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COUNTRY LIFE



MAY 1931
PRICE 50 CTS.



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NEW YORK

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MANOIR RICHELIEU

at Murray Bay, Province of Quebec

WAKING at dawn with the scent of balsam and the tang of the sea filling your bedroom, you may watch the serene light of the sunrise transforming the vast reaches of the St. Lawrence River. That gilded, becalmed schooner might be Jacques Cartier's "La Grande Hermine" lying-to in the bay—the thought belied by the faint plume of smoke from a distant ocean greyhound headed for Quebec.

At the breakfast table—the river you caught sleeping now defiantly blue, its waters dancing beneath the opened casements—you plan your day. A round on the famous Manoir links, high up in the hills, or a few sets of tennis on won-

derful *en-tout-cas* courts, followed by a plunge in the large outdoor swimming pool where at noon-day fashionable Murray Bay foregatherers. In the afternoon, perhaps a drive in the picturesque countryside or a gallop through wooded bridle paths before dressing for dinner. Later, dancing, and a stroll on the terrace beneath the stars and the pale flicker of the northern lights.

We would like to send you an illustrated booklet describing the beauty and a little of the history of this northern paradise in French-Canada. A pamphlet entitled "Freedom from Hay-Fever at Murray Bay" may also interest you or a friend. Both will be mailed gladly on request.

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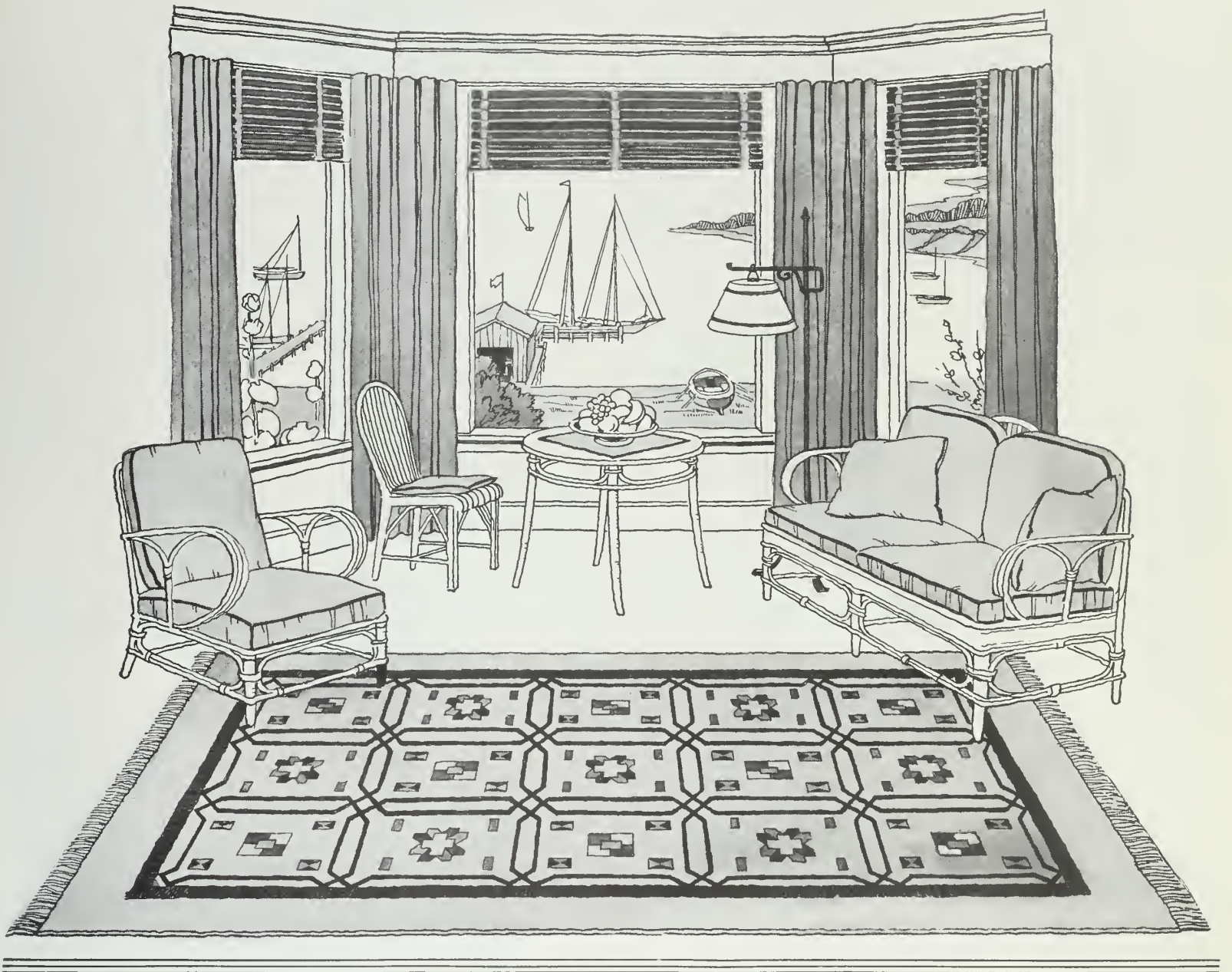
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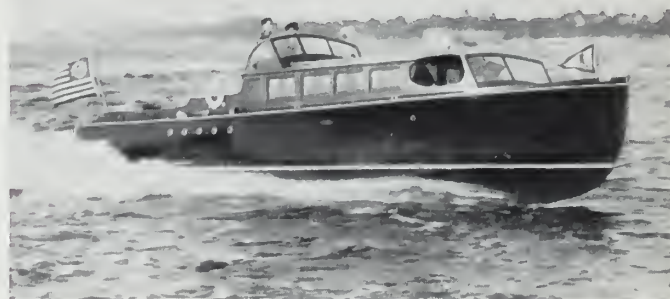
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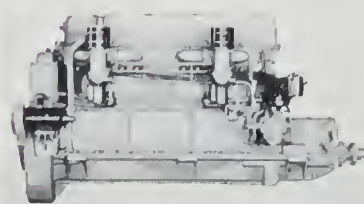
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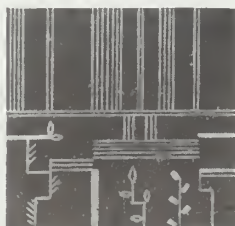
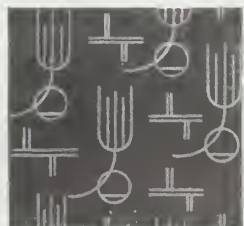
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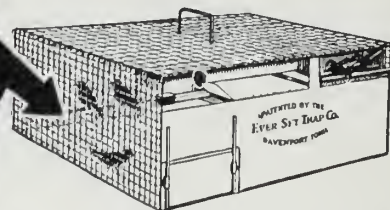
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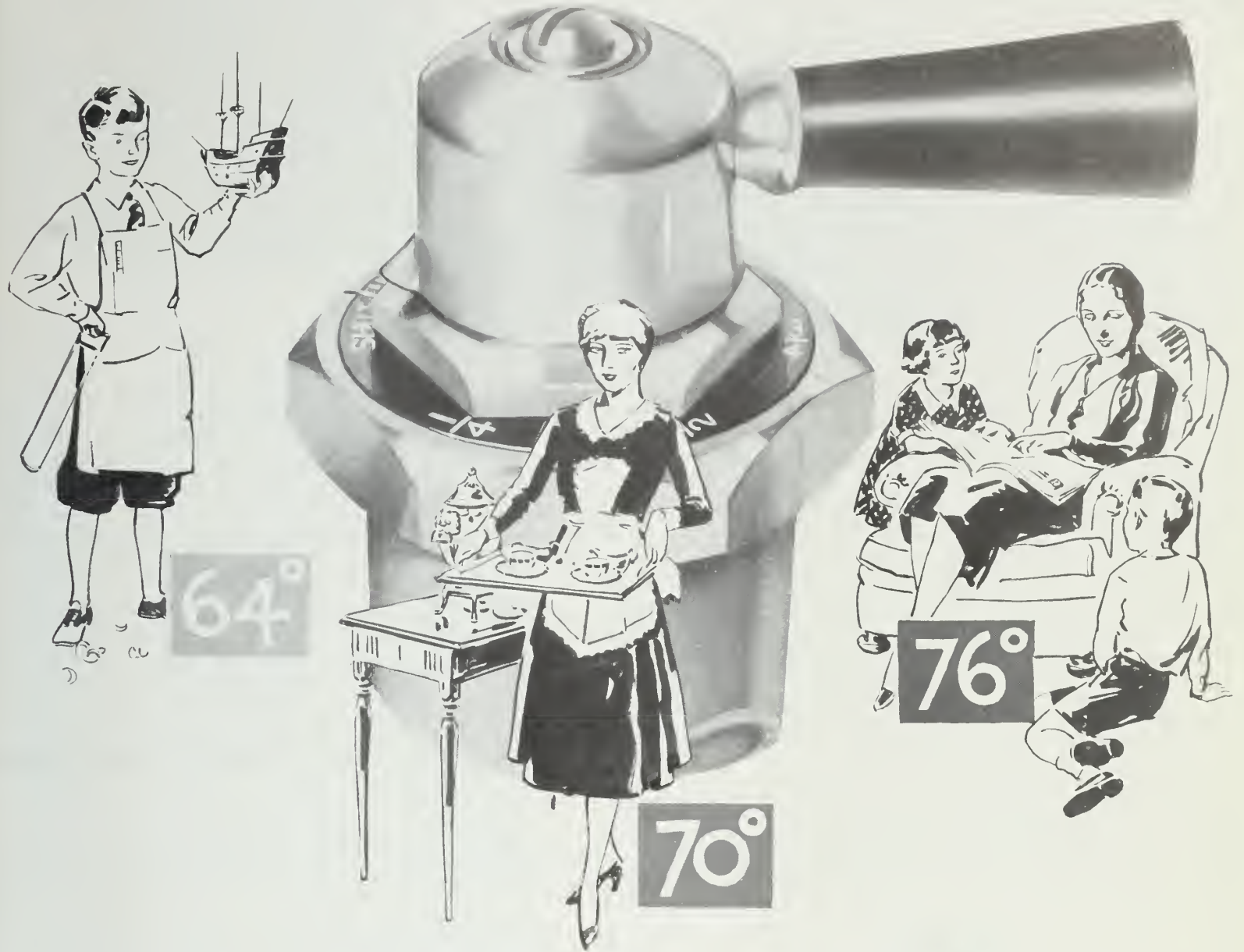
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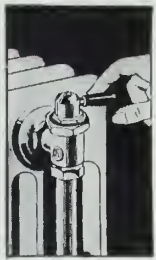
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AT A FINGER'S TOUCH

JUST TURN THE LEVER FOR INDIVIDUAL ROOM TEMPERATURE CONTROL



Here is the modern heating system that settles the vexing family problem—"What shall the temperature be?" Hoffman Controlled Heat permits room-by-room temperature control to suit every individual's liking. It is the system that delivers locally to each room as much or as little heat as desired, with no effect on the temperature in other rooms. It automatically adjusts fuel consumption to heat requirements.

