revolution and the Historical Societies, to whom be all praise for their efforts. Mementoes of our middle years have largely been allowed to perish—yet who, among the nations, enjoyed more stirring years-between than we?

Today the word has gone forth that we are not only to build but to renovate. Why not add a third category—restore? Granted that some of the most desirable projects architecturally have been destroyed within our own memories, that others are in districts too run-down to make living in them desirable, there are still plenty of houses in almost any town that would repay effort. The town would benefit—by gaining individuality instead of pushing still further (*Continued on page 82*)

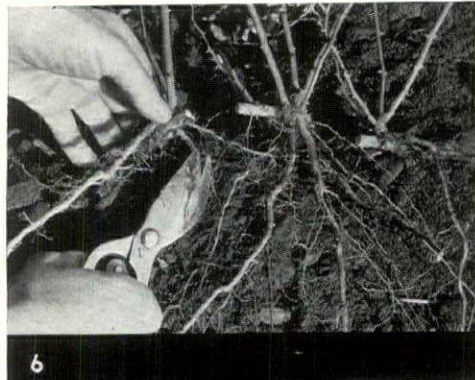


ALICE AUSTEN

STATEN ISLAND houses cover every period from the 17th Century. (Top left) Miss Louise Britton's house, roof added in Revolutionary times. Below, a bit of Victorian Gothic; the great Henry Seguire 1830 example; a charming lace-trimmed exhibit owned by Miss Jeanette Thompson. (Upper right) The famous Austen house, dated 1644. Below, the Edward Gordon Stuart house; the George Tyler house, moved from Enfield, Mass.; and another example of rickrack braid from the '50's



G. W. HARTING



1. ONE of the ways of propagating Rambler Roses is by what is known as serpentine layering. The first step is to select the cane and make notches in it about two feet apart. All photographs were directed by Montague Free and are shown here by courtesy of the Brooklyn Botanic Garden

2. THE second step in serpentine layering is to pin the notched portions in shallow depressions where they can be covered over with soil during the time of root formation. A covered section appears at the right. Note how the cane between these buried portions is left above the surface of the ground

3. A SERPENTINE layered cane after it has become well rooted. This rooting takes place in large part from the edges of the notches themselves. The cane is now ready to be severed by shears between each pair of root clusters, thereby producing as many new plants as there were original notches

4. ANOTHER way of propagating Rambler Roses is by continuous layering. In this case there is no notching; the whole portion of the cane where roots are desired is fastened to the ground with wire hooks and covered lightly with earth. Layering is done at the time the leaves come out in Spring

5. BY the time Autumn arrives numerous roots have formed along the buried portion of the cane, as indicated in this photograph of the second phase of continuous layering propagation. All this root production occurs within a period of three or four months under favorable conditions

6. THE third step in continuous layering. Here the rooted layer is being cut into as many units as desired, provided only that each piece contains at least one shoot of top growth along with the roots necessary to support it. These three are made from only a 6" portion of the original cane

7. RHODODENDRONS are propagated in three ways: layering, grafting and seed sowing. The first two are employed for the hybrid kinds which would not come true from seed. For the layer, a slit 2" long is made with a sharp knife, extending on a slant to the center of the branch to be rooted

8, 9. A SMALL piece of wood, or sometimes a pebble, is placed in the cut to keep it open. Next, a large stone is placed over the cut or "tongued" portion of the stem so as to hold it in place in the ground and also aid in keeping it sufficiently moist for root formation to take place without undue check

Making several plants grow where one grew before

Building questions from our readers



I HAVE a fairly flat roofed dormer window covered with shingles which gave me considerable trouble during the very cold weather of last winter. The gutter filled up with ice, and whenever it rained the water backed up under the shingles and leaked badly into the room, especially at the top of the window. Can you advise me as to how it is possible to stop this?

THE ROOF of your dormer is evidently too flat for the ordinary use of shingles. It is presumed that you wish to keep a shingle roof for architectural effect, otherwise the removal of the shingles and the substitution of a properly laid copper roof would certainly stop all of the trouble. Other than this, the best remedy is to remove the shingles, have a good tin-smith lower the gutter as far as practicable and prepare the necessary flashings; then lay new shingles with a wide strip of heavy roofing felt running continuously under each course of the shingles. This method is one that is often used by experienced carpenters and it is usually found effective.



COULD YOU advise me about greenhouses? I wish to build one attached to my house as an extension of the dining room.

Will you also tell me something about heating such an attached greenhouse?

SMALL GREENHOUSES of stock design may be obtained from many of the greenhouse manufacturers, both in wood framing and in metal; in price from about \$700 upward, according to size and type of construction. Greenhouses, preferably, are heated with hot water, though steam may be used. Whether your house-heating plant is suitable or adequate is an important consideration, as it would be much better to make use of the heating plant of the house rather than have a separate heating unit.



I AM contemplating putting in a new sink in our kitchen, and having seen the advertisements of metal sinks, would like to get your frank opinion about them. Do you consider that they are practical and durable? Do you think it would be difficult to keep them bright and clean?

LARGE institutions, such as hotels and hospitals, seldom use anything but metal sinks because of their quality of being able

to be kept clean with the least effort and stand rough usage. The standard makes of monel metal and stainless steel sinks now on the market are well put together of heavy metal and are also reinforced with sheet steel under all wearing surfaces, differing materially from the older types of plated copper pantry sinks which were liable to show a dent for every impact of the ice pick. Because of the metal of which they are made, the problem of cleaning is reduced to a minimum, though there will always be a certain amount of wear to the polished surface that will show.



I WONDER if you can give me any information which will help me out of a difficulty? I have just had a brick walk laid. The bricks were put down in a cement foundation, but as I wanted an old-fashioned effect, I had the cracks between left to be filled in with sand, rather than have a solid cemented surface. However, the workmen sprinkled cement with the sand—saying that when it rained, this would harden slightly and keep the weeds from growing between the cracks. They left the bricks covered with this mixture overnight, and in the meantime it rained and the cement left a white film over the top of the bricks. Is there any way in which I can remove this? It seems to me I have heard of an acid which will take off cement accidentally left on a brick fireplace—when the bricks are set in the mortar—and I wondered if I could obtain it for my brick walk, as it is rather spoiled by the blotchy white patches on the red bricks.

IT IS customary for masons to remove cement of this sort by washing the bricks with a strong solution of muriatic acid and water. The solution is applied and allowed to stand until the cement is dissolved and then the bricks are hosed off with clean water. It may be necessary to make several applications to completely eradicate the cement, but it can be removed in this manner. However, particular care should be taken in handling this acid and in cleaning up after it.



I HAVE just purchased a house having solid teak wood floors in the large living room. I intend to have them scraped down and would appreciate your recommendations upon finishing them. What is

By Julius Gregory

As our architectural advisor, Mr. Gregory gives much advice by mail each month. Here are excerpts from his correspondence

the best method? What is the best color to use for the finish?

THE best way to finish teak wood is to use ordinary floor wax directly on the wood, without filler or stain of any kind. The wax must be put on sparingly as there is a natural oil in the wood which tends to soften it. General maintenance of the floor, after the first waxing, is carried out by cleaning and the light application of wax, well polished.



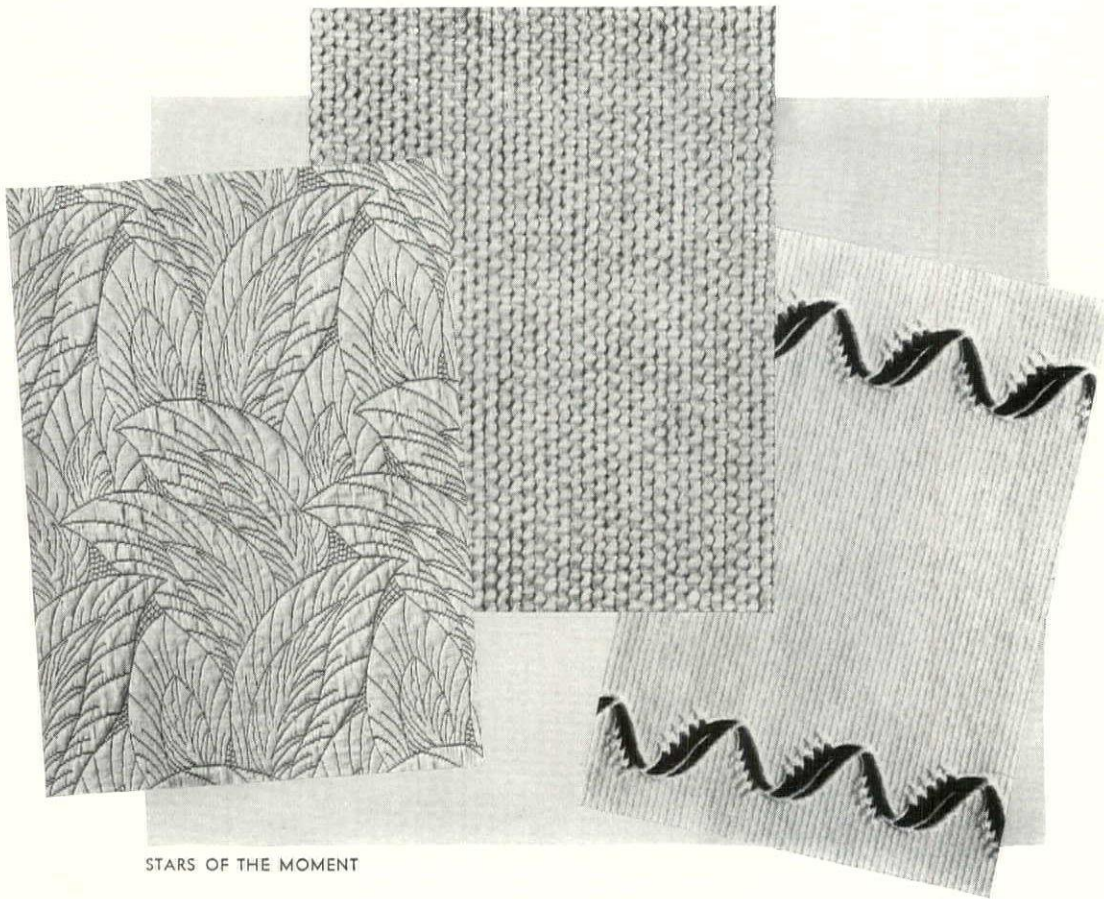
DURING the summer, the water pipes on the ceiling of my cellar sweat and drop water almost all of the time. Could you tell me if there is some simple way to overcome this condition?

THIS condition is due to condensation. While it would not look so well, you might wrap the pipes with thin sheet asbestos. A better job would be to have your plumber cover them with asbestos air cell covering, just as the heating pipes are treated. There also is a paint made which contains a proportion of ground cork. It is not expensive, will do the work, and if applied carefully looks very well.



CAN YOU tell me how to stop noises in our plumbing system which occur whenever a running faucet is closed? We find that sometimes it happens, and then again we will not notice any pounding.

THE TROUBLE is probably due to high water pressure, and the reason it is not continuous is due to the variable water pressure in your neighborhood. The installation of a pressure reducing valve would serve to maintain a uniform pressure and very likely cure the trouble. This condition would not occur if the system had originally been equipped with so called "water cushions" at each (Continued on page 77)



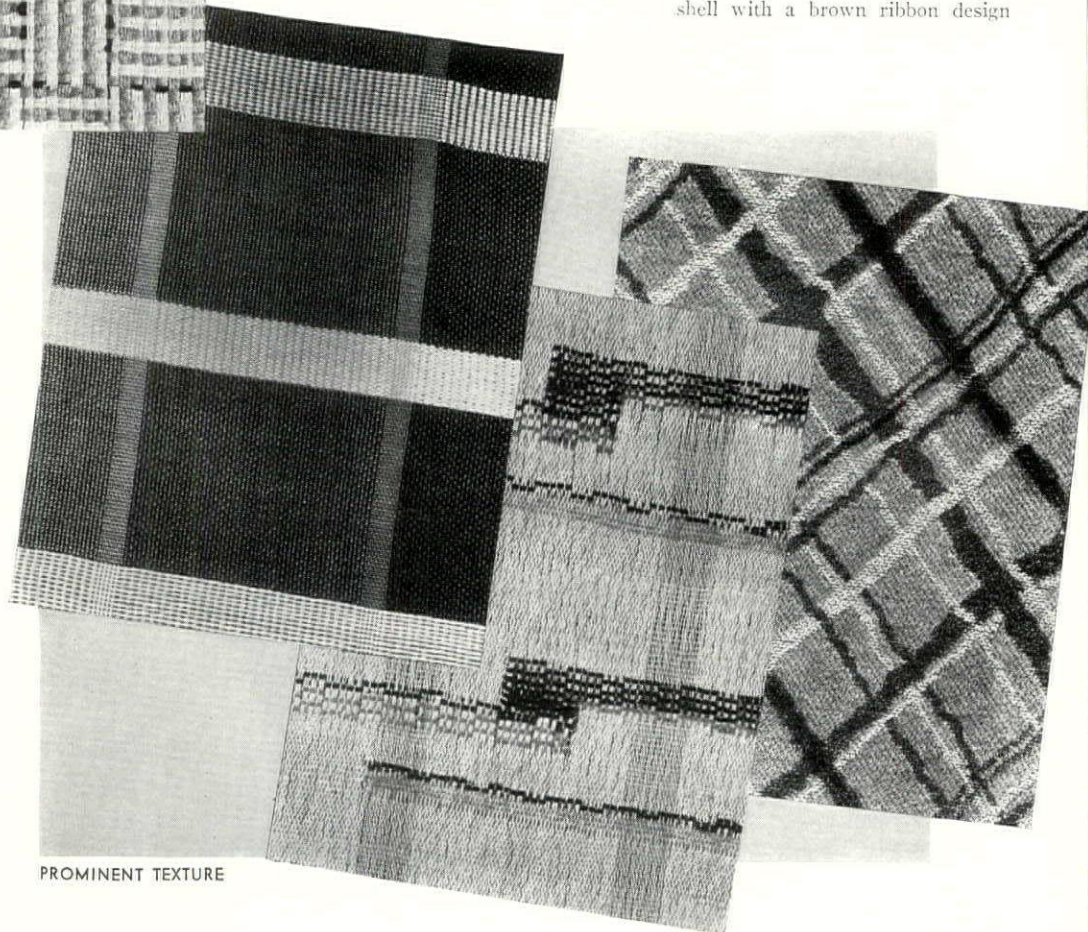
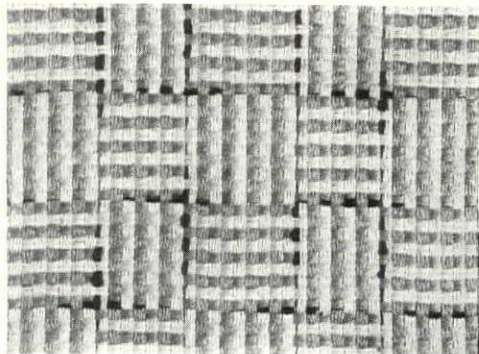
STARS OF THE MOMENT

Everything from silk to Cellophane in the way of Fall fabrics

FABRICS have never been so fascinating, so varied, so practical as they are this Fall. There is everything from shimmering silk to rough, nubby weaves impossible to wear out. Cellophane, oiled silk, string and suède are among the high lights, while such old friends as mohair and velvet are transformed by new designs and weaves.

Illustrated are fourteen curtain and upholstery fabrics showing latest trends in pattern and texture. (Left) Three of the season's hits—quilting, Cellophane, velvet. The Lehman-Connor quilted silk is beige with leaves quilted in brown.

Next, sparkling Cellophane and cotton mixture offered in wide color range, designed by Donald Deskey for Chicopee Sales. The Shelton Looms cotton velvet, next, is eggshell with a brown ribbon design.

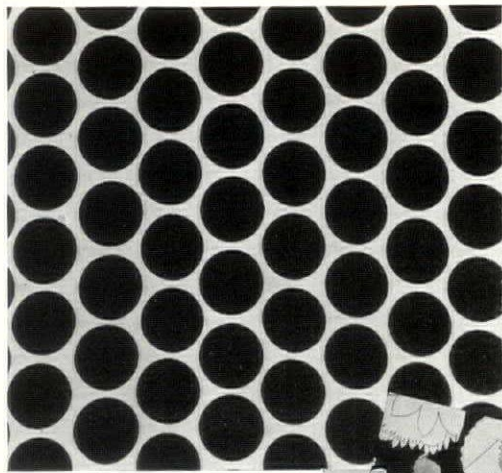


PROMINENT TEXTURE

MANY fabrics show rough surfaces; plaids and stripes are also very much to the fore. At the right are four grand textured materials in stripe and plaid effects for both curtains and upholstery.

Starting at the left is a new Johnson & Faulkner linen and cotton basket weave, tête de nègre and beige, for upholstery. Next, hand-woven, loose-weave rayon and cotton for curtains in a smart combination of brown, yellow and eggshell. Hildreth & Dunlop.

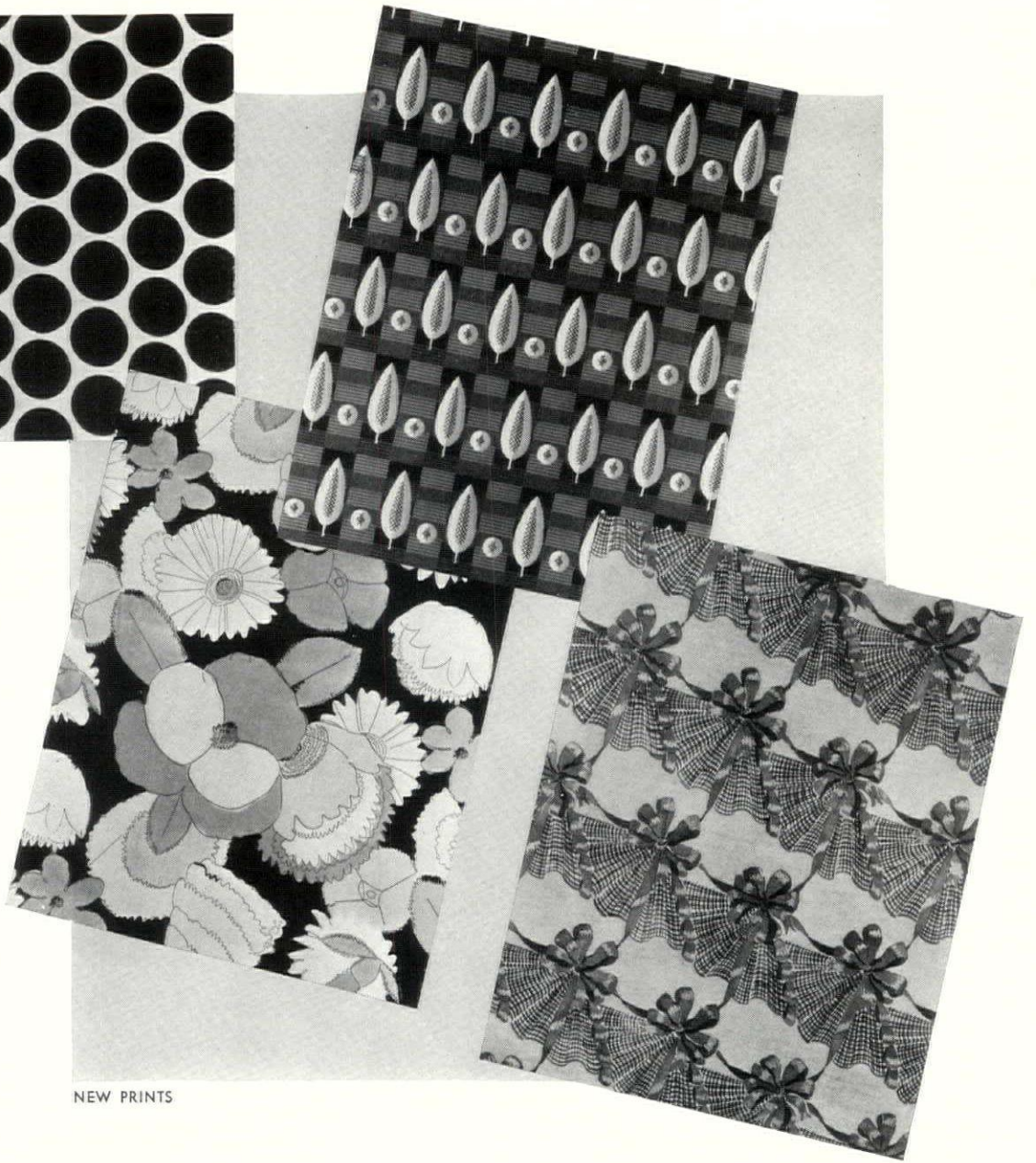
The third fabric in this group is another hand-woven, rough textured cotton for curtains, very striking in green, white, chartreuse and gray. Frances Miller. The last item in this Fall collection is a smart brown, yellow and white plaid chenille from Orinoka for use on the chair that is bound to get plenty of hard wear.