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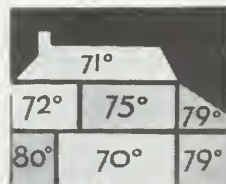
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Heat is a vapor vacuum system, a steam pressure of ounces gives the heat of pounds with other systems. Thus, fuel costs are kept amazingly low.

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You will surely want to know all about this latest great advance in heating luxury. Write today for a copy of our new, interesting booklet on Hoffman Controlled Heat. Address Hoffman Specialty Company, Dept. L-26, Waterbury, Conn.

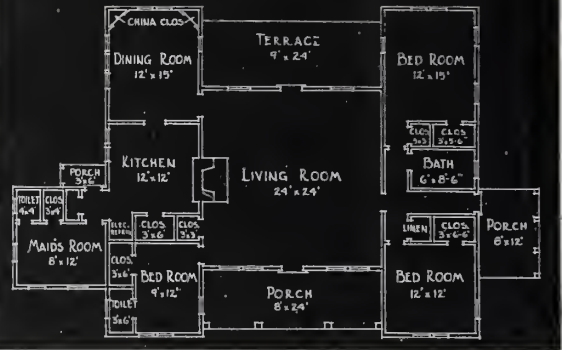
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HODGSON HOUSES



This is a floor-plan of the Hodgson House shown here. You can see a full-size Hodgson House, completely furnished, at our New York exhibit, 750 Fifth Ave. at 57th St. Similar exhibit, 1108 Commonwealth Ave., Boston. Outdoor exhibits at Sudbury, Mass., and Dover, Mass.

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THERE is no hint of anything temporary or makeshift about a Hodgson House. When it is finished, you feel a suggestion of permanent grace, of something solid and lasting. It looks what it is—a vacation home designed and constructed for much happy living, through many seasons. Each year its beauty seems to increase . . . so simple are its lines; so sincerely does it blend with natural background.

It is all the more remarkable that a home so charming, so evidently permanent, can be erected so quickly, and with so little trouble. When you have selected a floor-plan, we build your Hodgson House in sections; ship it ready to erect. In a few days it can be put up by a little local labor . . .

or, if you prefer, we will send a construction foreman to take all the details off your hands.

Many people of means are choosing Hodgson Houses, even when price doesn't count—simply because they offer a logical escape from the usual bother of building, the fussing with contractors, estimates, litter, delay and confusion.

Our free book, H-5, gives pictures, plans, prices, complete information. Write today, to E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass., or 730 Fifth Ave. at 57th St., New York.

The book we will send you also pictures and prices lawn and garden equipment, bird houses, dog kennels, arbors, picket fences, etc. These also may be seen at our exhibits.



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Rusticraft Fences have plenty of reserve strength. The sturdy chestnut timbers never give way, despite the weight of a half-dozen persons or the vicious kick of a horse. There are two types of Rusticraft Fences. The Post and Rail Fence which comes in 3 and 4 rail heights and the more artistic English Hurdle Fence which comes in 8 ft. panels with either 4 or 5 rails. Both are shown in the picture.

Easy to erect and can be moved if desired. Mellows beautifully with age. Never has to be painted. Immediate delivery.

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RANCHING

in God's Country

NESTLING snugly beside the Yellowstone River, at the foot of the Slip and Slide Mountain, is Eagle Nest Ranch, the recreation ground recently developed by the Hill Cattle Corporation, at Corwin Hot Springs, Montana.

Eagle Nest Ranch is a unique institution. There is nothing like it throughout the Northwest. It is about seven miles from Gardner, the northern entrance of the national playground—Yellowstone Park. It extends from Yankee Jim Canyon south to the Park line, a distance of ten miles. It is a country of boundless beauty, unsurpassed anywhere in America.

At Eagle Nest Ranch there is a club house with living room, dining room and all modern equipment, including hot and cold water and telephone service. Adjoining are modern cabins, of from four to six rooms each, for the accommodation of guests. Unique features are the golf course and large swimming pool, the latter supplied with hot mineral water from the Natural Spring. These are to be found just one day's travel from Glacier National Park, and but two days from Lake Louise and Banff, and tourists frequently sojourn here for a day or two of golf and bathing. There are cabin Zenith planes at the service of the ranches, with Leo Sullivan as supervisor.

But Eagle Nest Ranch is an accessory of a much larger enterprise. Just across the Yellowstone River, and a half mile to the north of Corwin, is the Beaver Slide Ranch of eighty-five hundred acres. This is the business end of the enterprise, a natural grazing country, having the strongest grasses to be found on Western ranges, including the famous blue joint, buffalo and bunch grasses. Yearling steers shipped here from as far south as the Texas Panhandle make from 300 to 400 pounds more than they would in their own country.

The winters are very mild, and probably because of the natural protection of the mountains, and the warm air currents from the hot springs, there is never snow enough for sleighing. The summers are delightful; the heat is never oppressive—from eighty-five to ninety degrees on the very hottest day in August. There are no mosquitoes or flies. The altitude is about fifty-five hundred feet, and the air is always dry and invigorating. One sleeps under a blanket every night—and how one sleeps!

Here also are the things which delight the sportsman. Numerous lakes, rivers and small streams provide unusual trout and land-locked salmon fishing. Game is plentiful—ducks, blue and willow grouse; black, brown and grizzly bear; elk, sheep, goats and deer. At Corwin,



The eagle soaring homeward at sunset to its nest at the top of the crag. For this majestic home of the national bird the ranch was named.

Panoramic view of Eagle Nest Ranch with the Yellowstone River in the foreground and Slip and Slide Mountain in the distance. At the right is the bridge which connects Corwin and Beaver Slide Ranches, seven miles to the south is Yellowstone National Park.





At the right the last hole on the golf course at Eagle Nest Ranch.



A party starting out on a pack trip into the mountains.



Numerous lakes, rivers and small streams provide unusual trout, grayling and land-locked salmon fishing.



Big game shooting. Bear and elk come down out of the Park as soon as snow flies, providing fine shooting during the fall season.

as soon as snow flies in October, the game comes down out of Yellowstone Park into the lowlands, and there is a season of remarkable shooting—particularly elk and bear. One also may take pack trips, in the summer and early fall, into the mountains, where no other roads are crossed in either direction, or one may push for miles through beautiful timber country covered with pines, firs, tamarack, quaking aspens, and cottonwoods; or if the more strenuous life appeals, one may indulge in some broncho busting. Relations here are neighborly; the Westerner meets the Easterner on equal terms.

Beaver Slide is a cattle ranch, managed by Chris Foss, a colorful character in these parts. It is stocked with cattle. There was a particular plan and purpose in the development of these twin ranches. Walter J. Hill, the president of the Hill Cattle Corporation, is a son of the late James J. Hill, the "Empire Builder" of the Northwest. Mr. Hill, Senior, was a pioneer in opening up this vast country, with its boundless resources and opportunities for wealth production. While he was developing the Great Northern Railroad system he imported pure bred seed stock—Short Horns, Herefords, and Aberdeen Angus—and distributed them among the farmers of the Northwest, knowing full well that they were indispensable in the establishment of a sound and permanent agriculture. Walter J. Hill followed in his father's footsteps. He has been a cattle breeder since early manhood. He knows every inch of the great Northwest, having traveled it by train, horse and automobile. He selected Corwin and environs as a locality in which to establish his ranches because it was the pick of the Western country and particularly adapted to meet the exacting needs of the ranch.

BEAVER SLIDE is not a single ranch but a series of ranches, divided into sections of six hundred and forty acres, more or less, according to Government Survey. Each of these sections constitutes a distinct ranch, equipped with four-room cabins and completely fenced, with ideal accommodations for cattle or horse breeding, fattening steers for the market or for all of them, while at the same time providing every kind of diversion desired by the tired business man on his holiday. In other words, here is a ranch which can always be a source of pleasure and satisfaction to its owner, as well as a business enterprise, if he chooses so to make it.

The sportsman may come here at any season of the year and bring his friends with him, for long or short visits, in the assurance that he will be deprived of none of the essential conveniences and diversions which he has at home. Besides golf and fishing, swimming and riding, he may explore the country. The Yellowstone Trail, a paved highway east and west, runs through the property. There are also the wonders of Yellowstone Park, "The Devil's Slide," "Vigilante Trail," the haunts of the West Road Agents, and the fascinations of mountain climbing. The



services of native guides may be secured at any time at the club.

These ranches (a 640-acre section) located on Beaver Slide Ranch, are now offered for sale for the first time by the Hill Cattle Corporation, for \$18,500.00—less than \$30.00 per acre!

Eagle Nest and Beaver Slide are in the south central sections, but seven miles from the southern border of Montana. They are equidistant in time from the Pacific Coast and the Twin Cities; forty hours from Chicago, Los Angeles, San Francisco and Kansas City. Travel is either way one wishes to go—whether over the Northern Pacific Railroad, or the C. B. & Q., or by automobile over the national chain of concrete highways. There is a railroad station on the property at Corwin.

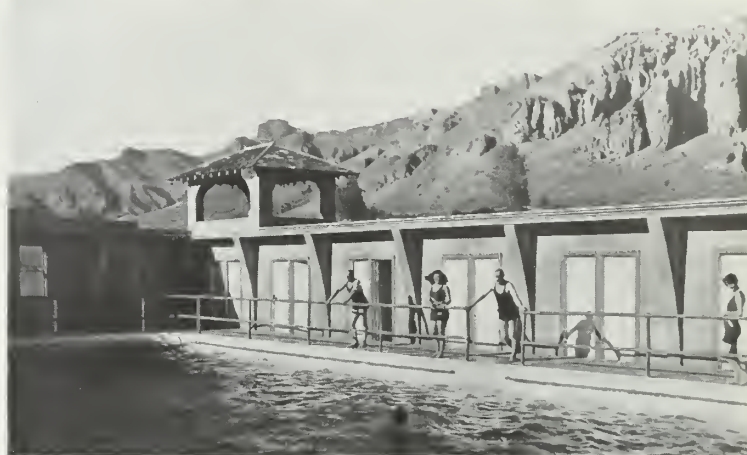
Likewise centrally located, ninety-eight miles north of Corwin, is the Goat Mountain Ranch of 28,000 acres, another property of the Hill Cattle Corporation, where Mr. Hill makes his home. This is a more open country and more suited to ranching on a large scale than Corwin. There are fifteen sets of buildings on the property, scattered throughout its entire length of fifteen miles, and there are five parcels, or natural divisions, each with complete buildings and equipment. The log house occupied by Mr. Hill has a steam heating plant, electric lights, five bedrooms, living room, dining room, large hall, servants' quarters, three bathrooms, a garage for three cars, and quarters for the chauffeur. Water is piped into the house from springs on Goat Mountain, immediately behind it.