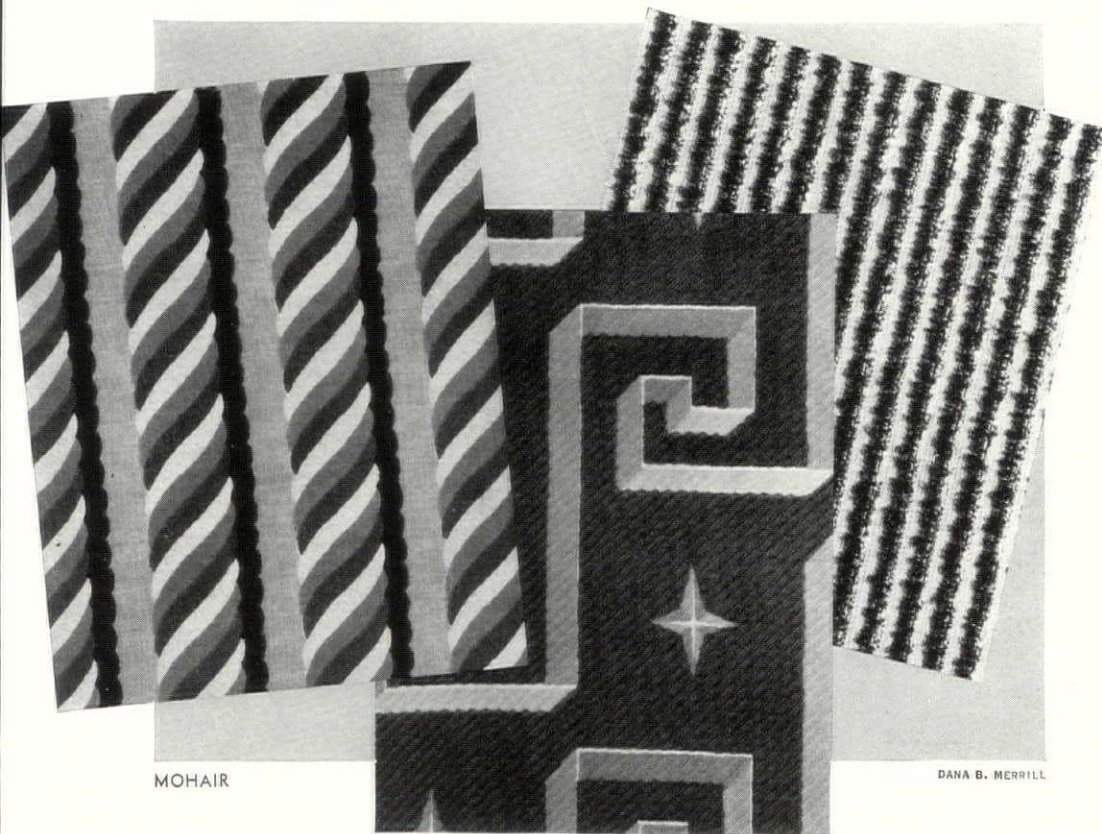
As prints are now used right through the year, we have photographed four gay new designs for four different types of rooms. The big coin dot just above, dark bright blue on a cream ground, is Glendale linen for a modern room

Next, a small patterned, moderately priced Pamilla glazed chintz that would be especially charming in an Early American room or in any interior that requires a small, tailored type of pattern; in brown, charreusse and white

At the right is a beautiful Johnson & Faulkner outline print that looks like a pen and ink sketch of big pale green and white flowers on a gray ground. Good for English schemes. Ribbon and rosettes decorate the glazed chintz next, a Howard & Schaffer pattern with a Victorian feeling; three shades of blue



NEW PRINTS



MOHAIR

DANA B. MERRILL

MOHAIR is very much in the Fall decorating picture, owing to its durability, good designs and interesting weaves. In the group at the left are three new Chase mohairs, for both curtains and furniture

The rope and column Carrillo design at extreme left is several shades of brown on cream. Next, the imperishable Greek key appears in tan and white on a blue ground in this Schumacher curtain and upholstery fabric. The heavy, shaggy-looking fabric is a new Thorp design patterned with a raised rib in dark, medium blue upon a gray background

All these fabrics come in several other colors than the ones which have been specified here. Get them from your own decorator or write to House & Garden for the name of the nearest shop that sells them

Last minute dispatches from our correspondents
on the New York shopping front



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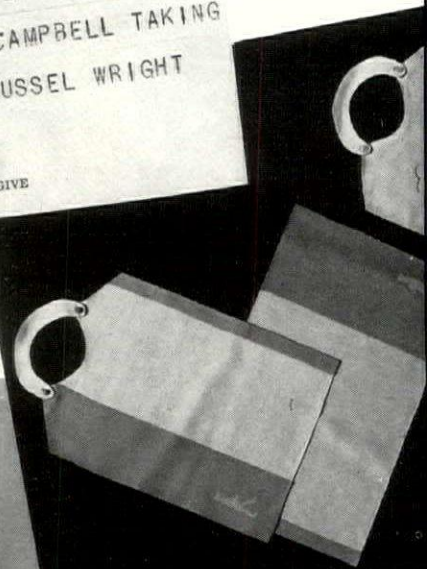
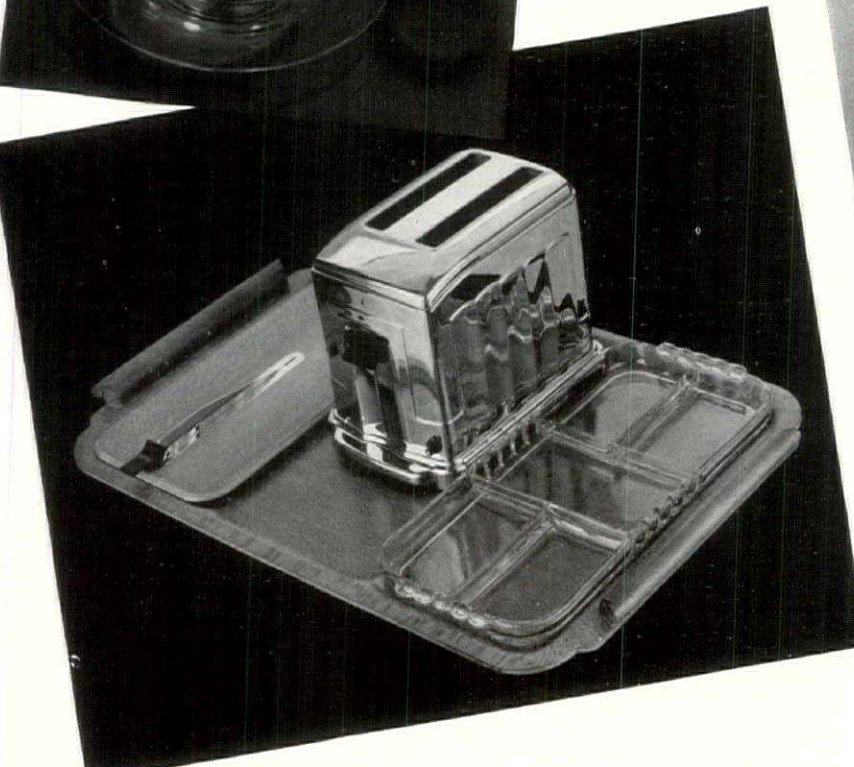
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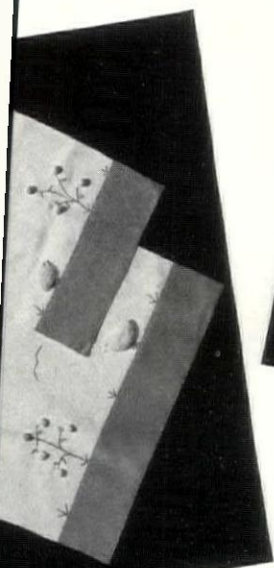
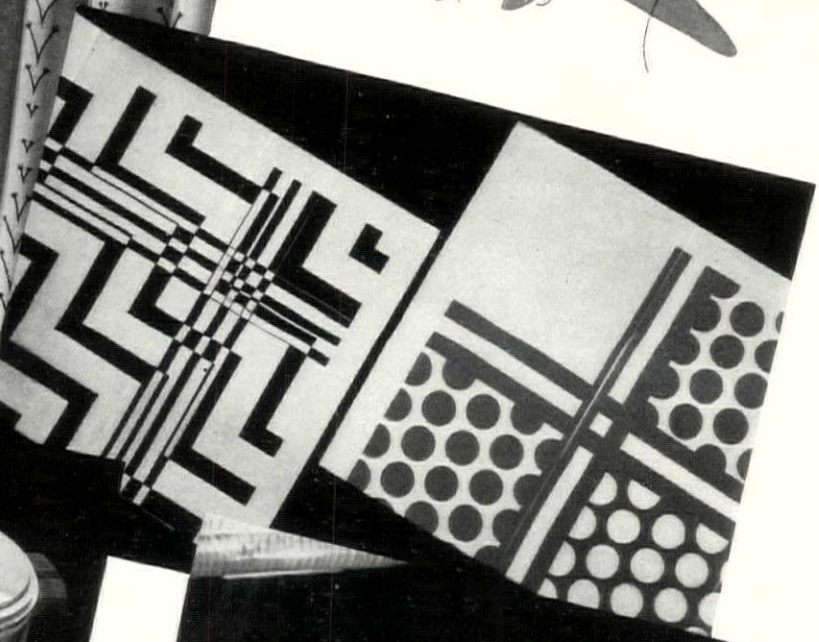
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SHOWS CHINESE MODERN STILL STRONG STOP METAL GLASS AND
WOODEN BEADS SEEN AT MARGERY WICKWARE FRINGE NEW CURTAINS
STOP BIB AND TRAY CLOTH ENSEMBLES BY ROSOMAX CAMPBELL TAKING
NURSERY BY STORM STOP WOOL LAPIN COVERS NEW RUSSEL WRIGHT
CHAIR= FOOTSOE.

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ACTIVITIES FOR GARDENERS IN NOVEMBER



"THERE'S no gittin' away from the fact thet I ain't as young as I used to be, but I calc'late thet if the good Lord spares me another ten year er so an' lets me pass the century mark He'll find me still haulin' out the old gun each autumn when the frost turns the countryside to red an' yell'er an' brown. Somehow, once the huntin' fever gits into yer blood it don't never seem to die out entire; just a whiff o' fallen leaves er a glimpse of a squir'l dodgin' around a tree trunk brings it back to life in a jiffy, no matter how much ye h'ain't been thinkin' 'bout it. The only thing I knows of thet comes anywhere nigh it fer hangin' onto ye is fishin'; I reckon the two is sort o' fast cousins, anyhow.



"OF course, there's huntin'—an' huntin'. Me, I never got 'specially het up over gunnin' fer ducks, an' as fer settin' in a deer stand all day—wal, I'd ruther ketch trout. To me, a lot o' the fun o' gunnin' is traipsin' through the woods, up hill an' down, never knowin' just whut kind o' game ye'll git a crack at next. Many's the evenin' I've mooched home with whut ye might call a mixed bag—pa'tridge, squir'l, pheasant, mebbe a quail er a woodcock. An' many's the still, frosty mornin' me an' the old houn' dog hes limped in from a night's coonin' with nothin' to show fer it but barked shins an' an empty lantern.



"FER real, downright fun, though, gimme a good track-in' snow an' a woods tolerble full o' rabbits. There's huntin' fer ye! Cold, it is, an' the land's as still as sleep. The snow lays like a white map, tellin' the story of ev'ry critter thet's moved—weasel, red squir'l, mink, fox, trailin' in an' out, hither an' yon. Ye pick up a rabbit track, foller it to a brier patch, an' lose it in the tangle. Another, leadin' over the hill an' down into a laurel swamp. Somethin' brown bounces away ahead. Ker-wham! Git him? I dunno!" —OLD DOC LEMMON.

FIRST WEEK

The espalier fruit tree, that picturesque, specially trained dwarf grower that so perfectly serves both ornamental and useful purposes on walls and other special places, is an excellent investment for planting now. Besides being extremely pleasing in appearance, it produces excellent fruit and pearance, it produces excellent fruit and pearance, it produces excellent fruit and pearance. You'll find it well worth investigating, whether you are interested in Apples, Pears, Nectarines or Apricots.

Gardeners and plant lovers generally should take note of the fact that under the current National Housing Act the various types of small attached greenhouses and conservatories are considered legitimate additions which can be financed in accordance with the Act plan. Here is an opportunity to kill two birds with one stone, as it were; secure a winter garden that will be a lasting pleasure, and help along a very worthy part of the New Deal.

In all kinds of fall planting it should be remembered that freshly dug soil settles considerably under the action of rain, even after being firmed down when the plants are set in. Consequently, unless you watch out, you are likely to find next spring that each plant is sitting in a depression which, by retaining too much water, may have done it real harm. Avoid this, as well as the other extreme of sitting high and dry on top of a little hillock all its own.

SECOND WEEK

In planting all species of hardy Lillies, it is important to remember that the bulbs themselves must be kept free from standing water. Even those kinds which we think of as swamp lovers object to soggy conditions except below the bulb level. A standard way of insuring freedom from over-watering is to set each bulb on a layer of sand. There is little if any moist food in sand, but the roots will quickly strike through it to richer soil.

It is well known that fallen tree leaves are a valuable source of soil enrichment, but not many are aware of how fast they will rot away if dug into the ground in Autumn. Many of the quickly decaying types, such as Maple, will be practically disintegrated by spring if you dig them in now. It is well to mix them fairly well through the soil, for if they are left in thick layers their rotting will be retarded. Never burn dead leaves; always save them.

In a great many instances the shrubs or other material which form the foundation planting of a house have a pretty hard time of it. Apart from any unfavorable condition of soil which may exist, these plants are often injured in winter by flooding from the down-pipes which carry off the water from the house roof. Such pipes should always be provided with adequate underground drains which discharge beyond the planted area even when the soil is frozen.

THIRD WEEK

Now that the leaves have fallen, and before really severe weather sets in, is the time to go over all kinds of woody vines and Climbing Roses and see that they are properly secured to whatever sort of support has been provided for them. For those which are trained on walls or other solid surfaces a special type of metal hook is provided. On trellises, arbors and the like, strips of strong cloth or raffia grass will serve the purpose in most instances.

No conscientious vegetable gardener leaves Corn stubble in the ground over the winter. It looks badly; but more important is the fact that it is likely to harbor harmful insect larvae, to say nothing of being just one more thing to clean up in the spring when time is at a premium. The proper way to do is to pull up these Corn butts now, knock most of the dirt from their roots, and let them dry out preparatory to burning them in a safely located bonfire.

Late fall-sown flower seed in the coldframes is not intended to germinate before spring, which means that it should be shaded in order to prevent such heating of the frame interior as may start growing activity. The best way to do is to apply the shading material—lath, screens, burlap, straw or whatever else is chosen—on the outside of the sashes. Of course, the sashes themselves should be in good condition to avoid drip from rain or snow.

FOURTH WEEK

The great majority of the native shrubs which you may feel inclined to collect from the woods for transplanting into cultivated ground are poorly shaped and "leggy," due to the struggle for existence they have had to wage. A major operation, which involves cutting them back practically to the ground level, will improve their ultimate appearance amazingly. This will induce several new shoots next spring, for every one that is cut away now at digging time.

This was a banner year for tent caterpillars in the East, and all signs point to a still more successful season for these beasts in 1935. It behooves everyone, therefore, to do what he can to check the epidemic by destroying the brown, collar-like clusters of eggs which, now that the leaves have fallen, are easily seen on the twigs of Apples and other host trees. These clusters can be readily broken off with the fingers and consigned to a fire.

From now until early March dormant spraying of various kinds of trees, shrubs and vines can be done with safety and proper effectiveness. The liquids used for this purpose are too strong to use at any season when there is tender young growth which might be injured by them; that is why they are called dormant sprays. They are the only successful way of combating the various hardy scales which attack woody plants, especially fruit trees and Lillies.

FIFTH WEEK

Feeding stations for the winter birds should be started now, even though they may not be much patronized before snow flies. They can be of almost any style or size your fancy suggests, provided two practical requirements are met: space for a good supply of seeds, and other food; and storm protection which nevertheless allows the birds free access to their eating place. Also, of course, you will locate them out of the reach of wandering cats.

The winter mulch is a mighty misunderstood institution, and as a result it not infrequently does far more harm than good. One of the commonest mistakes in connection with it is applying the material before the ground freezes, thereby setting up an entirely unnatural condition for the plants and all but insuring the harboring of harmful mice. Never mulch until after hard freezing weather, when the field-mice have already selected their winter quarters.

There is one exception to the foregoing mulching rule, and that is in connection with last-minute bulb plantings. When Tulips, Hyacinths and others are set on the very threshold of winter it is generally advisable to keep the bulbs out of the ground for a month or six weeks to insure a reasonable amount of root growth. Otherwise, next season's flower display may be decidedly disappointing. A good thick leaf mulch will accomplish this easily.

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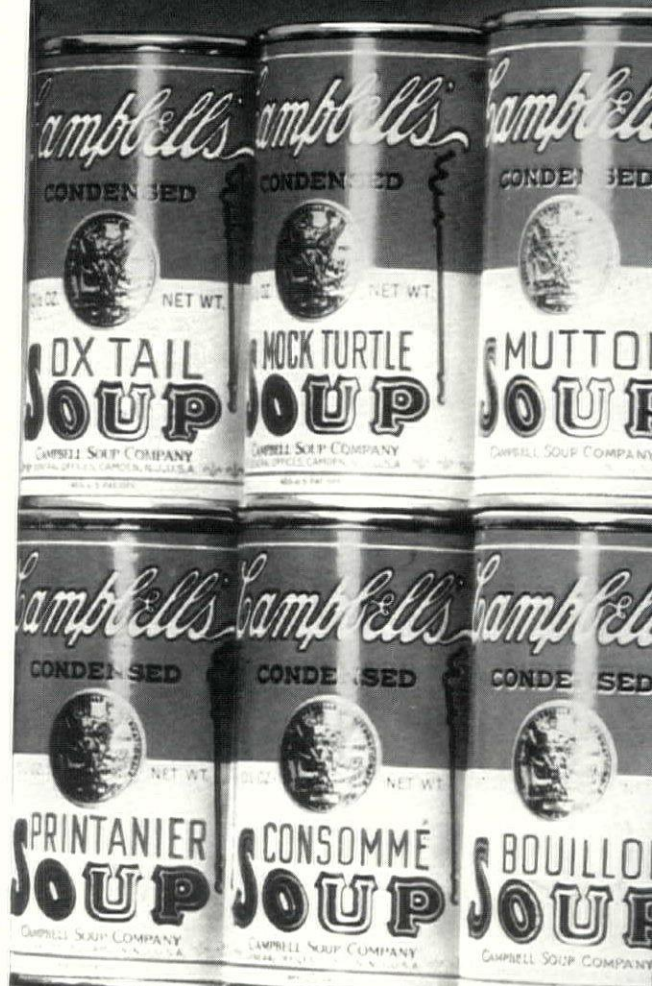
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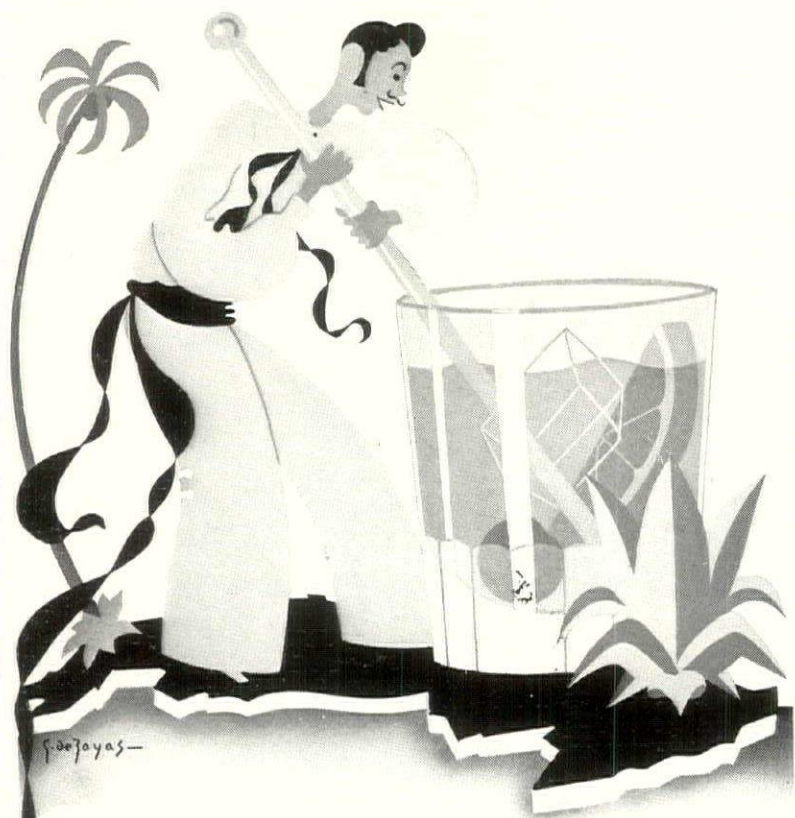
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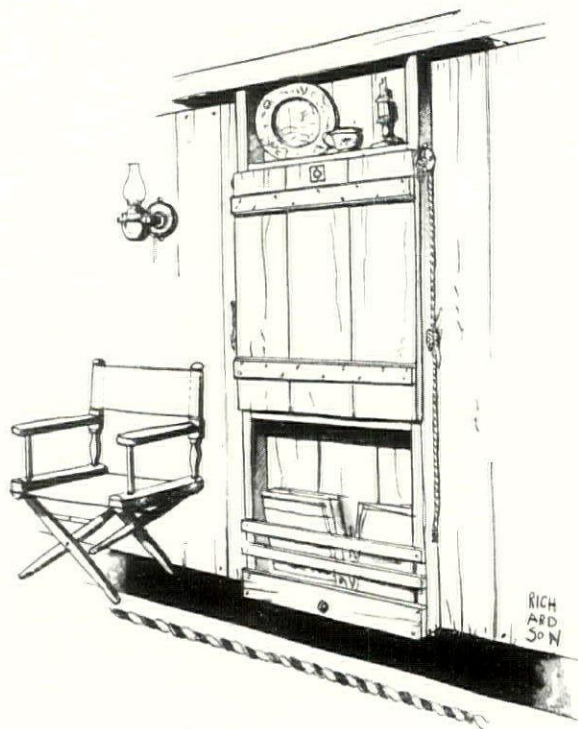
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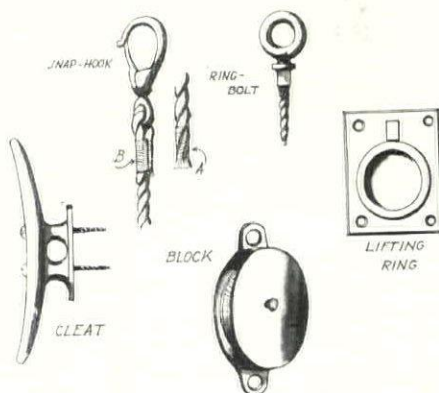


For camp or recreation room

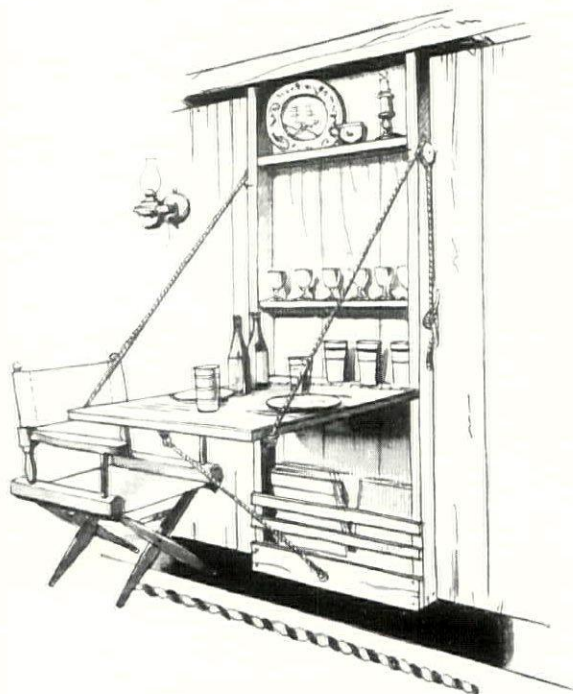


SKETCHES on this page show a practical utilization of the space between two studs for a practical folding table-and-cabinet. Dimensions are variable and will depend on the space that can be allotted

At the left are the items of hardware necessary for this table. All the rope ends should be "whipped" with twine, as shown at "A". "B" illustrates the best method of attaching the snap-hooks to each end of the supporting rope below the table



When open, table is held rigid through the combined efforts of the rope below and side ropes sliding through blocks, pulled taut and made fast to cleats. Hardware can be of galvanized iron or brass





Within a Budding Grove

IN THAT Arcadian woodland where children dwell, young minds are as pliant and yielding as green young trees. Like trees, they draw from the soil of heredity what nourishment it can give. But if our children are to grow to a rich maturity . . . to be healthy, to think originally, to find a deep refreshment in the arts . . . skilled guidance and direction must shape all their impressionable years.

Fortunate is the child whose parents early conduct him into the enchanted world of music. He may never appear on concert stage or public platform . . . but nothing can take from him the joy, the solace, the inspiration of music. And fortunate indeed is that child when parents — determined that talent shall

develop unhampered—choose for his instruction the one, the incomparable Steinway.

Stirring interpreter of the dreams of genius, the Steinway has been the beloved instrument of virtually every notable pianist since Liszt. Wagner used the Steinway . . . as does Paderewski . . . as does Hofmann. In the great conservatories of Europe and America its pre-eminence is acknowledged. And in homes where a superb piano is the center of a cultured environment, it is taken for granted that the piano shall be a Steinway.

There is an impression in certain quarters that only the very wealthy or the very talented may own the Steinway. Quite the reverse is true. The Instrument of the Immortals is

essentially a piano for the home—and for the home of modest income. You can have a Steinway delivered *at once* by making a small down payment on the purchase price. The balance may be conveniently distributed.

THE NEW STEINWAY ACCELERATED ACTION Accelerated Action, a new and wholly exclusive feature of every Steinway, increases the power and beauty of the piano's tone, permits greater precision and speed, reduces measurably the effort required in playing. This is an improvement of historical importance both to the young student and to the most accomplished pianist. Yet the cost to you is no greater!



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THE INSTRUMENT OF THE IMMORTALS
STEINWAY

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These are party days. More entertaining. More social good cheer. Gracious living and hospitality, of course, call for the best in candy, and naturally, the choice is Whitman's Chocolates. The hostess who provides Whitman's Chocolates gains extra honors for smart hospitality. And the appreciative guest can find no happier way of saying "Thank you for a delightful time" than with a box of Whitman's. America's finest chocolates—in beautiful packages, at 25c to \$7.50—are ready at your dealer's NOW.

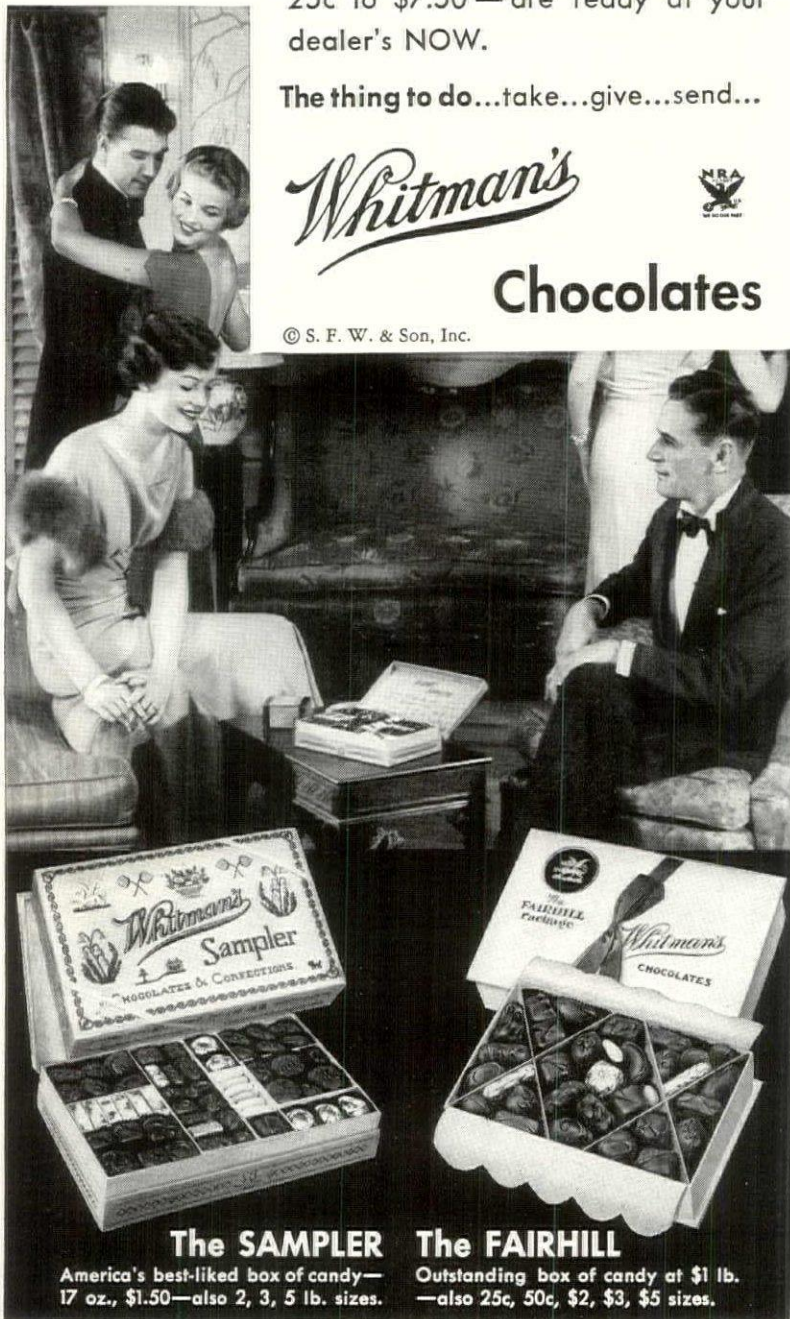
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The FAIRHILL

Outstanding box of candy at \$1 lb.—also 25c, 50c, \$2, \$3, \$5 sizes.

Our national feast cooked à la Française

(CONTINUED FROM PAGE 55)

until the chestnuts become quite tender.

Cut up the pig's liver and sauté it in butter. Then broil 1 lb. of little Deerfoot sausages and break them up with a fork. When the barley is cooked, add to it the sautéed liver, 2 tablespoons of chopped herbs consisting of parsley, chives and chervil. Then add the sausage and the chestnuts, and salt and pepper to taste.

Stuff the pig carefully, sew it up, prop its mouth open with a stone or a piece of wood and roast in a fairly hot oven for two hours, basting very frequently with butter. When ready to serve, replace the stone in his mouth with a small red apple or a lemon. Put him on a hot platter decorated with parsley and let the master of the house carve him at table. Served with a bowl of apple-sauce and a bowl of horse-radish sauce.

of celery and some parsley. Cook until the meat is tender, then remove the breasts, put them in a bowl and cover them with part of the bouillon. Continue to cook the rest of the chicken in its broth until there are only 3 cups of broth left. Strain and remove any grease. At this time heat the breasts in their liquid, remove skin and bones and run the meat through a grinder. Heat a cup of rich milk and add the ground chicken to it. Force the whole thing with a wooden mallet through a fine sieve. Then add 3 cups of concentrated broth and 1 cup of warm cream. Beat the yolks of 5 eggs and add them gradually to the milk and chicken. Cook in double boiler until thick, stirring constantly. Salt and pepper to taste, and just before serving add a cup of old marsala wine.

ROAST STUFFED TURKEY

Have the butcher remove the sinews from the legs of a fine 10 or 12 lb. turkey. Clean carefully inside and out and fill with the following stuffing:

Sauté in butter to a golden brown the liver of the turkey and 3 extra chicken livers which you will have to persuade the butcher to give you. When brown, pour a little cognac over them and light them. Grate 3 cups of white bread and pour $\frac{1}{2}$ cup of melted butter over it and dry it in the oven. Chop fine 3 hearts of celery, and prepare a tablespoon of finely chopped parsley. Grate 3 white onions. Wash and peel 2 lbs. of mushrooms, chop them fine and sauté in 2 tablespoons of butter until almost dry. Boil 10 truffles in white wine with salt and pepper for twenty minutes, then peel and chop them very fine. Chop the sautéed livers, add to them the mushrooms and their juice. Add 1 lb. of Deerfoot sausage meat, stir well. Then add the bread crumbs, the truffles, the onion, the parsley, the celery, a dash of nutmeg, the grated rind of 2 lemons, a pinch of thyme, salt and pepper to taste and a tablespoon of cognac or brandy. Stuff the bird with this dressing, sew up and tie for roasting.

Dredge turkey with salt and pepper and put it in a roasting pan on a bed of sliced carrots, 1 thin slice of salt pork, 1 little onion and a very little hot water. Put it in a hot oven for one-half hour, then reduce the heat and continue to roast for two and a half to three hours, basting carefully and frequently adding a little water if necessary and keeping the bird breast side down, if possible. Fifteen minutes before serving, rub the bird well all over with butter. Pour off the juice and remove as much grease as possible. Serve the turkey on a large platter and pass the gravy in a gravy boat with sweet potato pudding.

SWEET POTATO PUDDING

Peel 8 sweet potatoes and boil until perfectly tender. Drain them well and mash them with $\frac{1}{8}$ lb. of butter, then add the grated rind of 1 lemon, salt and very little pepper and $\frac{1}{4}$ cup of some good brandy. Gradually beat into this $\frac{1}{2}$ pint cream, and last of all add another $\frac{1}{8}$ lb. sweet butter. Beat until smooth and fluffy, then put

(Continued on page 73)

APPLE-SAUCE

Pare and quarter 2 large quinces. Put them to boil in 2 cups of cider. When tender, add 8 tart green apples pared and quartered, and more cider if necessary. Cook until done. Drain and put through a fine sieve. Sweeten to taste with light brown and white sugar and heat until sugar melts, adding a little of the drained-off juice, if too thick. Remove from fire and stir in a lump of butter the size of a walnut.

HORSE-RADISH SAUCE

Boil $\frac{1}{2}$ cup of port wine to which you have added dashes of nutmeg, cinnamon and salt and pepper until it has reduced one-third. Then add 1 cup of red currant jelly, which has been melted, and 2 tablespoons of grated horse-radish.

BLACK WALNUT CAKE—TWICE-COOKED FROSTING

Cream $\frac{1}{2}$ cup of butter, add gradually $1\frac{1}{4}$ cups of powdered sugar, beat until very light, add $\frac{1}{2}$ cup of milk and 1 teaspoon of vanilla and a few drops of almond extract. Now add 2 cups of flour which you have sifted three times with $2\frac{1}{2}$ level teaspoons of baking powder. Add a pinch of salt to 5 egg-whites and beat until stiff but not dry, fold into the mixture carefully, then fold in very lightly $\frac{1}{2}$ cup of well-floured, broken black walnut meats. Pour into a well-buttered oblong cake tin and bake in an oven (375°) for about twenty minutes. When cool, frost with icing made as follows:

Boil $1\frac{1}{2}$ cups of granulated sugar with $\frac{1}{2}$ cup of water until it forms a soft ball in water. Pour slowly onto the beaten whites of 2 eggs, add a little vanilla, a few drops of almond extract and $\frac{1}{8}$ of a teaspoon of cream of tartar. Beat until smooth, then put bowl over boiling water and continue to stir until the spoon grates on the bottom of bowl. Spread evenly with a silver knife.