The whole ranch is adequately fitted for year-round use. The soil is fertile, a volcanic ash. There are thirty-five hundred acres under plow now, and four thousand tons of hay are cut yearly from fifteen hundred acres seeded to alfalfa, timothy and alsike. Natural grasses grow lush, providing limitless pasture for six months in the year for cattle and sheep and twelve months for horses. The Shields River runs the entire length of the ranch and countless streams empty into it, each of which forms a natural boundary. The rivers and running streams, fed by springs, are full of trout and other game fish, and game of all kinds, except elk, are as abundant here as at Corwin.

HERE also some of the best of the company's cattle are maintained. Mr. Hill has, on his many Western properties, flourishing herds of Herefords, Short Horns and West Highlanders. In 1929, when the great white-faced herd of the late A. B. Cook was dispersed, at Townsend, Montana, Mr. Hill bought eight hundred head, the tops of this outstanding offering. In 1922, he made a special trip to Scotland and purchased West Highland cattle in their native heath, the Oban Hills, and he has been breeding this picturesque and hardy stock ever since. This is the only pure bred West Highland herd in America. The foundation stock consisted of first prize winners and champion cows and bulls at the West Highland show in the year of their purchase.



The spacious sitting room in the club house at Eagle Nest Ranch. Adjoining this are modern cabins for the accommodation of guests.



The swimming pool at Eagle Nest Ranch. This is supplied with hot mineral water from Natural Spring which enters the pipes at 212 degrees and comes out at 186 degrees.

Mountain sheep which frequently leave the Park to browse at Beaver Slide Ranch.



Short Horns on range on the 28,000-acre Goat Mountain Ranch, another property of the Hill Cattle Corporation, 98 miles to the north of Corwin.





Pure bred herd of West Highland cattle at Goat Mountain Ranch. This is the only herd in America of this kind. Its progenitors were imported in 1922 by Mr. Walter J. Hill from the Oban Hills, Scotland.

This pair of young deer was caught by the camera before they could run to cover. They are plentiful at Corwin.



Mr. Hill's herd of straight Scotch bred Short Horns, over three hundred head, is located at his ranch in Lakoka, No. Dakota, Gene Gordon, Manager.

All of these choice breeding animals are used to supply seed stock for his ranches. Those who wish to buy sections at Corwin, or much larger divisions at Goat Mountain, may select as many head as they wish at moderate cost. Mr. Hill will gladly cooperate with them in the development of their herds, and because of his wide experience in ranching and breeding cattle and his knowledge of the country, he can show new ranch owners many short cuts in the profitable production, and marketing of choice beef breeding animals.

THE Hill Cattle Corporation has as manager Mr. C. L. Smith, for many years a Short Horn breeder and the son of another Northwestern pioneer, the late Mr. J. W. Smith, financier and ranch owner. Mr. Smith alternates between the home ranch and Corwin and assists ranch owners in choosing foremen and helps whenever requested. If desired he will also arrange other details of administration. If business men wish their ranches run on a practical basis, it is possible for the owner to enjoy all the fun of ranching with his friends at little or no cost. Surely there is no more delightful section of the country, in which to ranch than

the magnificent isolation of this section of Montana, in the heart of the great Northwest.

And there is unlimited choice here; one may ranch for pleasure or for profit, or for both. He may have his golf and warm dip at the club at Corwin, or he may leave all lighter diversions behind him for the exclusively rugged life at Goat Mountain. In any event this is to remind him that the trek into God's country will soon begin, and that now is the time for him to consider how best he may satisfy his desire to own a ranch of his own. The cost of purchasing a division at Goat Mountain will depend largely upon the extent of his ranching operations. Be they small or large, however, the price will be satisfactory.

EAGLE NEST RANCH

GOAT MOUNTAIN RANCH

LIVINGSTON, MONTANA

Walter J. Hill, President

Hill Cattle Corporation

C. L. Smith, Manager

Address all communications to C. L. Smith, Manager, Livingston, Montana



A buffalo herd grazing in the valley. Scenes such as this are not unusual in Yellowstone Park where the buffalo is protected by law. This section of Montana provides the best grazing ground in the United States for all forms of livestock.



Real Estate Directory of Country Life

This department of Country Life constitutes the largest directory of suburban and country real estate published in America. For information regarding properties not found in these columns and for advertising rates address C. Kircher, Manager, Real Estate Directory of Country Life, 244 Madison Avenue, New York, N. Y.



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A Treasure of Yesterday

An authentic old Colonial Estate . . . built in 1870, beautifully restored and modernized. Stamford, Conn.

SITUATED high in the hills of Fairfield County, 15 minutes from the Stamford station, on 19 acres of naturally beautiful land, this charming farm estate offers, besides easy access to the city, a number of extraordinary advantages that make it an outstanding opportunity.



The quaint simplicity of the traditionally beautiful residence has been preserved intact. Bridle paths honeycomb the entire property. The famous Oxridge Hunt Club is but a short distance away. Orchards, a spring and a small brook add to the complete charm of the place. In conveniences, the 10-room house is up-to-dately modern, with hot water heating, refrigeration, electric range and Petro oil burner.

Among the features of interest are: a pine panelled library, a spacious living room with wide-planked floor, corner cupboards and original fireplace, as in the lovely roomy dining room, 4 master bedrooms, with 3 baths and 2 sleeping porches; 2 maids' rooms and bath.



Grounds contain barns, 6 box stalls and 3 straight stalls, chicken houses, garage space for 4 cars; also numerous outbuildings of a complete farm, each electrically wired and with water supply, all in excellent state of repair.

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A Fine
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—
87 Acres

House over 80 years old, in fine condition; has 10 rooms, bath, hot-water heat, electric lights, 4 fireplaces. Also a second house of smaller size on property with several farm buildings and garage; on a hill with commanding and unusually fine view. Price complete \$30,000. House with less land at lower price. Smaller house with four and half acres, \$4,000. This is choice property.

Mrs. Helen R. Sheldon, local representative.

ANGELL, VAN SCHAICK & CO., INC.
Scarsdale, New York Telephone NEwtown 213

NEW MILFORD

180 Acres: Comfortable old Colonial home in beautiful setting of large trees, spacious grounds. Contains 9 rooms, 1 fireplace. Large barns. Several brooks, pond site. High elevation commands lovely view. 1/2 mile to cement road. Price \$35,000. Terms.

Tels: **B. B. NEWPORT** Farms
687 Realtor Acreege
4640 **BETHEL, CONN.** Homes

Bethel and Vicinity Farms and Country Homes

Very attractive stucco house, 6 rooms and bath large living room with stone fireplace; 2-car garage, deep lawn, well shrubbed, fruit and shade trees; 50 acres, part wooded, picturesque, 2 brooks, pond site, rests in seclusion on country road, 69 miles from New York City. Price \$20,000. half cash.

HOWARD R. BRISCOE, Putnam Park Road, Bethel Conn.
Phone 202, Danbury

Connecticut Country Estate LITCHFIELD COUNTY, CONNECTICUT

Two hundred acres land, farm house and outbuildings—thirty-five hundred feet on macadam state road.

This property includes one of the highest elevations in the beautiful Litchfield Hills, the peak of which spreads out as a plateau which makes possible a perfect building site.

The view, overlooking the Country Club and surrounding rural landscape, is one of the finest in Connecticut.
Price \$20,000.00

THE EDW. J. BURNS REALTY CO.
Country Estates—Farms—City Property
TORRINGTON, CONN.

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Charming Belle Haven
Colonial Residence



BEAUTIFUL one-half-acre plot, four master bedrooms, two maids' rooms, 3 baths. Modern throughout. Large garage.

Formerly \$16,000, now \$39,000
Liberal Terms.

ALLABEN & CO., Inc.
Post Road Tel. Greenwich 2200

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On the Connecticut

80 acres—60 high and wooded. Two houses, one over 100 years old. One-half mile of frontage on Connecticut River. Fine view—on outside bend of river. Within ten miles of Long Island Sound. Good roads to property. 1 1/2 hours from Hartford by automobile. In the township of Lyme—near Hamburg Art Colony and Essex. Sand beach, brook, shooting. This offers a last and only chance to buy sizable acreage at a reasonable price in this closely held section.

SIMPSON & ABBOTT
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at Greenwich for sale for rent

This very distinguished estate in the heart of the riding country is available due to its owner having moved his business to Philadelphia. Complete in every detail and equipped with everything which makes country life most attractive, it may be had at a price well within the limits of sound appraisal.

5 bedrooms, 2 dressing rooms, 5 baths, exceptional living and service rooms. Delightful guest cottage of 5 rooms and bath, fully heated. Complete and extensive tributary buildings.

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LADD & NICHOLS, Inc.

Greenwich, Conn.
Telephone 1717

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This house depicts one of the units already developed

Sturges Estates

SITUATED in historic old Fairfield, Sturges Estates comprises over 90 acres of lea and woodland, amid that gently rolling countryside that gives Connecticut its charm. Designed for people who desire all the advantages of a country home but who demand every urban convenience, the property affords both privacy and accessibility, being surrounded on all sides by large estates.

Added advantages include 3½ miles of bridle paths, stables, swimming pool, tennis courts, and proximity to golf, yachting and bathing clubs.

Restrictions must be observed by selected purchasers.

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BURGOYNE HAMILTON
COMPANY

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Tel. Plaza 3-2562 — Fairfield 1293

Brokers fully protected

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Remodelled, true-to-type, central hallway, large living and dining room, four master bed rooms, one bath, one lavatory, four fireplaces. Studio can be converted into two bed rooms and bath. Two car garage, artesian well, oil burner, stable. Four acres or more. Price reduced \$8,000 for immediate sale.

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Readily accessible via 2 trunk line highways and 2 railroads. Community rich in varied interests — music, art, etc. Superb scenic surroundings. Lakes, golf courses, and hunt club in immediate vicinity.

Splendidly constructed house, built and occupied by present owner; excellent condition; appointments of fine quality; generously planned — 16 rooms, modern conveniences, including Frigidaire. 5 master bedrooms, sleeping porch, servants' quarters, baths, fireplaces, steam heat, private water supply from own springs. About 12 acres, half in pasture land. Attractive grounds with lawns, fine old shade trees and gardens. Garage for 4 cars, cottage and stable.

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CONNECTICUT

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A beautiful ridgeland of 123 acres with 3500 feet of road frontage, located in the Town of Stamford, Conn., 12 minutes by auto from the railroad station.

This property is situated north of the City line of Stamford, Conn., fronting Webbs Hill Road. It is a parallel road to Long Ridge Road, the latter being the through traffic road between Stamford and Bedford, N. Y. It is therefore within an easy reach of the main traffic road yet far enough removed to insure protection and privacy.

This property is of a rolling nature, with varying elevations, from 100 feet to 65 feet above sea level. It is comprised of cleared meadows, old orchards, cedar-covered fields and much woodland. It is high above the surrounding countryside, overlooking to the west the valleys and ridges of Greenwich, Conn., and on the east beyond the valley lies Newfield Heights; to the south of it one can obtain a commanding view of Long Island Sound with the sandhills of Long Island in the distant background. Immediately north of this property are beautiful country estates, highly developed.

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AND 2 acres in highly restricted surroundings. Lovely new stone and clapboard Colonial house. 8 bedrooms, 5 baths. Exquisite planting. Lovely shade trees. Priced at \$90,000

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Convenient to shore. Large stone house on hill, commanding view; eleven bedrooms, six baths; oil heat, electrically equipped refrigeration, laundry, etc.; swimming pool, tennis court and 3 hole golf course on place; garage for 3-4 cars; vegetable and flower gardens, Jersey cows and poultry included, also service of two men. Terms reasonable.

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Charming Home; stately and commanding it stands on a hill; Southern colonial architecture, pillared front, painted white, green blinds, 18 room, 5 paneled, 7 fireplaces, fine mantels, quartered oak floors, lovely corner cupboard, 4 bath rooms, heat, electricity, landscaped grounds, colonial caretaker's house; 40 acres, pond, outbuildings; buildings in perfect condition. Price, \$60,000.

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LITCHFIELD HILLS

In center of Salisbury Village. 4 acres diversified land, suitable for landscaping. House of 10 rooms and bath. Electricity. Near well-known Inn.

Apply F. J. D., Room 201
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Two and one half acres in excellent neighborhood. New English type house. Three bedrooms. Two bathrooms. Studio living room with fireplace. Excellent construction. Price \$23,000.

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33 motor miles to New York, ten acres, five bedrooms, original hand-hewn timbers, huge stone fireplaces, two garages, orchard, bridle paths, stabling. Moderately priced at \$45,000. Convenient terms.

May be seen by appointment. Write for particulars.

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The Connecticut Properties, Inc., Construction

Walter Bradnee Kirby, Architect

BROADVIEW

Westport — Connecticut

THIS historical tract of land of one hundred and thirty-one acres, lies on a hilltop one mile north of the Boston Post Road and immediately west of the Saugatuck River. It overlooks the valleys and distant hills of southern Connecticut with extensive views of Long Island Sound. It has a maximum elevation of two hundred feet. It has been held intact for one hundred and fifty years and was originally a deeded gift from the Town of Norwalk to the Reverend Thomas Hanford, who served his flock faithfully from 1652 to 1693. The property then lay in the Township of Norwalk and since then there have been no buildings on the entire tract except

two old farmhouses, one of which is now restored with its outbuildings.

Both the Westport and South Norwalk stations on the New York, New Haven & Hartford Railroad are available; motoring time to Westport about eight minutes and to South Norwalk ten to twelve minutes. The excellent service with frequent express trains for business, shopping or theater, is a few minutes over the hour to Grand Central Station.

The community around Broadview furnishes an ideal environment for the fullest enjoyment of country life. There are several well-



Beauty, Utility, Comfort, Economy—all in this first stone house offered at Broadview.



One can get an accurate idea of the craftsmanship displayed in the woodwork of the house in these two interiors. The richly patterned dining room floor is laid in walnut, mahogany and vulcanized oak blocks. Hand wrought iron staircase railing, random width wide oak boards, oak entrance door with hand wrought bolts, hinges and studding.



known private schools of high rating, with public schools and public school equipment second to none. The Shorehaven Golf Club, Ox Ridge Hunt Club, Westport Country Club, Longshore Beach and Country Club, Fairfield County Hunt Club, Pequot Yacht Club and many other desirable clubs are within easy motor radius of Broadview.

Old Hill Road, running almost due North and South, divides the property. There are eighty-one acres lying East and fifty-one acres West of the road. New private roads have been built on the property that will give two entrances on Old Hill Road, and a new private road has also been started, which will eventually lead to the Wilton Road, the main highway between Westport and Wilton. One of the most desirable features of this property, however, is the fact that it is not on a main thoroughfare, yet is easily accessible to all the main highways of the vicinity. The division of the property by Old Hill Road and the fact that the frontage on this road is controlled by the owner of Broadview, prevents any sale or division not desirable in a residential community of distinctive character. The entire tract is located most favorably in relation to the prevailing winds of southern Connecticut. The layout of Broadview is tentative only, with most of the tracts now offered containing from four to seven acres. These tracts are laid out to the best advantage of the natural beauty and the landscape possibilities of each tract. There are magnificent trees throughout the tract, with twenty-six acres of untouched woodland.

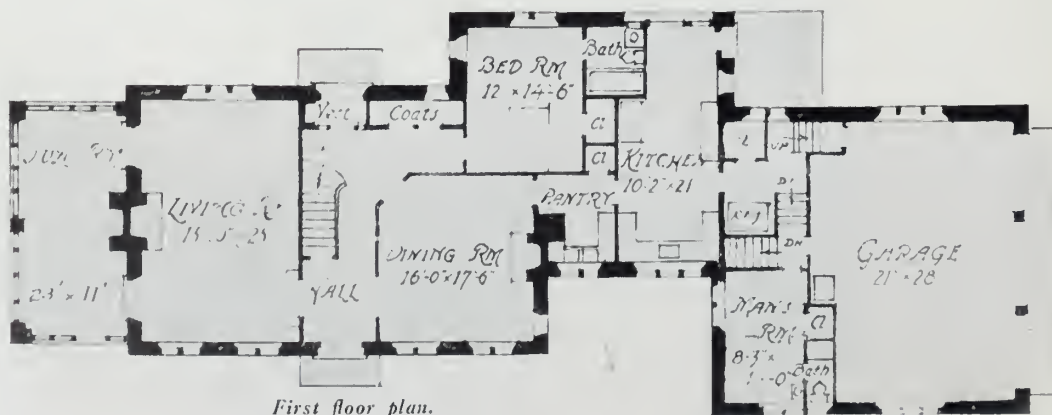
The property is privately owned and the owner is now offering for sale to an accepted buyer the stone house illustrated and described in detail in this article. It is the first house offered at Broadview and stands about the center of the tract on the east side of Old Hill Road. It will be offered either with six and one-half acres of land or approximately fourteen acres. These sizes have been determined by the natural layout of this part of the property.

The description of the structural makeup of this first house is given, not only to present a complete picture to those who may be interested in this particular house, but to outline the policy to be followed in all houses to be built on this property. This policy may be defined as an intelligent and authoritative description of the cost of the house with four definite objectives in mind, namely: Beauty, Utility, Comfort, and Economy. The Economy applies to maintenance and structural layout. With these four objective words applied to this house from start to finish, the result is now a house of the very highest structural character; a house which is precise to the last detail as regards beauty and stability of materials, location and design in relation to the location of the property and the prevailing winds; a house which has proven already that it will function smoothly with almost complete freedom from maintenance problems and with a minimum maintenance cost.

From footings to ridgepole no expense was spared in the construction of this stone house. The foundation walls were built with the same precision as those of the highest skyscraper. Twelve inches below these

walls and the concrete basement floor, an elaborate drainage system was installed. The system is set in cinders and leads off to large dry wells thirty feet below the basement floor level. The basement floor and walls are poured concrete with waterproof compound incorporated. During the past winter the importance of a carefully constructed drainage system was proven in the absolute dryness of the basement of this house. It insures freedom from any water hazard or sanitary problems so often found in country homes, even of the most expensive construction.

The walls are of Connecticut fieldstone, each stone selected and placed carefully as to color and perfection. The result is an attractive combination of blue-gray, green, tan and slate colors. The original plans of the house called for whitewashed stone, but this will be subject to the choice of the purchaser, in view of the beauty of the fieldstone walls as they now appear. The walls are eighteen inches through, with twelve inches of stone, two inch air space, waterproofing, full sheathing, heavy joists, metal lath and three coats



First floor plan.



Norman antique tile roof. Solid oak beams over all outside windows. Connecticut field stone walls. A house of distinction from footings to ridgepole.

of plaster. The house is fire-stopped throughout with cement. Sprayo-Flake, a new fire-resisting insulation with a high rating from the Bureau of Standards, has been used as non-rigid sound proofing and insulation. For rigid insulation Insulite has been installed.

The roof is a soft, rich Ludowici-Celadon Norman Antique Tile. The leaders, gutters and flashing are of lead coated copper except the valleys which are closed, rounded and flashed with two and a half pound lead. Leader heads and straps are of cast lead.

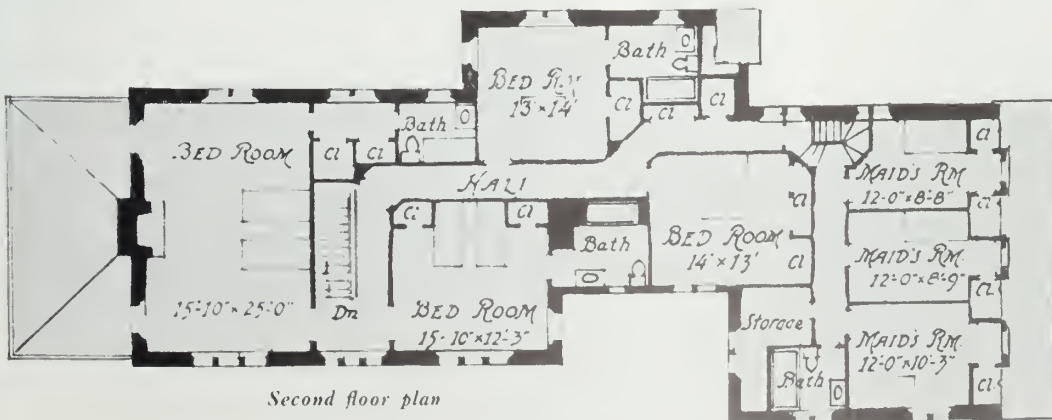
The heating system is a Dunham Vapor-Vacuum system with an American Radiator Ideal boiler and Gilbert & Barker Oil Burner with two thousand gallon oil tank. The boiler is equipped with domestic hot water heater for both summer and winter use. Trane concealed radiation has been used in all rooms except the servants' quarters as an effective means of space saving and in addition adds a note of beauty in the unbroken lines of the walls. During the completion of the interior of the house, through the coldest days of the past winter, the heating system was tested thoroughly and satisfactorily. It produced an *even temperature* from sixty to eighty degrees, based on the different temperatures desired for paneling, plastering or painting. An interesting test was made of the heating system on a cold, blustery day in early March, when most of the photographs in this article were taken. In order to take the photographs the temporary power lines were removed for six hours and during that six hours the loss of heat in the house was less than one degree per hour.