CREAM OF CHICKEN SOUP (For six or eight)

Order a 6 lb. fowl cut up as for fricasee. Wipe the pieces with a wet cloth and put in a pot with 3 quarts of cold water, 3 carrots peeled and cut up, 2 white leeks, 1 onion, several branches

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Coral leads all the off-shades in smartness for interior decoration. But, the coral shade recognized as perfect is Cebu Coral exclusively in Alexander Smith's fine grade Claridge.



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Redecorate your living room with beautiful lighting fixtures like these... for only \$6.58 a month

Why not replace the old-fashioned lighting fixtures in your living room and dining room? It costs so little. For instance, the fixtures shown above would cost you only \$6.58 a month.

And refixturing is so easy! It is as simple as changing your curtains. Remember—the wiring is already there. Your electrician simply takes off the old fixtures and connects the new ones.

Notice how much Chase Fixtures add to the beauty of the Early English living room above. You can make your home more attractive than ever with fixtures just as beautiful.

And what an improvement Chase Lighting makes! Whether you select sturdy Early English Fixtures in iron or bronze finishes; beautiful fixtures and lamps for Early American, Federal or Georgian Colonial homes; lovely lamps and fixtures

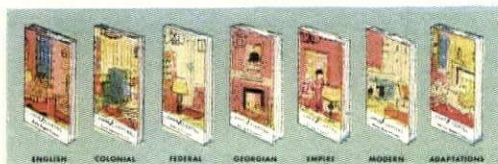
for Empire interiors; or Classic Modern fixtures and lamps—you give your home new character, new charm and beauty.

Expensive? Not a bit! Chase wall brackets range in price from \$3.25 to \$20. Charming ceiling fixtures from \$2.75 to \$50.00. Quaint lanterns from \$8.25 to \$38.00. And Chase table and floor lamps from \$4.50 to \$59.50.

Chase Fixtures are sold by authorized dealers in leading cities. Chase Lamps are sold by department stores, gift and decorators' shops. May we send you the names of dealers in your city—also the beautifully illustrated Fixture and Lamp Booklets shown below? They're free! Write to Dept. H-5, Chase Tower, 10 East 40th Street, New York. Chase Brass & Copper Co., Incorporated. Subsidiary of Kennecott Copper Corporation.

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Free! Chase Fixture and Lamp Folders
These beautifully illustrated folders show all Chase Fixtures and Lamps for each period. Prices are also included. May we send you all of them—free! Write Dept. H-5, Chase Tower, 10 East 40th Street, New York City.



Refixture on the Chase Time Payment Plan. Now you may have beautiful Chase Fixtures and pay for them in small monthly amounts. Write for the free booklet explaining the Chase Partial Payment Plan and the name of your nearest Chase Fixture Dealer.



Our national feast cooked à la Française

(CONTINUED FROM PAGE 72)

the mixture into a glass cooking dish, decorate the top with fork marks, dot with butter and put the pudding into a hot oven to brown.

CRANBERRY SAUCE

Moisten 1 cup of sugar with the juice of 2 oranges, add 4 whole cloves and a small stick of cinnamon. Bring slowly to a boil, then add 2 cups of washed cranberries and the grated rind of 1 orange, and $\frac{1}{2}$ cup of seedless raisins. Let this cook for ten minutes, then pour it into an attractive dish to cool.

PUMPKIN PUDDING (For twelve)

Take 4 cups of steamed, mashed pumpkin. Canned pumpkin is almost as good and more certain, as pumpkins vary so in texture. Add to the pumpkin 1 cup of light brown sugar, 2 tablespoons of molasses and 1 cup of white sugar. Mix well and add 3 level teaspoons of ground cinnamon, 3 level teaspoons of ground ginger, a dash of nutmeg, 2 very scant teaspoons of salt, 2 tablespoons of melted butter, 2 table-

spoons of good brandy, 6 well-beaten eggs, and last of all 4 cups of good thick cream.

Caramelize 2 round glass cooking dishes and pour the mixture into them. Place the molds in a pan of warm water and bake in a moderate oven until set, about fifty minutes.

Remove from oven, cool and put in refrigerator until ready for use. Turn out on glass platters and serve with a small bottle of kirsch and a pitcher of cream, each person sprinkling a few drops on for himself.

SCOTCH CAKES

Cream 1 cup of butter well, then gradually stir in $\frac{1}{2}$ cup of pulverized sugar and 2 cups of sifted flour. Add a few drops of vanilla and knead with the hands for ten minutes. Turn out onto a well-floured board and roll out to an inch thickness. Lay an inverted pie tin on it and trim to a perfect circle. Set on a brown paper and place on a cookie sheet. Mark with the back of a knife in thin slices, as you would a pie. Bake in a moderate oven for about half an hour.

Know the real Dutch Colonial house

(CONTINUED FROM PAGE 28)

what we bring back from the achievements of the Dutch colonist craftsmen builders. What can we make of it today?

Mr. Lewis Welsh has conferred with a fictitious client and has tried to solve the latter's needs and desires in the design presented herewith. A cost of about fifteen thousand dollars was selected as a limiting factor. The architect has studiously avoided the course, too frequently followed, of selecting some particularly fine example that the client admired and twisting it into the shape and size needed to meet the requirements of present-day living. Such a course almost always results in an unsatisfactory compromise, in which are lost both the beauty of the original and many of the amenities of modern life. He has, instead, tried to approach the problem in the way the old Dutch builder would have approached it if he were here today, adding to his technique the gains of the intervening years. And to the demands made upon the old builder the architect must add a vast number of which the American of the 18th Century never even dreamed.

It would be a waste of words to point out in detail how the design fits the needs of today—the plans, perspective and elevation tell the story graphically. There are a few points, however, which I want to make certain will not be overlooked.

Notice how the main body of the house has been kept rather narrow on the front and rear, avoiding the difficulty of lighting those upper rooms. A longer front for this main section would have necessitated a whole range of dormers, making the house appear institutional in character and losing the atmosphere of domesticity.

Mr. Welsh knows his gambrel angles too, having lived among them. The Dutch builders held rather closely to

a 45-degree slope for the longer lower slope, keeping the upper one short and as nearly flat as it is safe to lay shingles—about 30 degrees. The gambrel roof in New England was distinctly different—a lower slope approaching 60 degrees, with the upper and lower portions more nearly equal in length.

Note also that this main section of the house has been kept well out of the ground, providing real basement windows where they are needed, and the high front stoop that is such a characteristic feature of the style. And then, to maintain comfortable second-story height throughout, and to make the whole mass hug the ground, he steps down his floor levels in the flanking wings.

Here also is the characteristic wide overhang of the eaves at front and rear of the gambrel. The early builders did this to protect their soft masonry joints from the weather; today that practical consideration no longer governs, but our eyes continue to ask the beauty of that ample shelter.

Our present-day needs for garage space and the extra first-story room are readily solved in very much the same manner as that in which the early craftsman solved his need of more space for a growing family or for wood storage—merely by adding minor wings of simple mass in a variety of materials.

You will agree, I think, that the result is no mere archaeological *tour de force*. It is unmistakably a home of the 20th Century rather than one of the 18th, but its roots go deeply into the past. Here is no modern upstart, requiring apologetic explanations of its form and its substance. Here, obviously, is the house of a gentleman, expressing its own quiet dignity, repose and fitness in a language our traditions have taught us to understand.

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STRAHAN NO. 7195 . . . *Elegant, in the Beidermeier style, designed by one of Europe's most distinguished artists.*

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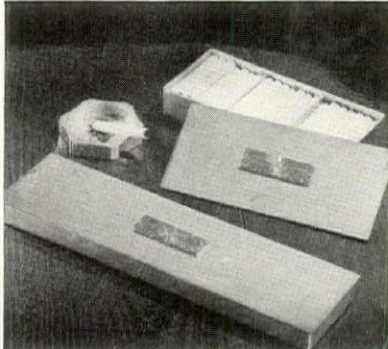
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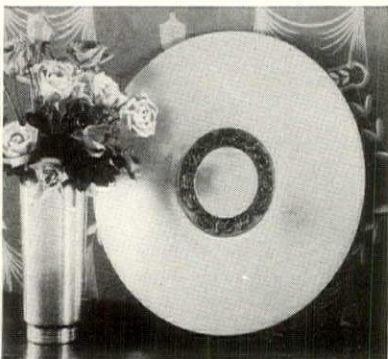
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The Virginian Cigarette Box: \$5.00
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The Mayfair Coffee Service: Coffee Server \$15.00; Creamer \$4.00; Sugar \$4.00. Fifteen-inch Laurel Tray \$8.00



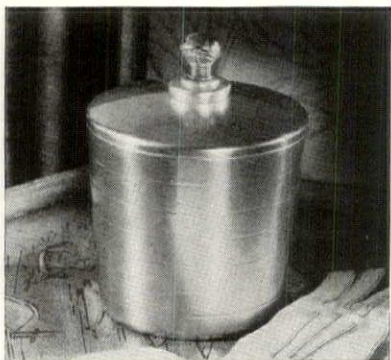
The Zodiac Platter: 18-inch \$10.00; 22-inch \$15.00. The Sherwood Vase: \$4.75



The Zodiac Service Plate: in the twelve signs \$3.00; Plain \$2.75



The Stratford Bowl: \$9.50



The Sussex Jar: \$4.50

● A new metal has come to grace your home, to make your gift list famous. Light, lovely, gracious, it glows with the soft lustre of old silver. Yet it is hard, to stand scuffing, and it knows no tarnishing, accepts no stains.

This distinguished group of Kensington pieces ranges from splendid coffee service to clever cigarette snuffers. Lurette Guild's designs run the gamut of decorative and service pieces. Smoker and drinker are not forgotten.

And Kensington ingenuity in manufacture has made possible price tags that are far lower than such fine craftsmanship usually commands.

Displays at leading department stores, jewelers, and specialty shops are now ready for your selection.

Kensington

INCORPORATED

OF NEW KENSINGTON

The collector considers Sèvres

By Edward Wenham

WHATEVER advantages will accrue to future generations in European countries from the post-war synthetic democracies have yet to be discovered. But if in eliminating the aristocratic traditions, thereby destroying the natural leaders, political upheavals may eradicate autocracy, it would always seem for a time at least that the resultant is the appearance of innumerable irresponsibilities who inflict the yoke of bureaucracy upon a people. Certain it is in any event, and in this we may use France as an exemplar, that with the passing of royalty and its attendant court is lost that stimulus to artistic endeavour and accomplishment which has ever been fostered by the aristocratic classes. And if the later kings of France were deservedly accused of and indulged in a profligacy and an extravagance which culminated in the Reign of Terror, that country yet owes to this very insensibility all that splendor and advancement of her arts, of which France is today so justifiably proud. Nor while some may depreciate those famous women of the French court, by reason of their contempt for the conventions, it must nevertheless be admitted that many of these royal favorites gave to the arts of their country a greater impulse than was forthcoming from their more ascetic sisters.

Throughout all branches of the French arts of the Louis periods this inspiration is distinct and traceable, although more so perhaps in that of porcelain, which would doubtless make a greater appeal to the ladies of the court, at first by reason of its novelty, and later for its delicate beauty. Nor, possibly, had it not been for the persuasive powers of Madame de Pompadour and her subsequent success in directing the interest of Louis XV to the efforts being made at Vincennes to produce porcelain, should we have those beautiful conceptions later made at Sèvres and which today are among the early pieces of porcelain sought by collectors. For while other factories reached considerable development and



THIS figure exhibits the delicate sculpture which distinguished the work of the Sèvres artists. Courtesy of the Metropolitan Museum

achieved many fine works, connoisseurs and collectors readily admit that none surpassed and few equalled those examples of Sèvres which represent the period from its inception to the passing of the old régime. From then until Bonaparte elevated himself to imperial status, the Sèvres establishment was in a parlous condition, but from the natural desire of the new Emperor for pomp and display came a revival of the interest in porcelain and other decorative crafts. And it was at this time also that Brongniart became director, under whose guidance, not only was the previous splendour repeated but this affected even more ambitious forms.

That which led to the establishment of the Sèvres undertaking by Louis XV at the instigation of Madame de Pompadour, is a somewhat protracted story. Suffice it to say therefore that primarily it was based upon the earlier Chantilly, whence the three brothers Dubois, having obtained the secret of the porcelain made at that place, came to Vincennes. In the latter town after various experiments they succeeded in making porce-

(Continued on page 76)



A. C. COOPER

ON A gros-bleu ground the panels of these vases are painted with camp scenes by Morin. Formerly in the collection of Sir George Holford. Courtesy, Christies'

A MARTINI ISN'T THE ONLY USE FOR VERMOUTH



[ALTHOUGH IT'S A VERY GOOD ONE]

● No doubt of it, the Martini has become the Great American Cocktail. Scouts tell us it is twice as popular as either of the runners-up, the Manhattan or Old Fashioned. And since Vermouth is the best of all apéritifs, this popularity seems deserved.

But Vermouth is versatile. You're not making the most of a faithful friend unless you know its other classic uses—these especially:

The Continental "Mixed Vermouth"

Especially popular in France but so good it has disregarded national boundaries. It is nice as a change from cocktails and a boon to people who find cocktails too strong. Half "Italy", half "Dry"—iced or not as you prefer. It is convenient to have a decanter of it on hand.

The Mild "Americano"

It really is mild—not much stronger than beer. And, therefore, many thoughtful hosts are serving it as an alternate with beer for the benefit of non-beer drinkers. A pony or two of "Italy" Vermouth, several dashes

of bitters, twist of lemon peel, fill up with ice and seltzer. It started in Italy but its merit has propelled it all over the world. A grand, useful drink.

The Parisian "Vermouth Cassis"

Sweet-tart, really delicious, this drink is as much a part of Paris as the Champs Elysée. In a tall glass put two ponies of "Dry" Vermouth, one of Crème de Cassis (black currant liqueur), fill up with ice and seltzer—and you have a drink for which the French would be willing to start a political party. Try it and see if the French taste doesn't match your own.

(Of course you know how to make a Martini—but just in case: 2 gin, 1 "Italy" Vermouth. Perhaps, though, you might prefer the one used at the Yale Club in New York: 2 gin, ½ "Italy", ½ "Dry" Vermouth.)

As you may have gathered, when we say "Vermouth" we mean Martini & Rossi

Vermouth, which is the standard all over the world and has been for generations. Martini & Rossi literally covers the globe. It has warehouses and branch offices in 117 cities, from Oslo to Shanghai.

But while Vermouth means Martini & Rossi to most people, it is best to be on the safe side and specify it when you order in stores or restaurants. Because Vermouths differ like everything else and poor Vermouth has spoiled many a drink.

Remember there are ONLY TWO KINDS OF VERMOUTH—ITALY AND DRY—AND MARTINI & ROSSI MAKES BOTH.

MARTINI
AND ROSSI
VERMOUTH

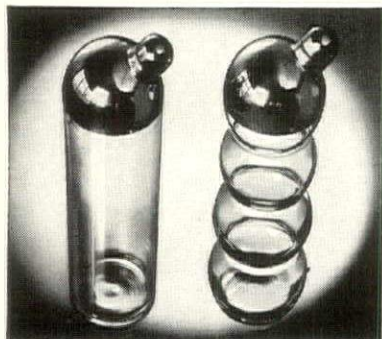
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Fostoria suggestions for Early Christmas Shoppers



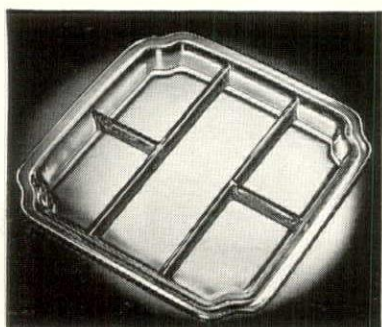
On the left, a tea warmer whose tiny candle keeps hot beverages just below the boiling point. On the right, a lovely prisms candlestick.



Two cocktail shakers of strikingly new design: one cylindrical, the other Fostoria's new "triple action" style.



For stirred cocktails—Fostoria's newest conception of a combination "bar glass" and ice strainer.



Here is what every housewife wants—a handsome and convenient tray with compartments for five relishes.



The glittering brilliance of this glass fruit will add charm to the decoration of any table.

FOSTORIA makes it possible for you to give *really* beautiful presents at surprisingly little expense. Be sure to see Fostoria's beautiful stemware and dinnerware in crystal and in combinations of crystal and colors, including Fostoria's exciting new Oriental Ruby. Fostoria Glass Company, Moundsville, West Virginia

Fostoria

THE GLASS OF FASHION



Write for our free booklet:—
"Correct Wine and Table Service"

The collector considers Sèvres

(CONTINUED FROM PAGE 74)



LOUIS XVI clock in Sèvres gres-bleu case with ormolu caryatids and mounts. Formerly in the collection of Sir George Holford



PAIR of vases 19 inches high with decorations painted on a gres-bleu and oeil-de-perdrix ground, embellished with gold; ormolu plinths

lainic objects of sufficient merit to eventually attract the notice of the Court. And in 1740 these men were granted the use of some old buildings near the palace at Vincennes. Their optimism would seem to have been their main asset, for although their experiments were continued for some five years and they obtained and expended a large sum of money, little of any concrete importance resulted.

Connected with the next period of the Vincennes factory several names are mentioned, one suggestion being that a sculptor named Adams was granted the privilege to experiment, another that this was accorded to a company in which the king was directly interested. That the experiments continued, however, is certain, as is the fact that success attended the efforts of those interested, for many fine examples of the Vincennes exist today in collections throughout our own country. But despite the actual production of porcelain, this factory like so many since that time, being largely in the hands of impractical chemists, quickly fell into financial straits, with the consequence that in 1752 it came directly under the control of the throne, and after that time was known as the *Manufacture Royale de Porcelaine*. It was this that brought it more to the notice of the Court, the following

year finding Madame de Pompadour actively interested in the undertaking. From that time on the progress was maintained equally in the production of finer ware as in the increasing ambition to surpass the styles of Meissen, the influence of which is evident in the later Vincennes and early Sèvres.