Anaconda brass pipe has been used on all supplies and returns. The bathrooms are tiled in American Encaustic tiles, with an effective use of colors. Standard Sanitary tubs and lavatories, Balmer and Hogger fixtures and T. N. water closets have been installed. When the plumbing tests were taken the success of the installations was thoroughly proven.

All electrical equipment is of the highest standard. General Electric B X cables were used throughout. There are two Frigidaires; one in the service pantry and one in the hallway back of the kitchen, both controlled from the electric unit in the basement. The kitchen has an eight-plate double oven Universal Electric range. In the basement is an electric auxiliary hot water heater, washing machine and ironer.



Front Entrance Door. Each stone whether for trim work or for the walls was chosen for its perfection in color and texture.



Second floor plan

Seldom does a house show the same precision in the workmanship displayed in the woodwork in the interior of this house. No shellac was used on any of the floors, but all of them were waxed and polished. The hall and living room floors are of random width wide oak boards laid with steel screws and wood dowels. With the exception of the dining room floor which will be described later, the floors in all the other rooms, including the service quarters, are of strip oak.

And now for a glance at the floor plans. Starting at the south is the sun room with

BROADVIEW

one wall of native fieldstone and three of three-coat plaster. The open fireplace is set in the wall of fieldstone. The floor is of gray-green flagstone and blends nicely with the tinted plaster and stone of the walls. The sun room has wide oak window ledges and a one-piece oak mantel.

The living room extends the entire depth of the house from east to west. It is two steps down from the hallway, with hand-scraped oak floor, oak beamed ceiling, with two twelve by twelve cross beams and ten four by five longitudinal oak beams. The hearth before the open fireplace is a one-piece stone from the doorstep of an old Connecticut farm house.

The front hallway presents a distinctive and attractive entrance to the house. The entrance door with its hand wrought bolts, hinges and studding was made especially for this house, as was the hand wrought iron staircase railing. The dining room is, perhaps, the most unusual room in the house. The Wood Mosaic floor laid by the Nuno Company of New York and designed especially for this house, is like a richly patterned rug. The coloring runs from a dark, coffee brown to a rich light brown, with blocks of vulcanized oak, walnut and mahogany. The blocks are toe nailed, cemented, scraped and polished. The illustration of the dining room shows this attractive floor pattern very plainly; also the open fireplace, the attractive design of the oak paneled walls and the ceiling of white Jacobsen plaster. There is one guest room with tile bath on the first floor.

The service quarters are now finished in bright, cheerful green, as are the kitchen cabinets and kitchen woodwork. Both kitchen and service pantry have green patterned inlaid linoleum floors.

The second floor has the master bedroom, running the entire width of the house over the living room. The walls are finished in pastel French blue, with the bathroom tile a darker blue. There are windows on three sides of this room with clear views of Long Island Sound and the Saugatuck River. There are three guest rooms on the second floor, one with private bath and two with connecting bath. These rooms are finished with soft pastel shades with deeper tones in the tiled baths. There are three maids' rooms, all with oak floors, and maids' tiled bath. A room with shower for chauffeur or butler is on the first floor back of the service pantry.

The third floor has two large rooms, one a storage room with cedar closet, and the other an unfinished room that can be used according to the desires of the purchaser. The three-car garage of fire-resistant construction has the new patent overhead doors and a wood storage closet.

The organization used to complete this house was as follows:

The Connecticut Properties, Inc., Construction Division, Westport, Conn.

General Contractors.

Walter Bradnee Kirby, 681 Fifth Ave., New York City

Architect.

Norwalk Lumber Co., Norwalk, Conn.

All rough lumber, all wood flooring.

Half timber and stone, more English than any other style. The East side of the house looking out over the Saugatuck River.



Service Entrance with service quarters above.



A view from the master bedroom window. Taken in early October, 1930.

Schwartz Bros., Bridgeport, Conn.

All mill work.

Norwalk Roofing Co., South Norwalk, Conn.

Roofing tile. All sheet metal.

John J. Silk Co., Norwalk, Conn.

All brass piping, tubs, lavatories, bathroom fixtures and closets.

Callahan Engineering Co., White Plains, New York

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Curley Electric Co., Westport, Conn.

Oil burner.

Stephen B. Church Co., Seymour, Conn.

Water storage tank, well, pump.

Sprayo-Flake Corporation, Bridgeport, Conn.

Insulating Material.

Connecticut Light & Power Co., Norwalk, Conn.

Ice boxes, electric range, auxiliary electric hot water heater and washing machine.

This house is offered with a four-year structural maintenance guarantee. If more information regarding Broadview is desired or you wish to make an appointment to inspect, apply to

Broadview

Mr. William M. Power

Old Hill Road

Westport, Connecticut

Telephone, Westport 212

Brokers Protected

Alfred Craig Shaw, Westport, Conn. Photographs.

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For sale in Revonah Manor Stamford, Conn.

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Comfortable, roomy, well-equipped residence with grounds of about half an acre in a particularly pleasant section of this unusually attractive home colony. Convenient to station

and town, yet enjoying genuine country surroundings. Contains living room with fireplace, library, sun room, etc., 4 master bedrooms with 2 tiled baths, 2 maids' rooms and bath. 3-car garage and ornamental pergola at rear of grounds.

Samuel N. PIERSON

Member of Connecticut and
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Gurley Bldg. Tel. 4-1111 Stamford, Conn.



OLD COLONIAL MANSION

Built in 1835. 15 large rooms with high ceilings, 9 open fireplaces, Dutch oven, large halls, double parlors library, dining room, butler's pantry, etc., modern steam plant, electricity, spacious lawns, beautiful flower garden. Stately old maples, shrubbery, etc., gardens, cottage, garage, stables and other outbuildings. House furnished with rare old Colonial furnishings which can be purchased with or without property. Owner will sell at an attractive price and terms. Photos and details. Write owner.

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Colonial home of 6 master bedrooms, 3 baths, 2 servants' rooms and bath. Vacuum vapor heating system. Out-buildings architecturally in keeping with residence include 4-car garage and stable for 7 horses. Reasonably priced.

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Complete List of Summer Rentals.

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On the Very Crest of one of the Highest and Sightliest Ridges around Stamford, Conn.

this new, superbly built residence with 4 acres,
freshly landscaped and planted, is for sale.

Located on Westover Road, a concrete highway, about 4½ miles, or less than 15 minutes by motor, from Stamford station. The lofty site not only commands magnificent sweeping views in every direction, including Long Island Sound directly to the south, but affords natural protection against unwelcome encroachment, which is further ensured by adjacent holdings.

Only the finest materials, workmanship, and appointments have gone into the construction and equipment of the house—heavy slate roof, copper leaders and gutters, beautiful hard oak floors, up-to-the-minute heating plant, brass plumbing, artesian water supply, and modern appliances in variety. A great living room extends full depth on the south side with 3 exposures and a generous fireplace. There are also a handsomely panelled library, likewise with fireplace, and other main rooms in keeping. 4 fine master bedrooms with 3 baths in tinted tile with showers; service quarters and bath. Attached garage.

Kindly refer to
House No. 264

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Gurley Building

Stamford, Conn.

In Old Greenwich Connecticut For Sale

Beautifully located Colonial home overlooking Long Island Sound; 150 feet of water front with private sand beach. Docking privileges for boats in Greenwich Cove. Very exclusive neighborhood. Four master bedrooms, three master baths, large sleeping porch, two large double servants' rooms and bath. Delightful broad porches overlooking the water. Two-car garage with quarters for chauffeur. Owner will sell completely furnished. Inquire

Edith B. Smith

60 East 42nd Street Telephone
New York Vanderbilt 3-5926

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Owner, moving to another city, will sacrifice, for quick sale, this attractive, snug home on



Shippan Point, Stamford, Conn.

(1 hour from New York)

Situated on a charmingly planted plot of 150' frontage by 180' depth, very near yacht club with varied social and sport activities. Fully equipped for year round occupancy. Ideal establishment for small family. House contains roomy living hall with fireplace, comfortable glass-enclosed sun room, and 3 bedrooms each with bath and one with enclosed shower. Hot water heat, gas range. Detached garage for 2 cars.



Kindly refer to House No. 742

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VINEYARD

Orchards and Country Home

Fifty acres on Lincoln Highway, Philadelphia Suburbs, with beautifully placed old Pennsylvania stone farm house, carefully remodeled, ten rooms, two baths, hot water heat, electricity; farm barn; garage; stream and lake in the foreground; grapes, apples, peaches, berries of all kinds, and asparagus in commercial quantities; nearby markets.

Joseph M. Fronfield, Realtor
Lincoln Highway Wayne, Penna.

"I have a farm for every buyer"

"PINECOUR"

Cost \$75,000 Price \$12,000

24-acre estate, 2,100 feet elevation, gorgeous views, beautifully landscaped gardens, private park, wonderful drives, tennis courts, plenty space for airplane landing—120 miles to New York over state road. Beautiful 12-room mansion includes 6 master bedrooms, maid's room, 5 fireplaces, modern conveniences. Garage, stable, etc. Estate in good condition. Photo and particulars from

LEON C. WINNER

Pleasant Mount, Wayne County, Penna.

MISCELLANEOUS

Country Life is recognized as a national real estate trade paper for high class country properties.

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OVERBROOK FARM



living. It teems with blooded livestock, fowls and rare birds, and is not only a complete but a beautiful, livable country home, with the architectural features of all the buildings in keeping with the spirit of the main residence, built over 200 years ago, but thoroughly modernized in every way. Water is supplied to the entire farm from artesian wells. This section of Westchester County is considered the most healthful district within 100 miles of New York City.



The main dwelling is 400 feet from the State Road, in a setting of beautiful old shade trees, shrubbery and lawns. There are two small connecting lakes, one on each side of the driveway leading from the State Road up to the house, each stocked with wild fowl collected from all parts of the world. The driveway is lined on both sides with thousands of specimens of rare plants, flowers and shrubs. They afford a continuous round of beauty and blossom from the opening of spring till frost, with spacious plantings of evergreens to beautify the winter landscape. At the end of the driveway to the main dwelling is an old-fashioned garden lined with Box bushes on each side of flagstone walks. There is a direct road through the farm one half mile long, lined with stone fences, in front of which have been planted thousands of blooming shrubs and plants, together with hundreds of maple trees. This road is lighted by electricity and makes a beautiful walk at night. At the end of the road a small formal evergreen garden has been built, and with the Rhododendrons, Azaleas, Laurel and



the evergreens, it is a beautiful sight throughout the entire year, with the added beauty of bloom in the springtime. The farm contains wonderful flower and vegetable gardens, with a liberal planting of Boxwood throughout. The specimens near the main dwelling were secured from Virginia and are over 100 years old. There are apple orchards, peaches, pears, apricots, quinces, cherries and small fruits and berries of all kinds.

The main dwelling of nine rooms is furnished with rare good taste. It is an early Colonial house and all the charm of the old house has been preserved in the remodeling and refurnishing. Large open fireplaces, rare old furniture and hooked rugs. There is complete electrification, including refrigerator and range. The guest house and



OVERBROOK FARM



gardener's cottage contain large airy rooms, open fireplaces and all modern conveniences. The three-room Lord & Burnham greenhouse has been stocked with rare tropical plants, and in the greenhouse there is room and bath for the caretaker.

The lake used for the raising of the swans and large geese, including the large Black Australian Swans, lies to the side of the main dwelling, and the Waterlily pond to the rear of the dwelling. This pond has been stocked with rare specimens of Waterlilies and contains an electric fountain, beautified with varicolored electric lights, reflecting their rays through the spray and under the surface of the water.

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Besides the dwelling there are: guest house, superinten-



OVERBROOK FARM



dent's cottage, gardener's cottage, cow barn, complete dairy and milk house, stables, sheep-fold, pig house, smoke house, implement house, blacksmith shop, chicken houses, bantam houses, brooder house and numerous small houses for the raising of ducks, turkeys, guinea-fowl and pheasants, all of which are on the place at the present time. The collection of pheasants is an unusual one, in that it includes every type of pheasant that can be grown in captivity, collected from all parts of the world.

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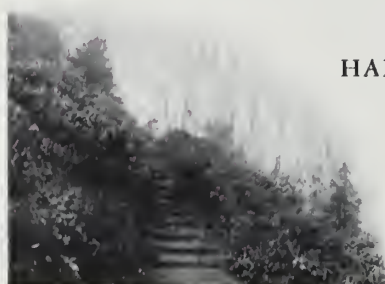
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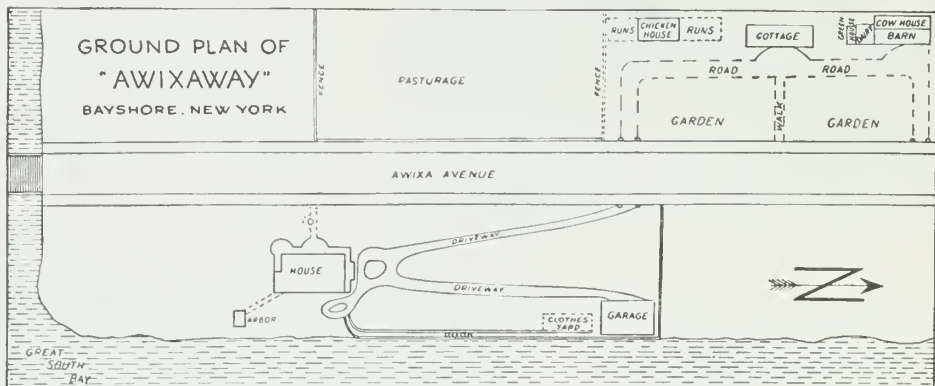
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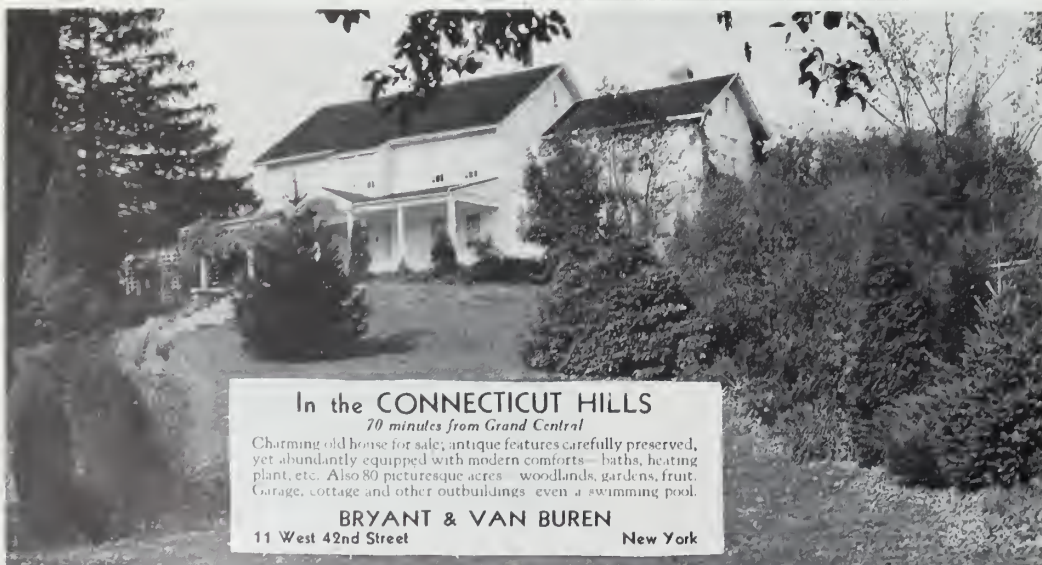
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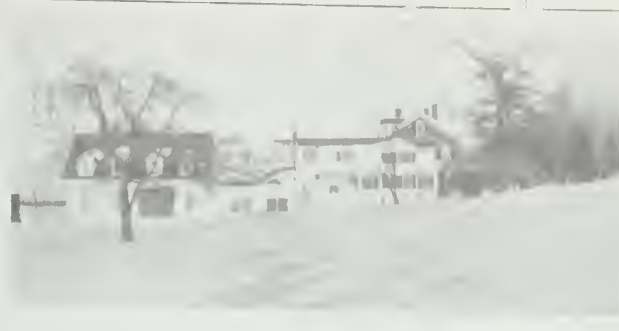
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near Montclair, N. J., 25 miles from New York City, consisting of 50 acres of highland, 15-room house, with two baths, large barn,

garage, and other outbuildings. 1400 feet of hard road frontage, spacious lawns and well kept shrubbery; all kinds of fruit and shade trees. A small lake of fresh running water. Price \$38,000.

2204 SPRINGFIELD AVE.

John Schaible, owner

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Somerset Hills of New Jersey

Over 400 acres Good 10-room house with 3 baths. All improvements. Farmer's cottage. Complete farm building in good condition. Fine fertile country with several wooded hills. Magnificent views. Elevations over 700 feet. All for

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An Exact Replica of an Old Normandy Chateau is FOR SALE



A rare opportunity to acquire an estate into which are embodied the highest ideals of Old Norman architecture, interior decorating and landscaping. Facing the Atlantic—and the private beach—are the 150 x 800 foot, completely improved grounds which bring one up to the residence by means of charming walks. To assure a thorough, Old World atmosphere, the ensemble of every room was imported from France. Interior decorations were created by Alavoine.

Main Residence Interior

FIRST FLOOR — Entrance hall, 20 x 30 living room, sun parlor, dining room, Chinese breakfast room, kitchen and servants' dining-room.

SECOND FLOOR — Master bedroom 20 x 30, three other bedrooms and four baths.

THIRD FLOOR — Four rooms, two baths, and billiard room.

BASEMENT — Laundry, two wine rooms, storage room. American Radiator Co. Ideal Type A heating plant.

Other Buildings

TWO-STORY GARAGE — Chauffeur's quarters, 6 rooms bath; separate heating plant. Has 5-car capacity.

GARDEN HOUSE — Two rooms, lavatory and decorations in Directoire style.

TWO STORY BEACH HOUSE — Five rooms and four shower baths.

This estate cost \$300,000. Make us an offer. It may be purchased with or without furnishings. For all further particulars, communicate with

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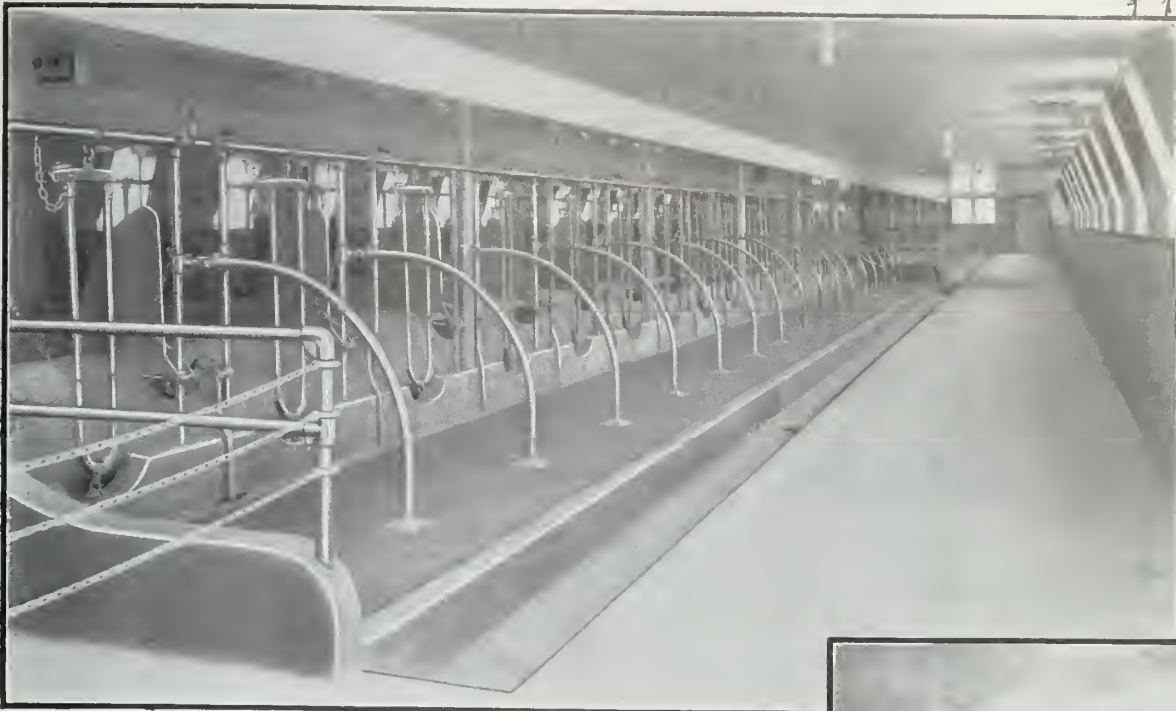
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Retired German sergeant-major of cavalry (Eastern-Prussian)

12 years of service, good tournament horseman and riding master desires leading position in horse sports. Address reply to:

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GOOD plans; equipment; ventilation . . . all are important if you intend to build new barns or remodel old ones. Not only do they insure "pasture-comfort" for your herd, with attendant good health, good appearance and top production, but they simplify the barn work, cut labor costs, and make your barns at once a "show place" and a thoroughly practical and profitable operating plant.