We may credit Madame de Pompadour with an innate estheticism and with the laudable ambition to confer beautiful objects throughout all France. *En parenthèse*, however, we might also say that the artistic development of the French bourgeoisie had at that time reached no remarkable height. Therefore we must accept the inference that her mission was rather for the advancement of her own interests and the incidental bestowal of artistic ornaments within the narrow and aristocratic circles in which she moved. Consequently her success in obtaining the removal of the old porcelain factory to Sèvres we may safely regard rather as an urge of personal gain than one *pro bono publico*. But from whatever source this emanated, we of later days must remain grateful to this beautiful French lady, for founded upon all that had been learned at Vincennes the Sèvres establishment blossomed and flowered into that magnificence which afterwards became the inspira-

(Continued on page 85)



W. E. GRAY

SÈVRES inkstand in apple green and white decorated with terrestrial and celestial globes. Originally presented by Louis XV to Marie Antoinette

"Mumm's the word"
(Société Vinicole de Champagne, Successors)

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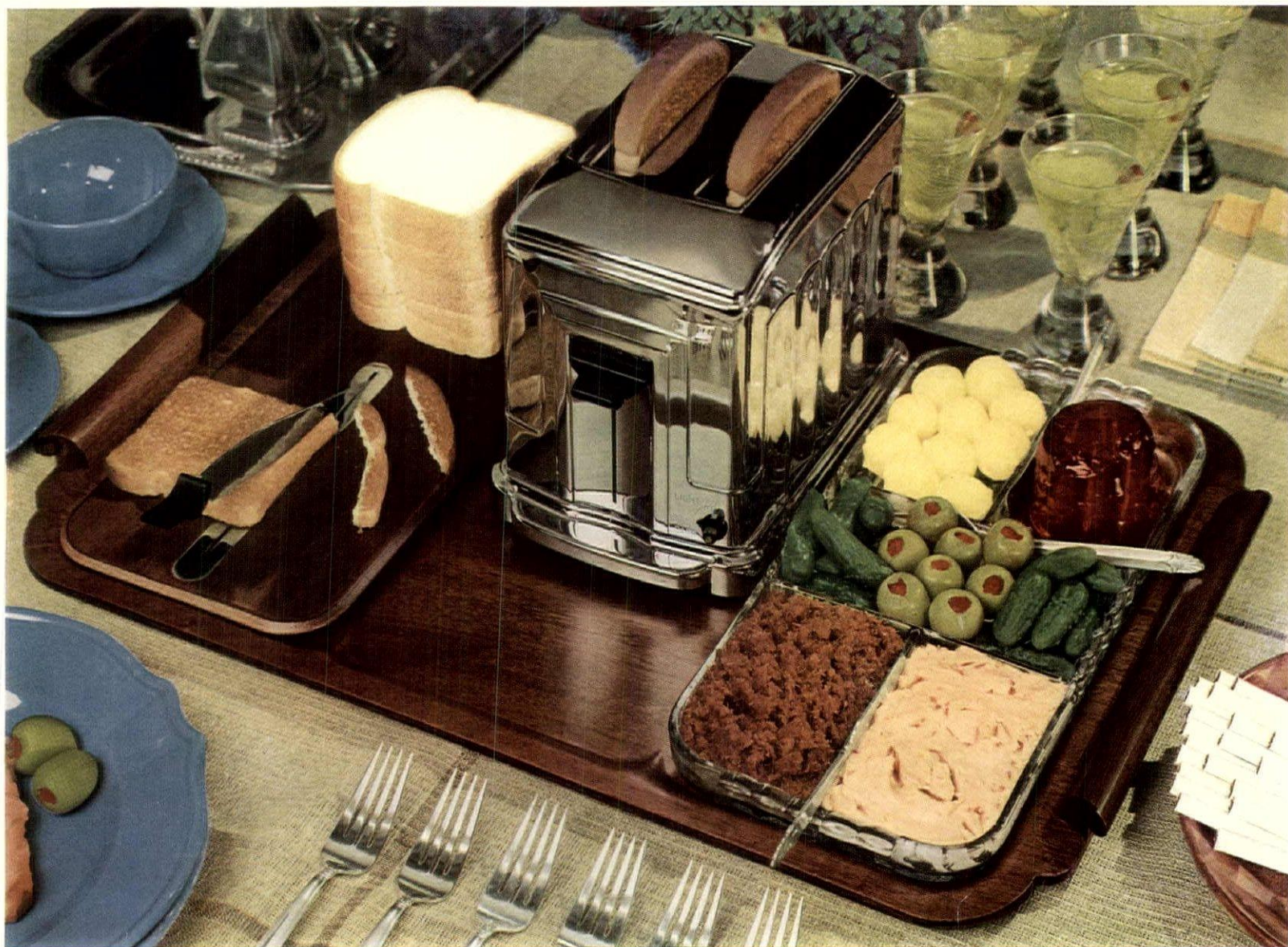
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SOCIÉTÉ VINICOLE DE CHAMPAGNE - SUCCESSEUR
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G. H. MUMM CHAMPAGNE (SOCIÉTÉ VINICOLE DE CHAMPAGNE, SUCCESSORS) AND ASSOCIATES, INCORPORATED. LA MAISON FRANÇAISE... 610 FIFTH AVENUE, NEW YORK CITY, N. Y.

This advertisement not intended to apply in States where sale or advertising of wine is unlawful.



You Moderns! LET TOASTMASTER ENTERTAIN 'EM!
SWANKY! . . . USEFUL! . . . CLEVER! . . . NEW!



**The 1935
 TOASTMASTER and
 HOSPITALITY TRAY**

Just set this new Toastmaster Hospitality Tray before your guests the next time you entertain . . . *whatever* the occasion. Then watch the fun! Golden brown toast *pops* from the Toastmaster, each slice timed to perfection. Then, from the well-filled dish of tempting spreads a topping of cheese or jam, or a whittle of sausage. Everybody's happy . . . and hungry.

Only Toastmaster can put on a party like this, for it makes *perfect toast every time . . . for anybody*. Only Toastmaster has the patented Flexible Clock that *pops* up the toast, shuts off all current, and does it over and over again as fast as you wish.

See the NEW Toastmaster and Hospitality Tray . . . today! It's a perfectly gorgeous combination—easily the sensation of the year. It's something you must have for modern living. And, remember, it's brand new! Your dealer has just received his stock. And is he pleased! There's a surprise in store for you, too.

WATERS-GENTER COMPANY, MINNEAPOLIS, MINNESOTA



HERE'S the new Toastmaster Breakfast Tray, for inviting breakfast service, breakfast in bed, or small parties. Complete with new 1-slice Toastmaster, \$15.00. Tray and accessories alone, \$6.00. Toastmaster, alone, \$11.50. Trays are in choice of walnut, mahogany, or sycamore finish.

TOASTMASTER HOSPITALITY TRAY—Complete with the new 1935 2-slice Toastmaster, \$21.00. The Hospitality Tray and accessories only, \$8.50. The 2-slice Toastmaster, alone, \$16.00. Toastmaster, in gleaming Chromium. Glassware, crystal-clear. The Tray and cutting block are available in a choice of walnut, mahogany, or sycamore finishes. Write to Dept. 117, Waters-Genter Company, Minneapolis, Minnesota, for "TOAST-AND-THINGS"—a most unusual booklet of ideas for all kinds of parties.

A PRODUCT OF MCGRAW ELECTRIC COMPANY

A handy check list for remodelers

(CONTINUED FROM PAGE 40)

headed for trouble, the one thing to bear in mind, indeed make positive of, is that the contemplated alteration will not cost more than a new house. Thus, too much emphasis cannot be put upon the necessity for securing preliminary estimates before buying. A good architect can always give the right character, and unless there are reasons of sentiment or attachment, it is often better to tear down the old house and build a new one, or forget the old one entirely.

Before definitely giving up the idea of taking a place because it is inadvisable to recondition the house, it is well to consider the advisability of tearing the house down and building anew on its site. The plot may have much to recommend it in the way of fine old trees, fertile ground, etc., and if the price is right, such a property is preferable to one in the raw.

As a guide to making an analysis of the amount of work necessary on a house to be altered, the following check list may be used:

MASONRY: Foundations, chimneys, walls, cement floors, plastering, stucco, metal lath, fireplaces, cellar stairs, hatchways, partitions, waterproofing, drains, incinerators, terraces, walls, garage, driveways, sidewalks, areas, area drains, whitewashing.

IRON WORK: Beams, columns, railings, grilles, furnace, cleanout doors, ash pit doors.

CARPENTER WORK: Sills, posts, floor beams, partitions, rafters, sheathing, roofing, dormers, bay windows, entrances, porches, stairs, doors, windows, trim, shelving, bookcases, cupboards, kitchen and pantry cabinets, finished floors, cedar closets, medicine cabinets, furniture space, insulation,

screens, shutters, balconies, sleeping porches, decks, garage.

TILE WORK: Bathroom floors and walls, kitchen walls, entrance and porch floors, terraces, fireplace facings.

ROOFING: Shingles, wood, slate, tile, asbestos, asphalt; metal leaders, gutters, flashings, ventilators, skylights, metal decks, open timber flashings.

PAINTING: Removing old paint, exterior, interior, calcimine, cold water paint, floor finish, glazing, roof stains, timber stains, whitewashing, waxing, enameling, flat wall paint.

PLUMBING: Sewage disposal, soil pipes, vents, cleanouts, hot and cold water pipes, water supply, insulation, valves, tubs, toilets, lavatories, laundry trays, kitchen and pantry sinks, air cushions, reducing valves, showers, water in garage, water connection to heating system, water supply for lawn. Hot water system, tanks, insulation, direct hot water heating boilers, electric, coal and oil hot water heaters.

HEATING: Boilers—steam, water, cast iron, wrought iron, copper tubing. Systems—One pipe steam, two pipe steam, vapor, hot water, conditioned air, hot air, electric. Expansion tanks, motorized valves, thermostats, humidifiers, concealed radiation, valves, flues, dampers. Insulation steel, copper and iron pipes, grilles, ducts.

ELECTRICAL: Overhead wires from pole in street, underground from pole, fuse boxes, panel boards, BX cable, conduit, lightning arrester, switches, pilot light switches, door switches, burglar alarm, telephones, annunciators, push buttons, bathroom heaters, lighting fixtures, outside lights, electric garage door openers, outlets for vacuum cleaners, buzzers and bells.

Building questions from our readers

(CONTINUED FROM PAGE 63)

faucet. To make up for this deficiency, one large water cushion should be installed. Try this first, then add the reducing valve, if necessary.

Q: OUR FIREPLACE smokes and I am told that the flue is too small. Is there anything I can do to help this situation without tearing down and rebuilding the chimney, as we could not afford to do that at this time?

A: IF THE flue is not altogether too small, it may be possible to rescue your fireplace by having a metal hood built out over the top of the opening, which, serving to reduce the size of the opening, may make it near enough in proportion to the flue to permit use of the fireplace without smoke coming into the room. If this fails, something drastic will have to be carried out and a new flue constructed.

Q: WOULD YOU kindly tell me how to remove soot from the brickwork of a fireplace? We have a lovely Dutch fireplace in an old house we have bought, and the upper part is covered with black soot. We do not want to disturb the brick as it is so much in keeping with the nice old place.

A: THIS IS a question which often comes up. If very bad, the soot will have to be removed with some kind of an abrasive, such as steel wool, another brick, or a carborundum brick, until a new clean surface of the brick is exposed. Before trying an abrasive it might be well to scrub the brick with some material such as one of the common kitchen cleaning preparations, a stiff brush and much elbow grease. If the soot comes off by this method, it would be better than any other way, because the original texture will be retained.

Q: WE ARE having trouble with the locks of our inside doors. We turn the knob and it stays there, and in others the catch will often stick. Would you please tell me what to do?

A: THE REASON the handles stick is because the spindle which goes through the door is binding, either upon the door or the metal collar on each side of the door. The best advice is for you to take each lock out, open the metal cover and clean the mechanism with kerosene. Any places that bind should be filed clean. Use no oil. When the lock is back in place, see that the spindle does not bind. If the handy man is not good at this sort of thing, the work had better be entrusted to a locksmith.



They want to take it home

—AND A NEW INDUSTRIAL GIANT IS BORN

THREE years' experience has convinced the traveling public that it is possible to "sleep like a kitten" all night —to arrive at destination feeling "fresh as a daisy"—"clean as though wrapped in cellophane." Passengers enjoy the mild spring weather on Chesapeake and Ohio trains so much that they want to take it home—to their houses and to their offices.

Three years' experience has taught Chesapeake and Ohio the surest way to translate genuine air-conditioning into

terms of human comfort. It insures perfection not only in equipment, but in the operation of that equipment to maintain the air you breathe at the greatest possible comfort level.

Three years' work spreading the gospel of *genuine air-conditioning* has made a vast public

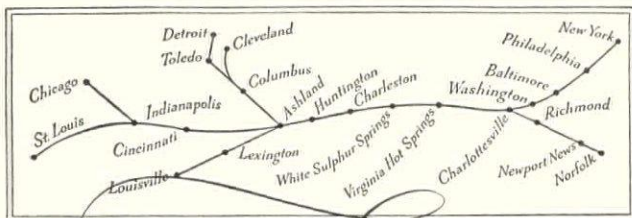
conscious of this new and necessary contribution to comfortable living. And the enthusiasm created by Chesapeake and Ohio's genuine air-conditioning has paved the way for a new giant in American industry.

WHAT IS GENUINE AIR-CONDITIONING —HOW DOES IT WORK?

1. It cools the air when it is too hot.
 2. It warms the air when it is too cool.
 3. It extracts humidity when the air is sticky.
 4. It supplies humidity when the air is too dry.
 5. It cleanses the air, straining out dust, dirt and cinders.
 6. It circulates the cleaned, conditioned air without drafts.
- If it doesn't do these things all year 'round, it isn't air-conditioning.*

THE GEORGE WASHINGTON THE SPORTSMAN · THE F. F. V.

The Finest Fleet of Air-Conditioned Trains in the World



George Washington's Railroad
CHESAPEAKE and OHIO
Lines
Original Predecessor Company Founded by George Washington in 1785



This window is decorated with Orinoka's Modern Celestial, a new drapery patterned in the Chinese manner.

ENJOY AN ORIENTAL OUTLOOK

THE serenity of Chinese colors and forms gives a surprisingly happy character to modern interiors. In the philosophic spirit of this new decorative trend Orinoka has designed Modern Celestial, a lustrous drapery fabric with a simple pattern, resembling floating wisps of cloud from a Chinese print. It is yarn-dyed, and the colors are ivory, brown, dove grey, blue, mulberry, chartreuse, gold and citron—all supported by this famous guarantee: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods, or to refund the purchase price."

Modern Celestial is reasonable in price and, as a Chinese element, can be adapted to many attractive decorative arrangements. Ask to see it, and other Orinoka patterns, at better department stores. Write also for our booklet describing both modern and period interiors. It contains authentic information you will be glad to have. The Orinoka Mills, 183 Madison Avenue, New York, N. Y.

ORINOKA SUNFAST DRAPERIES
COLORS GUARANTEED SUN AND TUB FAST

When Autumn comes to rock gardeners

(CONTINUED FROM PAGE 53)

always less than he needs. A disconcerting number also will not be true to description or name and if they are attractive their true identities must be sought. As an example I raised a fine batch of what purported (from two sources) to be *Silene californicum*. The flowers should have been fiercely scarlet. Nothing could have been more purely and meekly pink than the large heads of small flowers that were hoisted on the foot tall stems—very pretty and showy but emphatically not *Silene californicum*.

Three small Alyssums are most attractive. *A. serpyllifolium* is a small comely Spaniard, with soft gray Thyme-like leaves and pretty pale yellow flowers, very neat and suitable for a choice situation in full sun. *A. idaeum* is a delightful ramper in a small way, flinging leafy gray stems about and occupying a space that might be covered by a dinner plate. The flowers are bright yellow. *A. montanum* adds to the charm of its minute spread of hoary foliage and yellow flowers a pleasing fragrance, not common among the perennial members of the race. *L. pyrenaicum*, a white-flowered mite, is among the casualties, going out in a damp spell after having weathered the extreme winter of 1933-34.

To have brought to blossoming the tiny *Androsace arachnoidea* was a special pleasure. It forms little clumps of very small cobwebby rosettes out of which arise on very short stems heads of little white flowers in Spring. The smallest rock garden can find space for its tidy, silvered masses. It likes limestone and an open situation in stony ground. A sister plant, *A. vitaliana*, has been a genuine find. Its small hummocks of silvered green spread cheerily about on limestone slopes and are almost obliterated in early spring by large yellow flowers. It looks rare and difficult and is as easy as Arabis.

LITTLE CAMPANULAS

Choice small Campanulas are many, but *C. collina* was new to me and proved a worthy addition to the rock garden. It comes from high altitudes about Trebizond, has pretty downy, scallop-edged leaves and bears in early summer on stalks almost a foot high large sheeny purple bells which, though individually fugitive, make a bright show while they last. A non-climbing Morning-glory that has given satisfaction is *Convolvulus cantabricus*. It flings its lax gray-leaved branches about over the rock-face and bears throughout the season a succession of round pink flowers the size of a quarter.

What Mr. Farrer would call a gem of ray serene is *Coronilla cappadocica*, sometimes incorrectly given the name of *iberica*. It is a lovely almost prostrate blue-green bushling, and were there no long season of packed golden flower heads the foliage alone would be sufficiently ornamental to gain it admission anywhere. The fragrant *C. glauca*, a more upright plant, has not proved hardy here in southern New York but would doubtless be reliable farther south.

Of the Pinks raised this year a number were obviously not true to name, but turned out to be large, voracious, sprawly things that have had to

be evicted from my limited space. Two, however, I hope have come to stay. *Dianthus calizonus* is positively spectacular, with its large, round, soft pink blossoms ornamented with a white dotted band freckled with white dots above the low tuft of spiky foliage, the whole only about three inches high. I see that Mr. Farrer calls this incomparably the loveliest of all Pinks, but how can one decide among them! *D. knappi* is not among the loveliest but it certainly has its uses. It is a yellow-flowered clusterhead—as yellow as a Primrose—the heads borne on stems a foot tall above the sparse foliage. It has the advantage of a very long season of bloom and is especially effective for interplanting clumps of the Harebell, *Campanula rotundifolia*.

FURTHER DELIGHTS

I have tried numerous Erysimums at various times and like them all, but *E. kotschyannum* is the smallest and the most attractive, forming rounded humps of small foliage and bearing in spring small "Wallflowers" of a fine bright orange-yellow. Very nice for a small rock garden. A delightful small shrub that has given a fair sprinkling of ivory pea-shaped blossoms this second year after being raised from seed is *Genista schipecanensis*. It is semi-prostrate and hangs from a sunny cleft with nice effect. Globularias are not conspicuous but they bear inspection. The one blossoming this year for the first time is *G. nudicaulis* which is thriving on a warm slope in partial shade. It makes a mat of spoon-shaped dark leaves and bears the characteristic cool blue fluffy flower heads in profusion. Others of this tribe worth growing are the tiny *G. nana*, no more than an inch high, *G. incanescens* with bluish foliage, and the more stalwart *G. trichosantha* and *G. cordifolia*.

Lithospermum intermedium adds a welcome touch of bright blue color to its high sunny ridge. It is sub-shrubby in habit and has gray foliage from which arise on stems about eight inches high heads of long, drooping, Gentian-hued flowers in early June. It does not apparently share the crotchets of its relative, *L. prostratum*, which is the cause of much lamentation in this country by reason of its determination to be an upright or even to embrace death. *L. canescens* departs from the blue traditions of the family. It is a pretty sweet-scented American species with hoary, silky leaves and spikes of yellow blossoms.