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Louden equipment you already know—so simple and clean, of such fine appearance and practical usefulness that it has become the national standard for the type of barns that are owned by the readers of Country Life.

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It outlines the essential things you ought to consider before you begin the building or remodeling of any farm building or farm building group. Just check the coupon.



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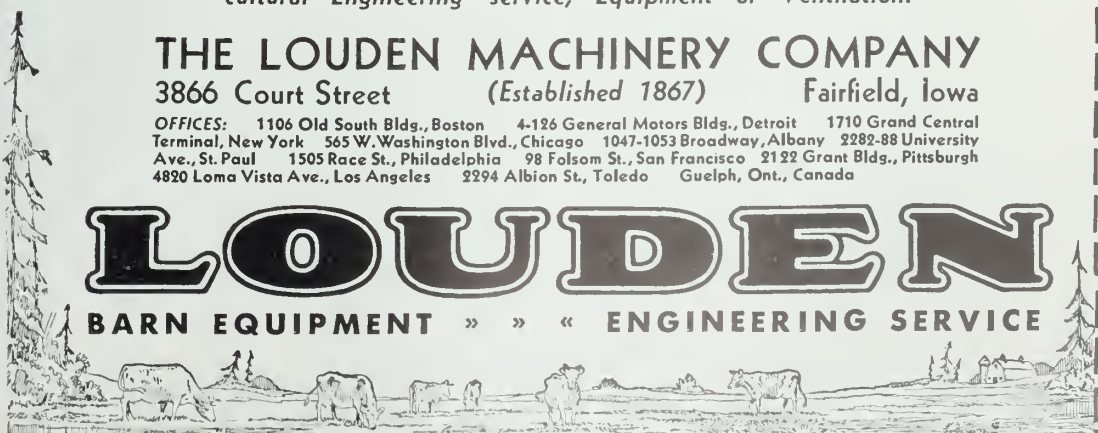
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Name -----

Address -----



Russell Firestone, Edsel Ford, president of Ford Motor Co., and Harvey Firestone, Jr., admire Firestone Farm's World's Champion Holstein cow, Side Hill Orms-



by Segis, which broke all records for milk production from one day to three months. In the latter period she produced 11,058.9 pounds of milk and 414.7 pounds of butter

LIVE STOCK LORE AND LOGIC

by **ROBERT V. HOFFMAN**

A STOCKMAN who is respected for his deliberate judgments recently remarked that he thought it was time to banish the frown and smile—*smile!* The outlook, in his opinion, is something to smile about. Business may not be as brisk as it was a year ago, but it is on a sounder basis. He says:

"This is not a bad market, but it is different from anything we have known in recent years. We have had to do some necessary house cleaning, getting rid of odds and ends for which there was no immediate market. This has been a good thing for the industry. In boom times, many unsatisfactory breeding animals are retained in herds because occasionally they can be profitably worked in on a trade or sold at a comparatively good price.

The business recession of a year ago eliminated the speculator, and hurried the boarder cow to the butcher. Buyers are cautious now, but they are interested in good cattle and willing to pay the price.

"The other day a cattle owner asked me if I thought it was wise to consign top breeding animals this year. My answer was emphatically, 'Yes! And if you feel that you cannot part with any of your best, don't consign at all. Good animals will probably bring satisfactory prices and poor ones will probably get the gate.'

"It seems to me that this is the year for the breeder and discriminating buyer to get together. The offerings at public sales will be well above the average, and only good, useful breeding animals are being considered for consignment sales.

PHOTOGRAPHS BY STROHMAYER AND OTHERS



Swiss Valley Girl 10th, World's Champion Brown Swiss cow, produced 27,513.6 pounds of milk and 1,105.33 pounds of butter fat in her fourteenth year. Bred and owned by Hull Brothers, Painesville, Ohio

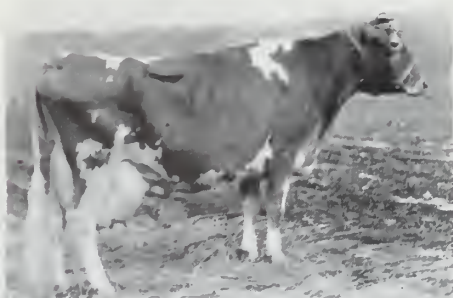


Chapel Hill Jean 5th, Grand Champion Ayrshire cow, Eastern States Exposition, Springfield, Mass., 1930, notable for her symmetrical udder. Owner, Mrs. Walter P. Bliss, Wendover Farm, Bernardsville, N. J.

"Other conditions favor the buyer. I refer particularly to the country-estate owner, who is the largest buyer of quality seed stock. He is in a better position to buy because production and maintenance costs have been substantially reduced in recent months. The price of feed is lower than it has been in years, and he is assured of a better quality of workman on the farm and, in some localities, at reduced costs. In my opinion, we are in for a period of orderly progress."

Speaking of great breeding matrons, one of the country's outstanding brood cows comes from the smallest of the major dairy breeds. We refer to Swiss Valley Girl, a foundation cow developed by the Hull Bros., of Painesville, Ohio. Swiss Valley Girl had a mature record, completed when fourteen years of age, of 13,113.3 pounds milk and 495.52 pounds fat.

She produced nine daughters, eight of which have one or more official records. Her outstanding daughter is Swiss Valley Girl 10th, whose picture is shown on this page. In making her world's record Swiss Valley Girl 10th, produced 118.44 pounds butter fat in the thirteenth month of her lactation, which is probably a record for all breeds. She also had a previous record of 18,835.3 pounds milk and 675.58 pounds of fat. Swiss Valley Girl also had a son, Reuben of Lakeview by Reuben, a sire which has placed more than thirty daughters in the register of production. Among these are three full sisters, the last of which was Swiss Valley Girl 10th.



Left to right: 1, the dam: Imp. Belladonna Star, by Honoria's Sequel II A.R., and out of Rose of La Croute A.R. She has an island record of 14,224 pounds milk and 721.90 pounds butter fat in A.—2, her daughter, Belladonna of Coventry by Governor III of the Grants A.R. She has an A.R. record of 14,826.9 pounds of milk, 762.4 pounds butter fat in A.—3, her granddaughter, Coventry Honoria Bella by Honoria's Sequel Slogan A.R., out of Belladonna of Coventry. She is now on test in G. All are owned by R. Lawrence Benson, Princeton, N. J.

THE PICK OF THE LEADING HERDS

will be offered

at The Spring Guernsey Sales

The Thirteenth Annual National Consignment
Thursday, May 14th

and

The Sixth Annual Coventry-Florham
Friday, May 15th

The Bellaire Farm Dispersal
Saturday, May 16th

at the Inter-State Fair Grounds, Trenton, N. J.



DOLLY OF PENNBROOK 177753

This outstanding cow with an Advanced Register Record: 14,087.9 lbs. milk, 727.4 lbs. fat (Class B) is consigned to The National Guernsey Sale by Edward N. Benson, Jr., Chicona Farm, Chestnut Hill, Pennsylvania.



AIYUKPA L. CZAR 178703

Yearling son of Aiyukpa Levity King, out of Shuttlewick Mirth, 13,633.6 lbs. milk, 706.1 lbs. fat (Class G). A double grandson of Shuttlewick Levity. Consigned to the National by William H. Williams, Aiyukpa, Lyon Mountain, N. Y.

The Moorland Farm Dispersal
at Kensington, Conn., Monday, May 18th

A Total of 225 head at 4 sales — 140 Cows — 70 Bred and open Heifers -- 25 Bulls



WYEBROOK LUSTRE 283720

Fourth prize, Yearling, National Dairy Show, 1930. Now on A.R. test. She is a daughter of the Grand Champion Bull, National Dairy Show, 1930. Consigned to Coventry-Florham sale by George M. White, Coxsackie, N. Y.



MOORLAND AGATHA A.R. 326354

One of the good daughters of the proven Advanced Register sire Langwater Soldier. She has made 1,815.4 lbs. milk, 93.32 lbs. fat on retest in Class G in 45 days. Nine daughters and 27 granddaughters of this bull will be offered in the Moorland Farm Dispersal Sale.

Noteworthy features of these sales are the quality of the young bulls offered and the number of cows on Advanced Register test making unusual records. One of these, Max's Besse of Oak Grove, made 2156 lbs. of milk, and 98 pounds of fat in the month of March.

Blood Tested

From Federal Accredited Herds

A wide range of selections for breeding, showing and A. R. testing with every animal worthy of a place in the constructive breeding herd. For catalogue write—

THE HERRICK-MERRYMAN SALES CO.

Sparks, Maryland

ARD-NA-CLACHAN CONSIGNS

To The National Guernsey Sale

TRENTON, N. J., THURSDAY, MAY 15th, 1931



VIMIERA OF ARD-NA-CLACHAN

Will finish test this month with about 600 lbs. of butter fat. Was third as a two-year-old at Brockton. Safe in calf. Full sister to Driescilla of Ard-Na-Clachan in sale.

Four Choice Young Cows

Including

Three attractive daughters of the Proven Dairy Sire, Brookmead's Banner, A. R., the sire of Silverwood Diana, world's champion in Class AA, and Silverwood Verbena, 878.5 lbs. fat in Class A.

And a Show Cow

by a son of a former grand champion cow at The National Dairy Show.



PATRICIA OF ARD-NA-CLACHAN

This heifer freshened April 15th and is now on test. Her dam, Yeoman's Mixer Patricia A. R. was a heavy milker and an outstanding show cow.



JUDITH OF ARD-NA-CLACHAN

By Beechwood Prince Philip and out of an A. R. daughter of Langwater Fisherman. Born Nov., 1926, fresh and on test.

These cattle were selected from the cream of this Federal Accredited Herd, and should appeal to discriminating buyers.

Ard-Na-Clachan Farms

H. B. BREWER, Owner

Shrewsbury

Mass.

MOUNT ARARAT FARMS

consigns to

THE NATIONAL GUERNSEY SALE

Trenton, New Jersey

May 14th, 1931

THE BEAUTIFUL COSQUAY'S ROSEBUD 238052

An Aristocrat

Her sire, our Great Cherub's Royal Challenger of Shorewood 97614, is an A. R. son of Ladysmith's Cherub, the Grand Champion who leads for production, and Pearl's Dot, 19602.5 milk, 965.6 BF. Cl. A.A.

Her dam, Rosebud of Cosquay 111725, 11974.9 milk; 637.8 B.F. Cl. A., is rich in May Rose blood through Golden of Rich Neck and Triple Rose. Rosebud has made 1039.9 of milk in 22 days (unofficial).