Myosotis traversi is another plant that forsakes its family blueness for yellow. It is said to be perennial, but my plants after giving their not very convincing show and maturing seed dried up and died after the manner of so many of its race. I am not sure it is worth pursuing further but perhaps it has seeded itself. *Enothera trichocalyx*, though exquisitely set forth with large white silken blossoms at nightfall, is too tall for a rock garden of moderate size. It is in any case a biennial, so must be raised annually from seed if wanted continuously. *Papaver trinifolium* is also a bit on the tall side but the beauty of its delicately cut silver foliage is a temptation. Its

(Continued on page 81)



MODERN CLASSIC



HERE is exquisite elegance expressed in dignified simplicity . . . a pattern utterly plain, yet gorgeously rich in character and beauty. You will love the sleek, slim handles . . . its luxurious weight, and classic proportions. Especially effective is the raised center panel that continues over the top into a trim scroll on the back, and the artful composition of the gleaming plain surfaces which render the pattern so colorful, so distinctive! MODERN CLASSIC was created by Robert E. Locher, one of America's foremost contemporary designers, and is a perfect expression of the present-day trend in decorative art. Write to Dept. C-22 for a copy of the MODERN CLASSIC brochure.

What to know about air conditioning

(CONTINUED FROM PAGE 57)

may be done in quite a variety of ways, usually either by washing it—that is, passing it through a spray which catches the dust and adds necessary moisture—or passing it through a filtering material which is changed when it becomes dirty, just as with the oil filter of your automobile.

Circulation of air is desirable not only in cleaning but also in a proper distribution of heat. If air is left stagnant, it will be much warmer near the ceiling than by the floor. Children playing on the floor will therefore be in a cold zone.

If the principles just outlined—heating, humidification, cleaning and circulation—are kept in mind, the choice of a conditioning plant for winter use will be considerably simplified.

COOLING METHODS

When it comes to cooling, new problems are presented. Probably the simplest form of cooling is circulation of air. This can readily be done if heating is by a warm-air plant with a fan. The fan is operated and the air circulated through the house, giving the effect of cooling as the circulating air evaporates moisture from our skins and thus makes us feel cooler. The principle is a familiar one, for we are all well acquainted with the cooling effect of summer breezes, even though they may not actually lower the temperature.

Another simple method of cooling is to make use of night air. Those who have slept in tents know how cold the air gets at night and how necessary are blankets even when people in nearby houses are suffering from the heat. This is because the tent does not hold heat, whereas the house does. The idea of night cooling is to put an exhaust fan in the attic and pull out the warm inside air, which is replaced by the cool outside night air. The fan is shut off before the outside air gets warm, and may be mechanically operated to stop at a given time.

Mechanical methods of cooling fall into four classifications: First, city or artesian well water over which the air is passed, the water acting as a refrigerating unit. Second, apparatus making use of a unit very similar to that in your electrical refrigerator. Third, ordinary ice over which the air is passed. Fourth, the use of steam to cool.

The use of water for cooling is rather tricky, and should not be considered unless the temperature of the water on hot days is below sixty degrees. Expert, disinterested advice should be sought if water is being considered as a cooling agent.

Cooling through the use of a refrigerating unit is thoroughly practical and can be used for individual rooms. Such units are relatively inexpensive and can be used in just those parts of the house it is desired to cool. The cost of operation is still high, though it is constantly being lowered as manufacturing improvements are made. However, as except in the warmer climates there are only a few days where cooling is a comfort necessity, the cost of operation spread over a year is well within reason.

The drawback to the use of ice is the storage space required. It is an excel-

lent method of creating more comfortable summer temperatures.

The steam jet method of cooling has about it the touch of magic, and is at present only suitable to the largest houses. This method makes use of steam which passes through what is called a flash tank, creates a vacuum in another tank, and pulls heat from the water which is used for cooling. The principle is the same as that of the porous jars in which food is placed for cooling; the jar is kept moist and the evaporation of the moisture pulls heat from inside the jar and keeps the contents cool.

Cooling as a feature of domestic air conditioning is at present in its infancy, and is in the luxury class so far as the average residence is concerned. Dehumidification, in connection with cooling, is often desirable, particularly in warm, sticky climates. Its greatest development will probably be in the southern states, where cooling and dehumidification are often as necessary for comfort as is a modern heating plant in the north.

The development of air conditioning in general, and cooling in particular, can be expected to exercise a considerable influence on the construction of our houses. Since any method of making the air inside a house different from that outside is constantly being fought by the outside air, which seeks to bring the treated air back to a common level, the interior air must be protected. The better it is protected and kept separated from the outside air, the less the effect of the attacks of the outside air.

This means that insulation, weatherstrips, double windows are most advisable to protect the inside air. Without such protection, the cost of operating any phase of air conditioning is bound to be higher because part of the plant capacity is being devoted to treating the great outdoors. This principle is visualized by the quickly melting snow on an uninsulated roof.

Of course, with any phase of air conditioning it is necessary to keep the windows closed, for every time a window or door is opened, some of the treated air rushes out and is replaced by outside air which must be conditioned. In a completely conditioned house, it is never necessary to open windows.

OPERATING COSTS

For structural reasons, the cost of operating an air conditioning plant is likely to be more expensive in an old house than in a new one, as old houses are generally lacking in insulation and weatherstripping. Of course these features can always be added, and in general an air-conditioning plant can be just as effective in an old house as in a new one.

To give specific answers to the questions asked at the beginning of this article:

The term "air conditioning" covers anything done to change air from the normal outdoors.

Any house at all can be air conditioned.

Cost of operation will depend on how well the house is insulated and

(Continued on page 82)

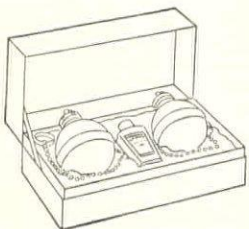


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into your CLOSETS with
ROLAIR

... silvery spheres of fragrance in gleaming chromium plate . . . with long chains and handsome rings that slip conveniently over any hook in any closet.

When you fill the ROLAIR "breathing chamber" with the famous AIR PURIFIER created by ELÉNE-OF-VIENNA you will think your closets have windows opening on fragrant pine woods. Garment odors and the musty smell so annoying in places cooped away from the sun give way to *freshness* . . .

ROLAIR has no moving parts to wear out . . . no glass to crack and spill . . . one filling lasts indefinitely and the spheres last a life time. Make closets "livable" for your precious clothes and linens with ROLAIR utility . . . add "looks" with ROLAIR beauty.



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Two Rolair spheres with chains and rings . . . including a generous bottle of ELÉNE-OF-VIENNA AIR PURIFIER — the Pine Parfum composed only of natural balsams and oils . . . beautifully packaged . . . complete kit . . . **\$2.95**
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[If you cannot find the ROLAIR KIT at your shop, send \$3.00 to DEARLING INC., 565 Fifth Avenue, New York, and it will be sent to you promptly.]

Send for brochure "Closet Hygiene"

Is there some *Strange Magic* in these *new WALL PAPERS?*

BY
MARION HOLLY



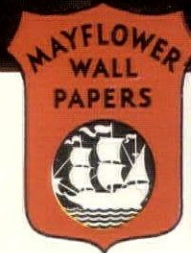
...d's room quaintly papered with
flower pattern 5172 and border
2. The entire decorative ensem-
blage, crisp, fresh and livable, is really
centered around the wall paper. It's a
model room in the World's Fair
House of Mayflower Wall Papers.

...e right in the House of Mayflower
Wall Papers is this small library in
which depth and perspective are
achieved by the use of a well-scaled
wall paper. To duplicate, get May-
flower pattern 5682 with border 15682.

...ow is pictured the attractive small
living room in the World's Fair House
of Mayflower Wall Papers. A Direc-
te wall paper in soft yellows em-
phasizes its charm and grace. May-
flower pattern 5026 with border 15026.



In this effective bedroom in the
House of Mayflower Wall Papers
the green floral pattern of the
wall paper combines delightfully
with the brown fabrics. Mayflower
pattern 5034 with border 15034.



EUROPE still makes some truly marvelous wall
papers, of course. Yet no patterns I've seen in
my recent visits abroad are any more charming
than the new designs in Mayflower Wall Papers
which I had the privilege of viewing for the first
time at Mayflower House and other model homes
in the Century of Progress exposition.

These exquisite creations of Mayflower are all
the more wonderful because of their extremely
low price. Many patterns are only a few cents a
roll. And each Mayflower paper has Duofast
colors which endow even the most delicate of the
patterns with a long-lasting charm.

Most fascinating, too, is the special new May-
flower *Washtex Finish*. You can actually sponge it
clean of surface soil, quickly and without harm.

Why don't you send the coupon below—or a note
—today for the new Mayflower book on room arrange-
ment? It's free, of course—and shows all their new
patterns as well as color photographs
of model rooms at the World's Fair.



(Paste coupon on one cent post card if you wish)

Mayflower Wall Papers, Dept. H. G.,
Rogers Park Station, Chicago, Illinois

Your new book on room arrangement, please.

Name

Address



NATURAL COLOR PHOTOGRAPH

SHADED STREAMLINED EMBOSSED

the latest idea in linoleum

EXPERT decorators are enthusiastic, practical home makers delighted with this season's smartest floor creation—the new Armstrong's Embossed Linoleum. Distinctly different in design, they strike a new note in floor beauty. They also offer advantages never found before in any linoleum floor.

Read the five outstanding features described for you at the right. Then see these fashionable floors now on display at local linoleum stores. You'll say, "Is

this really linoleum?" and you'll want to start right in planning a gay, carefree kitchen, a colorful sun room, a modern entrance hall. The complete service of our Bureau of Interior Decoration is explained in "Floor Beauty for New Homes and Old." Just send 10¢ for your copy. (In Canada, 40¢.) Address Armstrong Cork Company, Floor Division, 971 Mulberry St., Lancaster, Pennsylvania. (Makers of cork products since 1860)

Gay and modern, the kitchen shown here is also carefree, thanks to two labor-saving Armstrong creations—the linoleum floor, Embossed No. 5441; and the durable, washable, soil-proof walls of Ivory Linowall No. 743—ideal for kitchens, bathrooms and playrooms. Complete specifications for this kitchen sent on request.

1. NEW CLEAN-EASY SURFACE

By an exclusive process, a mirror-like finish has been given the new Embossed Linoleum. It's smooth to the eye, smooth to the touch. Dirt can't cling to or grind into this surface. Your floors stay clean with a daily dusting, an occasional waxing. (For best results, use Armstrong's Linogloss Wax.)

2. NEW SHADED TEXTURED TILES

Another exclusive Armstrong invention is the delicate vari-toned shading of the tiles. The effect is a natural, realistic texture never before possible in any linoleum floor.

3. NEW STREAMLINE EMBOSSING

No sharp angles where dust and dirt might collect in the interliners. This streamline embossing adds to the beauty, easy cleaning, and long life of your new Embossed Floors.

4. NEW TWO-COLOR INTERLINERS

Many of the patterns in the new Embossed Linoleum show an entirely new treatment of interliners. Two colors blend freely to create a realistic handcraft effect that sets a new pace in modern floor design.

5. NEW CLEAR-TONE COLORS

Color takes on new sparkle and brilliancy in the new Embossed Inlaid. It has depth and richness. More than that, this new clarity of color penetrates the full thickness of the pattern. It will hold its refreshing brightness for a lifetime of service.

Armstrong's Linoleum Floors

FOR EVERY ROOM  IN THE HOUSE

PLAIN • INLAID • EMBOSSED • JASPÉ • PRINTED • ARMSTRONG'S QUAKER RUGS and ARMSTRONG'S LINOWALL

TRADE **YALE** MARK



No need to shout
"CLOSE THE DOOR"

YALE Door Closers on entrance doors add greatly to the peace and comfort of the home. They close doors quietly and firmly, prevent slamming...and they guard family health by keeping heat in and cold out, at the same time helping to promote fuel economy. YALE Door Closers are easy to install: they are distinguished for their efficiency and long life.

YALE PADLOCKS are known the world over for the dependable security they provide. Wherever padlock protection is needed, be sure to use YALE.

YALE AUXILIARY LOCKS on all entrance doors not protected by YALE Cylinder Mortise Locks are essential to the complete security of your home.

YALE products are fairly priced. They are sold by all hardware dealers.



THE YALE & TOWNE MFG. CO.

STAMFORD, CONN., U. S. A.

Canadian Division, St. Catharines, Ont.

YALE MARKED IS YALE MADE

When Autumn comes to rock gardeners

(CONTINUED FROM PAGE 78)

small fleeting blossoms are a pale apricot in color (Farrer says pale purple, so I may not have the right thing) and hardly worthy the splendor of the foliage they complete.

The blue Primroses have been a delight—pure blue with a twinkling yellow eye. And we also had a number of charming Polyanthus Primroses from an Irish firm. Lovely things they were with large heads of flowers in various tones of yellow, cream and pure white. Their names were Bright Eyes, Lemon Queen, Milkmaid, Primrose Queen, Rob Roy, White Beauty and Queen of Spring. A nice batch of *Primula saxatilis* gave much pleasure in a partially shaded location. It is one of the easier Primulas, sending up a long succession of pinky-mauve flowers on naked stems some eight inches high.

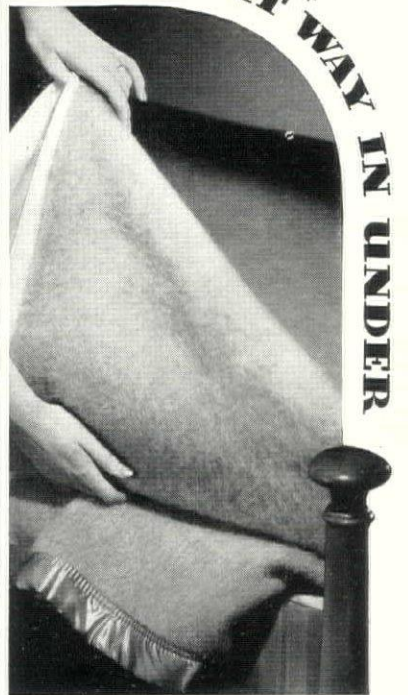
Saponaria bellidifolia turned out to be a nice thrifty little perennial, making a tuft of long leaves and sending aloft stems to a height of about a foot bearing a head of pale straw-colored pincushion-flowers with black anthers. The plants are thriving on a sunny slope. One of the delights of the season was the beauty of a little Stonecrop, *Sedum pilosum*. Such refinement and delicacy is hardly expected of this clan. It makes a little hairy rosette much in the manner of a compact Androsace out of which rises the fat little stalk to a height of perhaps two inches bearing a lovely offering in the shape of an ample head of the most lovely pure pink waxen blossoms. It is so

small that to be appreciated it should be planted in little colonies at somewhere near eye level.

A certain number of Violas or Violets are always on my list. Pink ones are especially intriguing. This year I added two others to the company of pink Violets that already include the fragrant Rosina—*V. arenaria rosea* and *V. bosniaca*. One is a hybrid of *V. bosniaca* called Crimson Beauty. It flowered all the season and made in its corner a quite brilliant show. The other is less showy but, I suspect, more permanent—a true Violet of small size named *V. silvestris rosea*. One other Viola grown in 1932 is of real value. It is a hybrid of *V. gracilis* called Lady Crisp. The flowers are very large and of a most lovely bland lavender color. My patch of it flowered just below a little plantation of that tiniest of Roses, *R. rouletti*, and the two kept things going all summer.

These rambling notes must close with the mention of the Wahlenbergias, near relatives of the Campanulas. I have set out to know all the kinds but have not yet progressed far. They make tufts of grass-like leaves, some very narrow, others of greater width, from which are flung out the stems carrying a single blossom or a head of blossoms of a rich purple color. The one blossoming this year is *Wahlenbergia kitaebeli*, sometimes referred, as are many of the clusterheads, to *Edraianthus*. It is a fine and showy rock plant from the hills of Croatia.

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The FAMOUS is one of nine Kenwood blankets and throws for every purse and purpose. At stores with a reputation for handling quality merchandise.

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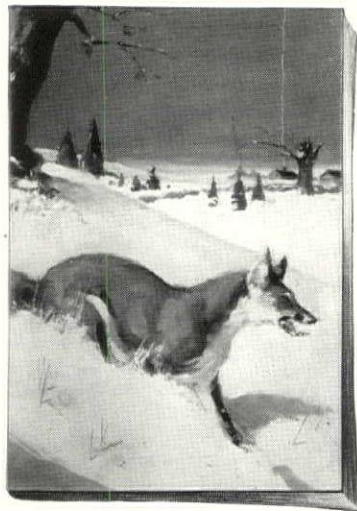


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MADISON AVENUE AT 45th STREET, NEW YORK
CHICAGO STORE: Von Lengerke & Antoine, 33 So. Wabash Avenue



Footnotes in wood and stone

(CONTINUED FROM PAGE 61)

the repetition of current architectural vogues. The neighborhood would profit—for houses on the down-grade lower property values, while those reclaimed successfully and lived in convincingly make everybody else want to perk up. Most of all, the new owner would get big returns for his money—for an old house done over is generally a much better buy than a new house erected on the site. Holders of unsaleable real estate would take heart, too—for why let destructive foreigners pay low rents, pending demolition, if there is a public for these middle-year houses, who could be taught to appreciate and invest in them?

The exhibits on these pages were chosen from an area on the border of the busiest section of the most "progressive" city on earth—or so we fondly imagine. They all stand on Staten Island, where there are plenty more like them—Manhattan's historic gateway, the one-time Newport of the metropolis. And, in their various ways, they provide footnotes not only to the architectural history of America but to the way of a man with a house.

At the top of each page stands a house from the 17th Century—the Britton house, the Austen house—lovingly cared for in the one case by the original family, in the other by owners who have lived there since "the panic of '35" drove them over from their mansion on Bowling Green, nearly a hundred years ago. Scores of houses of this period have been demolished within living memory, because no major historical association served as a reason for keeping them alive by public subscription, and no private owner coveted them. Others still stand on the Island; some are well preserved, some ready to sink back into the soil from which our pre-Revolutionary ancestors raised them. Yet, taking not only Staten Island but America by and large, the Early house has fared much better than those that came later and are really far more practical for 20th Century living.

The Greek Revival period found Staten Island at the height of her prosperity—yet scores of glorious examples of this type of architecture have been left untenanted till they fell down or were rented. The Henry Seguine house (third from top, page 60) is an example of a procedure we wish were more common. Out of the family for forty years, it was bought back, restored and is now lived in by the descendants of the people who built it. The Tyler house (third from top, page 61) represents still greater achievement. It began life in Enfield, Massachusetts, was bought and taken down under the orders of its present owner, Mr. George Tyler, and set up on Dongan Hills among its modern neighbors, contiguous to the Richmond County Country Club!

The other four houses illustrated were products of the '50's and '60's, when the Italianate influence and the Victorian Gothic craze swept America. No one of these has remained in the original family. Some have fared well, some not so well at the hands of their new owners, but each is loved and lived in as well as the times permit.

In some sections of America, history begins much later than on the Eastern Seaboard; "early" houses may even be those of the dawn of the 19th Century. But in every section there are those which have had no takers—merely because it hasn't seemed progressive to go back. Why not look around you for one of these and recreate something of the undoubted charm we've lost by too much uniformity? Your house may have had later additions that spoiled the purity of its expression; these can be ripped off. But it should be treated gently in every other way. Spend your money on the very latest heating, plumbing and wiring. But please don't try to face-lift into something never meant. If you feel that way about a house, you'd much better build a new one. For what you get with the houses that we've pictured isn't only a roof but dreams.

What to know about air conditioning

(CONTINUED FROM PAGE 80)

weatherstripped.

The cheapest way to cool a house is by circulating air, particularly by bringing in night air.

Air conditioning requirements vary considerably in different parts of the country according to prevailing conditions; e.g., temperature and normal cleanliness of air.

Air conditioning simplifies house-keeping by taking the dust out of the air so that it does not settle on furniture, and keeps furniture in a better

condition by preventing cracks and insecure joints resulting from dry air.

Special heating systems are not necessary. Complete air conditioning can be used in conjunction with any type of heating system.

If air is kept at a generally even temperature, drafts eliminated, the proper humidity maintained, and the air kept clean, it is very reasonable to presume that colds and most other respiratory diseases will be much fewer in number.



In the annals of Scotch Whisky no name means quite so much as Haig & Haig

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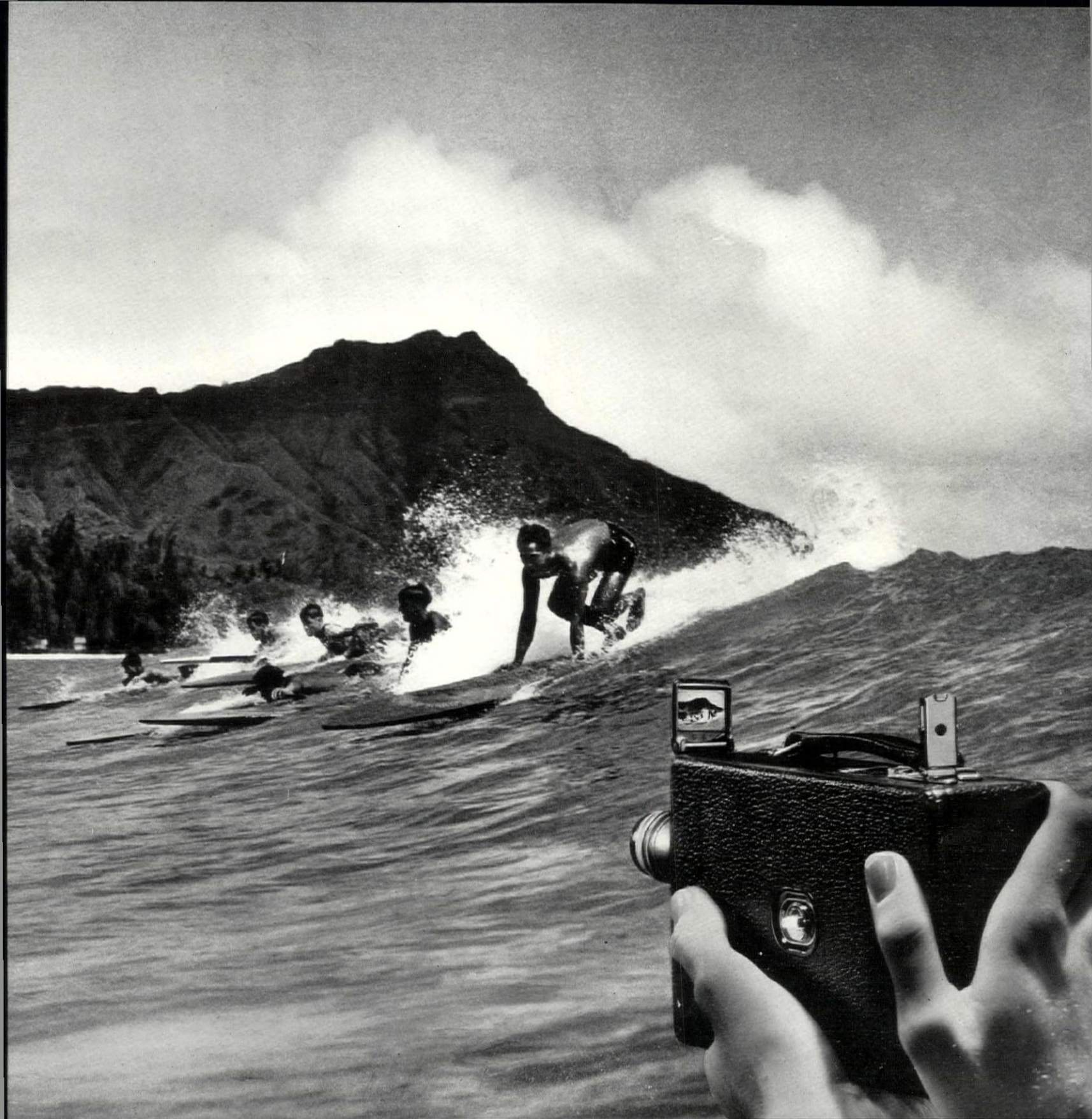
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The Living Room in Sloane's House of Years—a complete house erected in our Fifth Avenue Shop

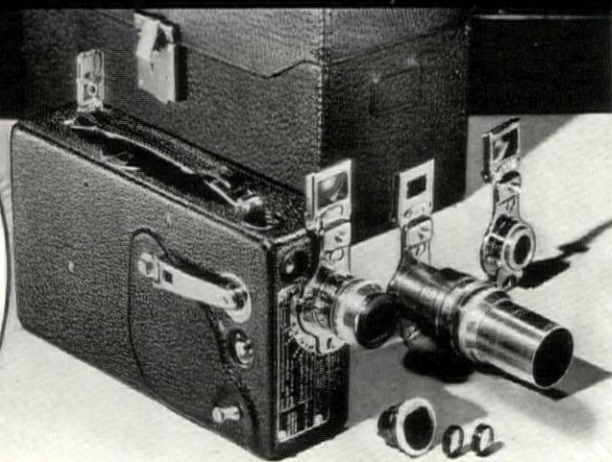
The beauty of design born in the 18th Century is the inspiration for the furniture and decorations in the House of Years. In the illustration, the Chelingsford sofa is covered with melon green brocatelle. \$250. The open arm, mahogany chairs are in blue kidskin. \$80 each. The mirror is gold. \$200. The colors in the group blend for a lovely effect.

W. & J. SLOANE 575 Fifth Avenue, New York



You're Making Movies with the "K" at Waikiki

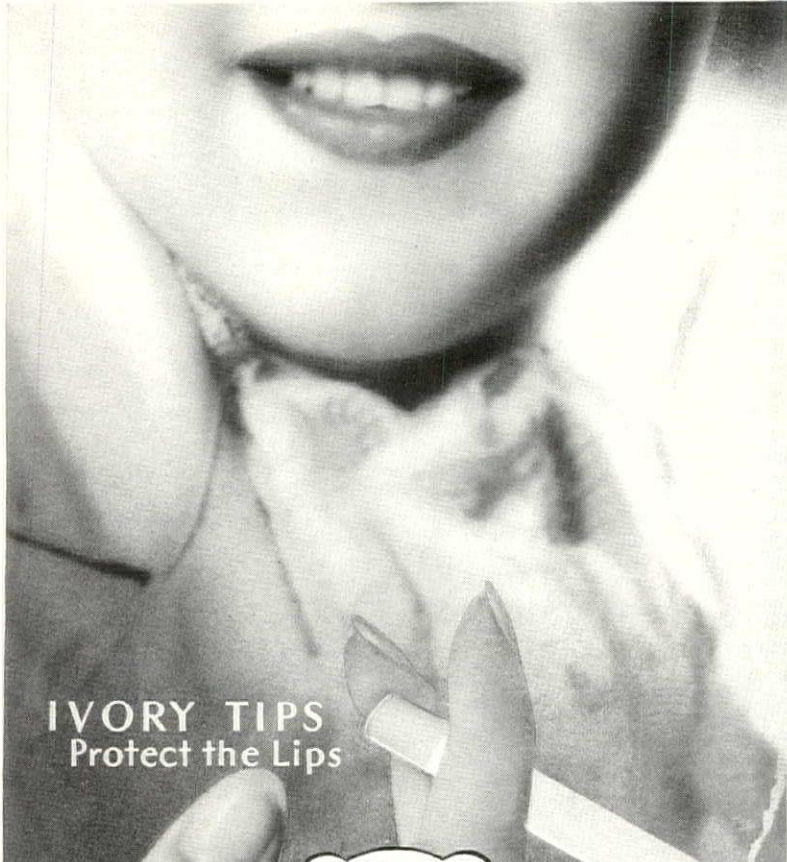
Extra equipment for the "K" includes four telephoto lenses, for close-ups of distant action; the wide-angle lens, giving breadth of view in close quarters; filters for cloud effects and scenics; and the Kodacolor Adjustable Filter for gorgeous movies in full natural color.



● Bronze bodies soaring on a wave . . . this is the poetry of motion. Your Ciné-Kodak "K" will bring away the poetry, the motion, even the exotic *color* of strange places . . . for your movie screen at home. No disappointments with the "K"—it's simple, yet amazingly versatile. Loads with full 100 feet of 16 mm. film. Price, including case, from \$112.50. See the "K" and the movies it makes, at your Ciné-Kodak dealer's. Eastman Kodak Co., Rochester, N.Y. *If it isn't an Eastman, it isn't a Kodak.*

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IVORY TIPS
Protect the Lips

Mild as May

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AMERICA'S FINEST CIGARETTE


Created by PHILIP MORRIS & CO. LTD. INC. NEW YORK

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presents a new quilt of superb luxury

"DELPHIC"

Original in its graceful, hand-stitched tulip design, supreme in the quality of its glamorous, pure silk satin and warm, fluffy, all-wool filling, here is a quilt that has been created for beauty and comfort, without restriction of cost—yet is priced conservatively. Seven unusually attractive shades: Peach, Ivory, Powder Blue, Maize, Beige, Copper, Leaf Green. For single or 3/4 size bed, \$37.50. For double bed, \$57.00. May be ordered by mail.



New York: 750 Fifth Ave. • San Francisco: 478 Post St.

Winter clothes

(CONTINUED FROM PAGE 48)

Let me cite a case where shade alone sufficed, although most meager in kind. An old flower garden with all the beds outlined in Box had one half fully exposed to the sun, the other half shaded by large Maple trees. There came a winter not particularly severe—several nights around the zero mark, very little snow, but many clear cold days with hours of bright sunshine. In spring the plants exposed to the sun looked as if burned by fire which left no vestige of green. Those receiving only as little shade as would be cast by the bare branches of Maple trees came through unscathed.

In a similar manner Ivy on a northern exposure comes through the average winter without injury to its leaves. On a southern exposure it is usually burned, yet such shade as would be cast by a covering of burlap suffices to preserve it.

I might cite another observation which surely indicates that sufficient soil moisture bears upon the ability to withstand extreme cold. I have seen large Arborvitae or White Cedar trees twenty feet high absolutely winter killed in New Jersey. This was not due to lack of hardiness, for I suppose fifty degrees below zero is a frequent winter temperature in this tree's native habitat. A few years later I observed how and where this same tree grew wild in northern New York. It was abundant in ground so wet that Sphagnum Moss flourished and trees up to six feet in height could be lifted out of the muck and moss without use of any tool to dig around them. A clear case of a bountiful water supply for the roots. Undoubtedly evergreens can die of drought in winter.

As concerns the miles of Privet hedge dead to the ground or snow line this spring: I have seen this condition develop three times in thirty-five years, because ten degrees below zero is about the temperature limit for the so-called California Privet, which really is a native of Japan. The loss is not of material import where low hedges are desirable, but if you want a high hedge that will be permanent the Amur Privet has the hardiness to withstand our winters and make a long-lasting hedge. If Privet were more frequently killed, more people would appreciate and plant our native Hornbeam (*Carpinus virginiana*) and secure a high hedge of distinctive character.

Perhaps now that the upright forms of the Japanese Yew are becoming plentiful we may in a few years see some good Yew hedges. Particularly valuable for such use is Hicks' Yew (*Taxus media hicksi*), whose habit is such that a sheared hedge of it remains dense and well filled right down to the ground, even when old. Fortunately this outstanding Yew is now commercially available in various sizes.

In the final analysis, successful winter protection is largely a matter of understanding your plant's habits and weaknesses, and then applying the right methods at the right time. Some species, of course, will succumb to extreme cold no matter what you do, but it is amazing how much can be accomplished by acting on the fact that exposure to air and light, rather than the low temperature *per se*, is often the condition which does the damage.

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It's the Dry French Vermouth... It's the kind needed for good cocktails... It's the Original... Refuse substitutions... It's

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90% of all French Vermouth exported from France is Noilly Prat.



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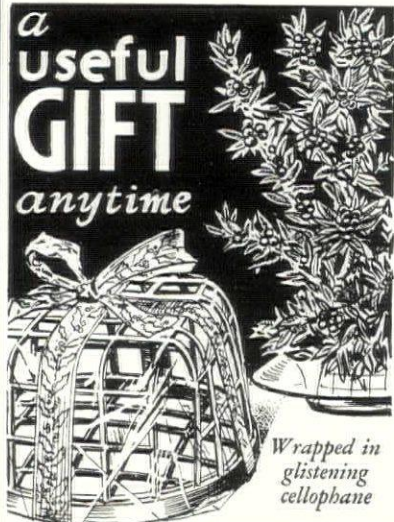


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Shepard Automatic
HomeLIFT. Surprisingly
Low in Cost.

Economical—Operates from lighting current at less than a cent a day. Fully automatic, yet simple and safe. Children and older folk can operate it. Will not move unless every safety precaution has been followed. Cabs of beautifully finished genuine walnut. Easily installed. Astonishingly low cost. Write for catalog.

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Representatives in all principal cities.
A fine proposition for dealers.



a **useful GIFT** anytime

Wrapped in glistening cellophane

DAZEY FLOWER HOLDERS

In a wide range of sizes and styles—finished in green enamel or silver plate, gold or bronze.

- will not tarnish container
- are rustless
- have hard-to-tip heavy base

Ideal for bridge and door prizes—anniversary, birthday, wedding and Christmas Gifts.

Thousands in daily use everywhere Purchase Dazeys for yourself and gift giving—at your local dealer or Department Store.

Send 5¢ for this Booklet

24 pages... Your many questions on "Care and Arrangement of Flowers" answered by an authority.



DAZEY manufacturing co.

843 E. 31st Street LOS ANGELES 72 Murray St. NEW YORK CITY

The collector considers Sèvres

(CONTINUED FROM PAGE 76)

tion for later porcelain artists.

When in 1760 the factory was again on the verge of bankruptcy, the king assumed the entire financial responsibility and it was then that he arrogated to himself the right to prevent other porcelain establishments from decorating their wares except with the simple blue Oriental designs; all modeled forms of porcelain were also forbidden as was the use of gilt. And although this decree was somewhat modified a few years later when it was permissible to reproduce porcelain copies of the Chinese models, these restrictions undoubtedly retarded the progress of the other French establishments. On the contrary with Sèvres after the king assumed the entire proprietorship, we find the approach of that splendid art of which many notable examples exist in museums and private collections.

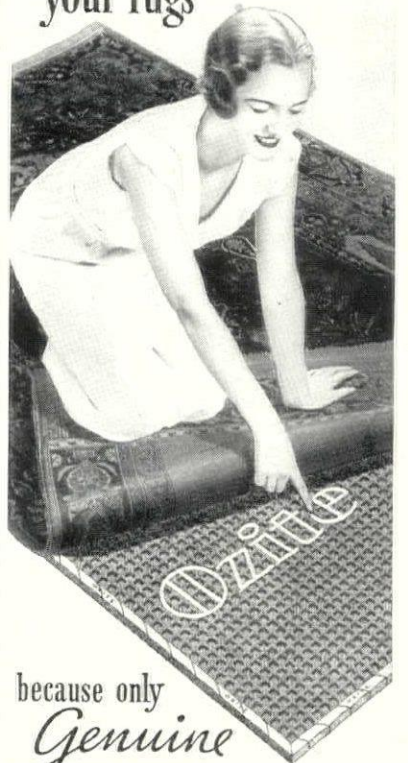
Those works dating prior to the end of the 18th Century are frequently referred to as *Vieux Sèvres*, this term at no time being applied to examples of a later date. Nor throughout the history of ceramics have any manifested greater comprehensiveness in decorative styles than those of this famous French porcelain. Naturally during the first period we find a preponderance of rococo motifs, with which, of course, there is for some time the evidence of those styles reminiscent of Vincennes. And it was from the efforts of this earlier factory that Sèvres derived those superb ground colors which have since that time been adopted in all other

important factories. And in passing it is well to mention that that delicate shade known as *rose du Barry* would, if correctly designated, be termed *rose du Pompadour* as it was in honor of the last named that the color was produced in about 1757 by Xzowet.

It has been suggested, and many examples uphold the contention, that the colorings on the artificial paste bodies tend to softer tints than is the case with some after 1769, when hard paste was introduced into the Sèvres factory. In this connection, however, it is well to remember that while it is known the true porcelain was used from that time on, it is equally recognised that this by no means entirely displaced the artificial or soft paste variety. Consequently examples displaying the softer colorings may be looked for and found post-dating the introduction of the hard paste until about 1804, in which year the artificial bodies were discontinued. The more delicate hues of the colors when applied to the soft paste resulted from the greater absorbency of the constituents. In this way there would be a marked tendency for the pigments in solution to merge somewhat deeply into the white surface of the body, and by so doing be considerably subdued in intensity. And due to this are those elusive and delicate shadings so often found with *Vieux Sèvres*.

With the hard paste, especially with the on-glaze colors, there is a brilliant (Continued on page 87)

This Word will protect and enrich your rugs



because only *Genuine* **OZITE RUG CUSHION** offers these advantages!

1. "OZONIZED" (electrically purified) making it sanitary and odorless.
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Nothing, nothing less than *Genuine* Ozite is "good enough"! Imitations may look like Ozite but not one of them has these necessary exclusive features. So, for your rugs' sake, insist on *Genuine* Ozite RUG CUSHION that costs so little—saves so much! Look for the name Ozite impressed on every square yard.

Three weights of *Genuine* Ozite bring it within range of every purse—Gold Tape Ozite (45 oz. to the sq. yd.); Silver Tape Ozite (36 oz.); Orange Tape Ozite (32 oz.).

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Please send me a free sample of *Genuine* Ozite Rug Cushion, and a copy of your new booklet, "Useful Facts About the Care of Rugs and Carpets."

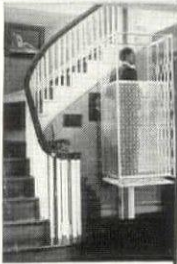
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"Elevette"

These modern Residence Elevators remove the discomforts and dangers of stair-climbing; the entire home at once becomes available. A necessity to all of advanced years, and to those who suffer from physical handicaps.

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Delightfully different Scotch . . .

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● Everybody admits the Dewar flavor is different. Most people agree it's better. Taste it! Straight or in highballs, you'll like it better

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THE GARDEN MART

NOVEMBER PLANTING

Throughout a major portion of the United States, November is a first-class month for garden planting. Most of the perennial flowers are preferably set out in October, but if for any reason this was not done, there need be no hesitation about moving them during November's early days.

All through this month, too, you can plant deciduous shrubs and trees, hardy bulbs, Roses, Peonies and woody vines. In regions where winter often shuts down toward the end of the month, a mulch will help exclude the frost until the plants have thoroughly settled in place. Whatever advantage can be gained in this respect is worth working for, since the better established a plant is the better will it winter.

It is axiomatic that only with first quality stock can you expect fully satisfactory results, regardless of the time of planting. Fly-by-night nurseries are poor places to spend your money.

BULBS

BURPEE'S CROCUS. 12 guaranteed bulbs (value 25c) sent postpaid for only 10c; 125 bulbs postpaid for only \$1.00. All best colors, in mixture. Burpee's Bulb Book free. Best guide to Fall planting. W. Atlee Burpee Co., 557 Burpee Bldg., Philadelphia.

SUNSET LILY. This gorgeous red-flowered plant has caused a sensation among lily lovers. Large bulbs 3 for \$1.75. Huge bulbs 3 for \$2.50. Catalog ready. Yerex Lily Gardens, Tigard, Oregon.

CALOCHORTUS 100 bulbs—10 sorts each named \$1., half collection \$2.25. Illustrated catalog on request. Carl Purdy, Box M3, Ukiah, Calif.

GLADIOLUS BULBS at digging-time prices. The cream of the crop. Fall delivery. Many new varieties. Write for fall prices. J. D. Long, Boulder, Colo.

TULIPS and other Bulbs. Free Catalog. Farr Nursery Co., Weiser Park, Pa.

NARCISSI and other Bulbs. Free Catalog. Farr Nursery Co., Weiser Park, Pa.

EVERGREENS

YEW—*Taxus cuspidata capitata*. Hardest for evergreen hedges; will not freeze like Privet and other hedge plants. Special reduced prices. New circular mailed free east of the Rockies. Bobbink & Atkins, Rutherford, N. J.

(6) **POT GROWN EVERGREENS** for \$1.00. Prepaid. 2 Pinus Ponderosa—2 Colorado Silver Cedar—2 Colorado Blue Spruce. Trees are good shape and color. Have been grown in pots 4 years. The (6) trees Prepaid to you for \$1.00. H. D. Belcher, Brook Forest, Colorado.

FERTILIZER

FULTON'S PLANTABBS, the ideal plant food for home and conservatory. Odorless, clean, concentrated. One tablet to pot every two weeks keeps the soil fertile, stimulates new growth, aids plants to resist furnace heat. 200 tablets \$1.00, thousand tablets \$3.50 postpaid. Plantabbs Corp., 64 West Biddle Street, Baltimore, Maryland.

ROTTED COW MANURE shredded 100 lb. \$1.50, Pulp, Poultry 50 lb. \$1.00, Peat Moss \$2.50 bale. List free. Allen Co., Pittstown, N. J.

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JAPANESE ROSEFLOWERING CHERRIES. Flowering Apple Colored Magnollas, and many other varieties of Flowering Trees. Write for "Flowering Trees of the Orient". A. E. Wohlert, 921 Montgomery Ave., Narberth, Pa.

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TREE WISTARIA. long cluster varieties, clear pink and double violet 7 feet high \$15. each. Chinese \$10. each. Columnar Flowering Japan Cherry "Milky Way" \$2.50 to \$15. each. Straight as a column. Also an ideal hedge plant that needs no shearing. A. E. Wohlert, 921 Montgomery Ave., Narberth, Pa.

TREE-SHAPED WISTERIA. Long-cluster Golden-chain, Fragrant Snowbell, Double-flowering Purple-leaved Plum, Japanese Tree Lilac, Tall bush Bittersweet, Double-flowering White Dogwood, Tree Spirea, White Fringe. Free Booklet, A. M. Leonard & Son, Piqua, Ohio.

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HEMEROCALLIS. Dr. A. B. Stout's Hybrids. Farr Nursery Co., Weiser Park, Pa.

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LILACS. Catalog ready, 70 varieties. Farr Nursery Co., Weiser Park, Pa.

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ORCHID PLANTS extra fine for greenhouse. Carolina Orchid Growers, Inc., Southern Pines, N. C.

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CHOICE SUPER PANSIES. Young Plants, 36- \$1.00; 100-\$2.00. Bargain list—Better plants, seeds, bulbs, etc. Honeybee Haven Gardens, Dover, N. J.

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10 **PEONIES** all different \$1.50, 10 Royal Lilies \$1.25, 10 Oriental Poppies \$1.25, 50 Daffodils \$1.50. Any item postpaid, the whole collection \$5.00. Blue Ridge Peony Gardens, R3, Kansas City, Mo.

TREE PEONIES, finest named varieties: Herbaceous Peonies, best varieties. Reduced prices. Oberlin Peony Gardens, Sinking Spring, Pa.

TREE PEONIES. Catalog ready, 22 varieties. Farr Nursery Co., Weiser Park, Pa.

PEONIES. Catalog ready, 100 varieties. Farr Nursery Co., Weiser Park, Pa.

TREE PEONIES—Write for special list of varieties. Bobbink & Atkins, Rutherford, N. J.

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HERBACEOUS and ROCK-GARDEN PLANTS. We grow hundreds of choicest varieties; also interesting collections at reduced prices in our new circular mailed free east of the Rockies. Bobbink & Atkins, Rutherford, N. J.

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ROSES—Peterson Roses, planted this fall, insure unusual Rose-Garden success. Special Offers and Collections for every Rose need. The autumn 1934 catalog sent free upon request. George H. Peterson, Inc., Rose Specialists for 31 years, Box 30, Fair Lawn, New Jersey.

"STAR" ROSES—GUARANTEED TO BLOOM! The quality product of Rose Specialists with 37 yrs. experience. When you plant "Star" Roses success is assured. Every "Star" Rose is trademarked. Send for catalog. The Conard-Pyle Co., West Grove 230, Pa.

ROSES—special reduced prices on collections of everblooming Roses of satisfaction and guaranteed to bloom listed in new circular mailed free east of the Rockies. Bobbink & Atkins, Rutherford, N. J.

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TRUE WILD FLOWERS—Seeds for fall sowing. One hundred delightful kinds in blend. Sow in quantity to enrich roadside, field or woodland. ¼ oz. 35c; 1 oz. \$1.25; ¼ lb. \$4.50. Unique catalog. Dept. H. Rex. D. Pearce, Merchantville, New Jersey.

SCARLET GLEAMS—GLORIOUS GLEAMS—New double sweet-scented Nasturtiums. Originator's stock Seeds of the Scarlet. Dz. 25c, 3 Dz. 50c; the Glorious (exquisite mixed colors). 1½ Dz. 25c, 4 Dz. 50c. We specialize. Pacific Seed Co., Long Beach, Cal.

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Ch. CULBAHN CHLOE, one of Marcus Bruckheimer's Irish Terriers, demonstrates good carriage and the breed's correct keenness of intelligence

Red rascals from Ireland

(CONTINUED FROM PAGE 21)

some, yet it must be admitted that the male portion of the breed is ready to resent interference. But are they not Irish and when did an Irishman shirk a shindy? Small dogs or even those of his own size he never condescends to notice, but if some large specimen approaches putting on airs the Irishman stiffens up visibly, his tail assumes a defiant angle above the horizontal, his ears are cocked forward alertly, and there is an ominous twitching of the lips which says as plain as looks can speak, "Lave me alone, ye spalpeen." Should his warning not be accepted a scrimmage ensues. The Irish Terrier as a breed is generally remarkably good tempered, notably so with mankind. There is a heedless, reckless pluck about the Irish Terrier which is characteristic, and coupled with the headlong dash, blind to all consequences, with which he rushes at his adversary, has earned for the breed the proud epithet of the dare-devils. When off duty they are characterized by a quiet, caress-inviting appearance. They develop extraordinary devotion and have been known to track their masters almost incredible distances.

There is one point that cannot be passed over in favor of the Irish Terrier and that is his ability to adapt himself to any climate or any surroundings. Some claim that in this respect he is ahead of the Scottish Terrier and Foxterrier. He is just as happy in the closed-up den of the peasant as he is in the kennel of the millionaire. They are peculiarly adapted to the country, being particularly hardy and able to bear any amount of wet, cold and hardship without showing the slightest symptoms of fatigue. Stories can be told of every breed of dog, true stories of faithfulness, loyalty and devotion, of the degree and kind that we humans do not practice with each other. Irish Terriers are no exception in this respect. They have the dog's true heart and mind, as the following stories will illustrate:

In September, 1914, Private Brown went to France with the North Staffordshire Regiment, leaving behind him

in Ireland his wife and Irish Terrier, Prince. The dog and his master were great friends and for days after his departure the dog refused to eat or be comforted. Soon afterwards Mrs. Brown left Ireland and went to visit her home in Hammersmith, taking Prince with her. About a month later Prince was nowhere to be found, and, although every effort was made to find him, he had completely vanished. Mrs. Brown sorrowfully wrote to inform her husband of the loss of his dog, and then in a few days wrote again to say that he had still not appeared. Imagine her astonishment when some time later she received a letter from her husband to say that Prince was safe with him in France. So Prince remained with the regiment and a very happy dog he was. He became the envy of every regimental pet from Flanders to Verdun and the men made a tremendous friend of him. He was a brave Irish Terrier, and also a cautious one, and whenever a shell came over he started off on the instant to take cover. This splendid little dog was brought home at the end of the war by the RSPCA and lived happily until July 23, 1921, when his death was announced in the English press. He was certainly worth remembering for his faith, bravery and for his achievement of traveling alone from Hammersmith to Armentières. Speaking of the last named place, there is another little Irish Terrier who must also be remembered for he gave his life and is buried in the cemetery there. He lay wounded in the field out in No Man's Land, under heavy fire. Suddenly there crept towards this Irish Terrier a man in khaki who gathered the dog up in his arms and crept back over the roughness of the damp ground and amidst the rain of shells to the protection of the British front lines. This man was a Private Rice, and the dog they christened Army. So began a great friendship and it lasted until death and beyond. For Private Rice was fatally wounded and died in a hospital, but to the end the dog was in his arms.

—C. E. HARRISON.

GROW THESE FRAGRANT NARCISSUS IN THE HOUSE

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100 TULIPS for \$5.95

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150 Nassau St. New York, N. Y.



What does your garden LACK?

• No true gardener is ever satisfied! He follows regularly the Garden Mart to find new specialties, new rainbows, new varieties. Good gardens begin with the orders that go for the very best stock.

The collector considers Sèvres

(CONTINUED FROM PAGE 85)

liancy and verve that, although found with similar works of other factories, with the French pieces frequently display considerably more éclat. Similarly, although the gilding is at all times indicative of the perfect craftsmanship, that of the later period almost affords the impression of actual inlaid metal. In making a comparison of the examples before Brongniart became director in 1800, and those which represent his régime, the latter, as we have mentioned, excel the earlier productions, at least insofar as the ambitions of the designers are concerned. For it was during the Empire and for some time after that vases and other pieces of a magnitude previously unthought of were conceived and accomplished. Also we find dating from the first few decades of the 19th Century those splendid plaques often three or four feet in width upon which celebrated artists copied subjects by Raphael, Vanduyke, Titian and other masters.

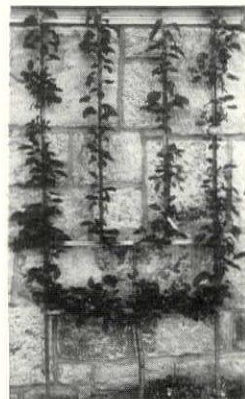
Of the names of those men who were responsible for the magnificent decorations found with Sèvres, it might be said that they were legion. And while perhaps for that reason the former prominence of many has been overlooked, yet the art displayed in the floral garlands of Taillander and Tandard, the classic swags by Petit, the clock dials typical of Lepaute or the panels from the brush of Commelin, and with which last the elaborate furniture of that time was embellished, in all these and the works of equally famous men the innate delicacy of the French painters has come down to us not only as valued possessions of the present owners, but equally as the inspirational influence to more modern schools.

But if the latter are more eminent for their sculpted subjects, many of them were none the less able in designing the more elaborate styles of domestic ware. In this regard Duplessis was the more outstanding, among his conceptions being the splendid dinner services and other pieces, dating from the time when he was at the Sèvres factory. And there is in the Wallace collection at the present time an inkstand of apple green porcelain designed by Duplessis and painted by Falon for Louis XV about 1770, and which the king presented to Marie Antoinette. There has been in the past, and to a certain extent there yet prevails, an in-

clination to regard the products of Sèvres as being principally of an ornamental character. This is unsound; articles bearing authentic marks of this factory range from the superb vases and table services to thimbles and handles for walking canes. Nor are the smaller pieces any less important to a collector than those which, while of more imposing grandeur, display no greater perfection in design nor finer technique in their decorative qualities.

It was probably due to the fact that Brongniart was equipped with the dual advantage of being both scientifically familiar with and having a practical knowledge of the ceramic art that the factory under his directorship so established itself as to survive to the present day. Apparently, too, the tradition that its management should be equally practical as theoretical continued, for in 1861 under Regnault was evolved a method of preventing the collapse of large vases by means of air pressure. By this means much of the loss that had previously been experienced through breakage was obviated. That this breakage during the firing, especially of large objects, was considerable may be gathered from the high cost which obtained. Illustrating the excessive prices perhaps the outstanding example was the dinner service made in 1779 for Catherine of Russia, for the seven hundred and fifty pieces of which she paid the equivalent of two hundred thousand dollars.

From the point of view of the student the identification of Sèvres offers but little difficulty. For even if its decorative motifs were copied by most of the English factories, there yet remains in the originals a delicacy in the manner of their application that is characteristically French. Similarly, with the marks adopted to identify its productions, there is an entire absence of those variations which occur so frequently with some porcelains. Excepting on those occasional examples with which the letters R. F. in monogram or in Roman capitals appear with and without the word "Sèvres" the interlaced L's were used. The later cipher was, of course, that of the royal house and is more often found in blue. From 1753, too, a form of date letters was adopted, similar in purpose to that found with English silver. And it should be noted that with early Sèvres rarely was this date letter omitted.



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Fall is the Best Planting Time

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Notice descriptive article in July House & Garden. Send for illustrated Folder and price list
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A selection for your May garden that will enchant every flower lover. Resplendent in color—fascinatingly graceful in form. Dreer's Tulips are known the country over as exceptionally fine in quality. These de luxe varieties live up to Dreer's standards in each perfect detail of form, sturdiness and color blend.

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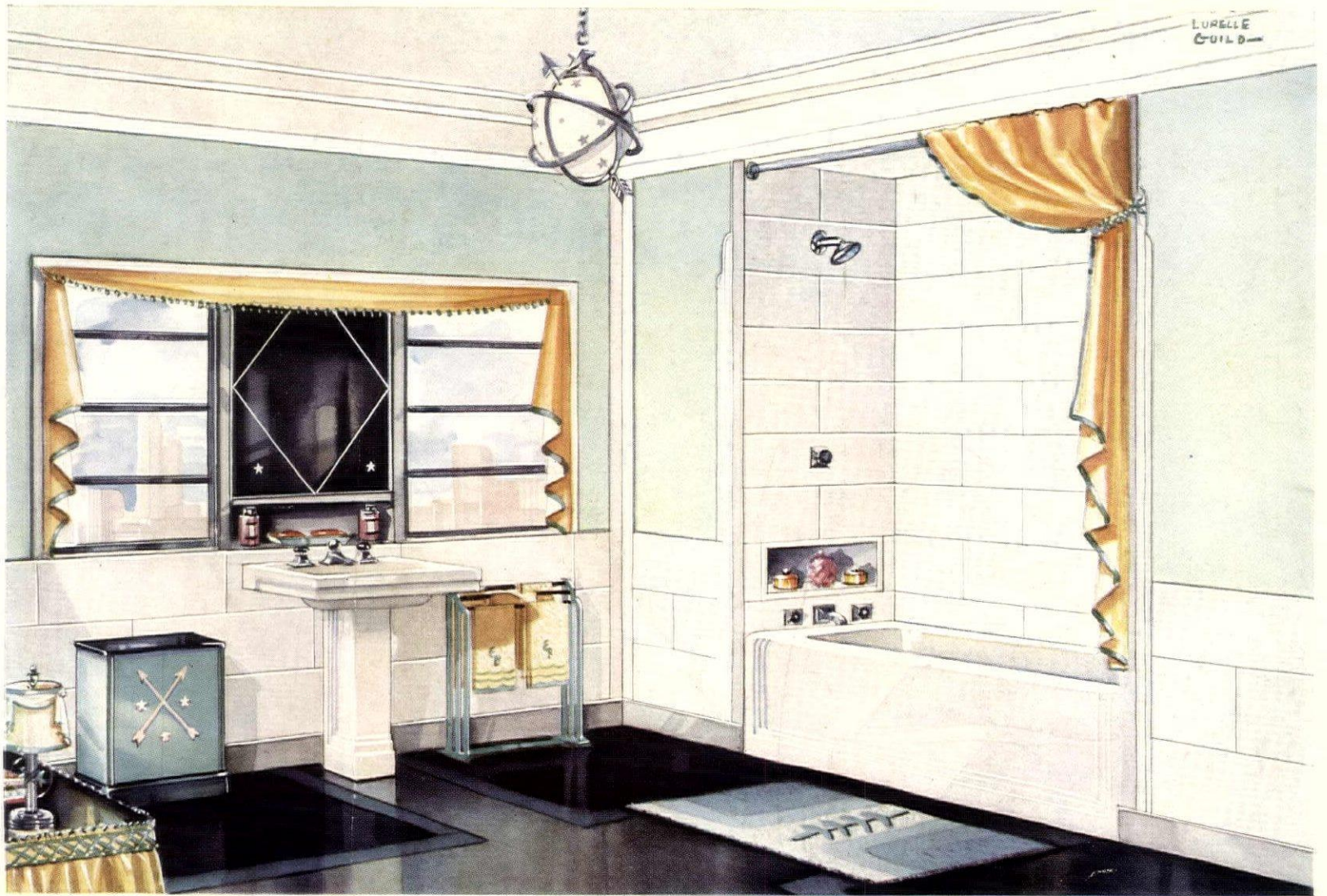
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Peeress Percale

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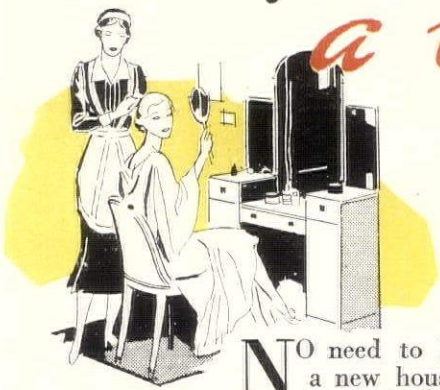
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