THE LOVELY COSQUAY'S MAIDEN A. R. 25917

9397.6 Milk, 433.4 BF. Cl. G.

Another Aristocrat

She is a daughter of our Great Herd Sire, Prides Valiant of Langwater 77608, and Imported King's Maid of Mara Alva, 10450.3 milk, 461.5 B.F., who is also dam of Cosquay's Golden Maid A.R. 14701, 14943.6 milk, 727.6 B.F. Cl. A., and rich in the royal blood of Clara's Sequel. Maiden, on retest in 92 days, made 3699.3 milk and 160.49 B.F. (unofficial).

For beauty, loveliness, breeding, production, these young cows are unsurpassed.

Accredited

Come to us for breeding stock!

Blood Tested

MOUNT ARARAT FARMS

Port Deposit, Md.

JOSEPH IRWIN FRANCE
Owner

GILBERT J. PERRY
Manager





Butterfat Golden Myrtle, a full sister to Butterfat Qui Vive, born Sept. 1928 by Imp. Primrose's Butterfat out of Imp. Golden Myrtle of Hilltop, with 715.6 lbs. fat in F.

LOOK THEM OVER

at *The National Guernsey Sale*

A Daughter

A Granddaughter

A Double Grandson

of the Prepotent Breeding bull



Imp. Primrose's Butterfat, A.R.

The sire of 25 A. R. daughters, including three class leaders, one of which is a world's record cow. His daughters are distinguished for their uniform dairy type, and symmetrical udders as well as for their dairy production. His sons and grandsons reproduce his dairy characteristics.

Hilltop Governor's Sheila, born Oct. 1928 by Hilltop Teddy R's Governor and out of Imp. Butterfat's Sheila, a 627.9 Class G. daughter of Butterfat.



Butterfat Honey Boy. Born Dec. 1929 by Butterfat Qui Vive and out of Imp. Hilltop Butterfat's Honeymoon, 650.3 lbs. fat in Class E.

They Fill the Eye and the Pail.

Blood Tested - - - *Federal Accredited*

consigned by

HILLTOP FARM

George M. Hendee, *Owner*

Suffield, Conn.

Frank H. Smith, *Mgr.*

MOORLAND FARM

DISPERSAL SALE MAY 18, 1931, AT KENSINGTON, CONNECTICUT

THE HOME OF

Langwater Soldier, sired by Langwater Warrior, traces 7 times to, and carries 17% of the blood of Imp. May Rose King 8336, the best son of Claremont May Rose 3648 EGHB, better known as May Rose II, the fountain head of the May Rose family.

Ten of his daughters av-



LANGWATER SOLDIER 43379 AR

erage 12164.3 lbs. milk and 588 lbs. fat, a mature equivalent of 15200.6 lbs. milk and 737.5 lbs. fat at 2 years, 9 months and 14 days.

Over 40 females rich in Langwater Soldier's blood make the sale an unusual opportunity to procure a few animals closely related and alike in type.

19 years of close line breeding of these Langwater May Roses has resulted in almost perfect udders and teat placement as attested by our 5th generation.

Several of his double Granddaughters are bred to either

Rockingham College King { Langwater Holliston 28055
Mixer May Della 124202 } Langwater College King 23837 AR
or
Ward Acres Major Domo { Langwater Africander
Atamansit Princess Coronet

Both of these bulls will be sold.

The sale will be conducted by The Herrick-Merryman Sales Co. Mr. Herrick has consented to be in the box.

E. A. MOORE, Owner

C. R. WEIDMAN, Supt.

**KENSINGTON
CONN.**



Langwater Northener 113149—a son of Langwater Warrior sold at auction for \$15,000. Northener is out of the grand cow Imp. Slogans Lady Aster of Langwater 149219.

A. R. 13,018.1 lbs. milk, 636.3 lbs. fat, class A. Lady Aster was first prize A. R. cow Brocton, 1926. She is dam of Langwater Honoria and Langwater Lady Aster.

—◆◆◆—
Two Outstanding Yearlings
by Langwater Northener

are consigned by us to the

National Guernsey Sale

Trenton, N. J. — May 14, 1931

—◆◆◆—
Caumsett Easterner, born April 15, 1930.
 Dam—Westview Yvette

F—11631.3—5.58—649.1

A—16805.8—5.33—895.6

One of the very best daughters of Langwater Ultimas. Has a great daughter with 809 lbs. fat as a three year old.

Caumsett Northern Emerald, born April 8, 1929. Dam—Lone Pine Daughter's Sapphire

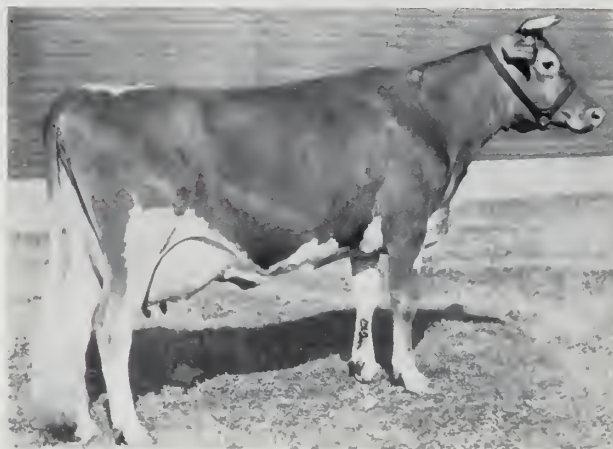
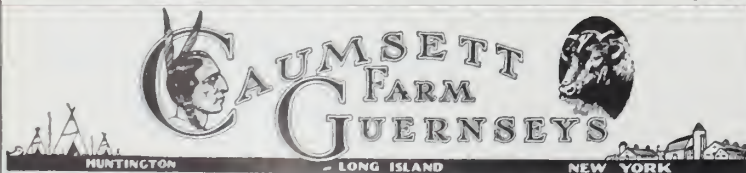
Sold for \$4,500 at auction

B—11503.0—6.06—696.7

Dam of Caumsett Dart, grand champion bull Harrisburg, 1931. A splendid cow with a great udder.

EASTERNER is good enough to head any herd in the land and EMERALD is outstanding as a show and breeding female.

Marshall Field 100 ACCREDITED GUERNSEYS John S. Clark



Bonny Bess of Fairview Farm 4th 225383

Under test in Class C. Yield for 161 days approximates 305 lbs. fat. Has been bred to Florham Patrician 123521. Grand Champion New Jersey State Show, 1930

These Two Young Cows

Are representative of
 my consignment to the

Coventry-Florham Sale

At Trenton, May 15, 1931

Seven cows and heifers in milk and two in-calf heifers comprise the selection which has been made with a view to meriting a continuance of the same high favor accorded by the buying public to my former entries in this Annual Guernsey Event.

Sires represented

Langwater Pharaoh 98719. By one daughter with a good Class G record and now exceeding 2 lbs. fat daily in Class E. **Old Contemptible** 59639. Sire of a former leader in Class BB and other good ones. Represented by three two-year-old daughters in milk which fill the eye as well as the pail.

Plymouth Rock 124808. A grandson of Ne Plus Ultra. Represented by two in-calf heifers. The dam of the service sire sold for \$4,200, topping the National Guernsey Sale of 1930.

Imp. Valentine Golden Noble IV 123768, who sired last year's top, Coventry-Florham Sale. Represented by a three-year-old daughter with a Class F record of 9707.5 lbs. milk, 513.4 lbs. fat.

Imp. Dunwalk Sailor Boy 112848. Whose dam was a first prize winner over the Island. Represented by a two-year-old daughter milking 10 lbs.

HERD ACCREDITED AS TO TUBERCULOSIS
 AND CONTAGIOUS ABORTION

Lessee of part of

FLORHAM FARMS

Joseph L. Hope

Madison, N. J.



Florham Abba 259877

On A. R. test she has given in 168 days, 5283.4 lbs. milk, 258.59 lbs. fat, Class G. Her dam's record is 801.1 lbs. fat, Class A

Coventry Consigns



IMP. GOLDEN ESTER OF THE GLEN, No. 175133 A. R.
Date of birth Aug. 20, 1923
Record 13,714.8 Milk, 647.0 Fat, Class A
Sire, Coventry Valentine's Honour, No. 104965 A. R.
Dam, Golden Secret IV of Ashburton, Island A. R. No. 16646 P. S.

IMP. COVENTRY GEM'S RUBY, No. 190854 A. R.
Date of birth May 23, 1925
Record 11,885.2 Milk, 532.6 Fat Class F
Sire, Bickleigh Nobleman, No. 110902 A. R.
Dam, Imp. Gem's Ruby of Houque Jehanneh, No. 180818, Island A. R.

**These Five Choice Females Typify the
Eleven Head of
Coventry Guernseys
Consigned to the
Coventry-Florham Sale
Trenton, N. J., May 15, 1931**

**SEVEN FRESH YOUNG COWS
ONE BRED AND TWO OPEN HEIFERS
A YEARLING BULL**

For the discriminating buyer of choice seed stock from a
Federal Accredited, Blood-tested herd of 100 head

Princeton - - - New Jersey

R. L. BENSON, Owner E. C. STONE, Manager



IMP. IVY'S POLYSONNE, No. 248960
Date of birth May 4, 1927
Sire, Imp. Honoria's Sequel Slogan, A. R. No. 126459
Dam, Polysonne du Bas Sijour, No. 196656



COVENTRY TOPSY'S TOKEN, No. 249537
Date of birth April 4, 1928
Sire, Imp. Valentine's Souvenir, No. 126458 A. R.
Dam, Imp. Topsy V of Bickleigh, A. R. No. 175137

COVENTRY FANNY WINNIE, No. 249781. On test in Class G.
Date of birth April 9, 1928
Sire, Imp. Sailor Lad V of the Fontaines, A. R. No. 123257
Dam, Imp. Winnie II of Green Lanes, No. 182365 A. R.



Florham Maretta, A. R., born Sept., 1924, by Falstaff's Warrior of Florham, sire of the world's record cow in Class G; dam, Florham Cynthia, with 605.90 lbs. of fat in Class G.

Feature the
Florham Farm Consignments to the
COVENTRY-FLORHAM SALE

other offerings include:

Florham Winsome, A. R., and Florham Barbara, A. R., three-quarter sisters to Maretta by Falstaff's Warrior of Florham. Langwater Golden Flower, a daughter of Langwater Steadfast. Florham Sybarita, by Langwater Star Gazer, with a record of 596.7 lbs. fat in G.

Herd Federal Accredited

Blood Tested

FLORHAM FARM

Madison

Miss Ruth V. Twombly, *Owner*

New Jersey

R. H. Allen, *Mgr.*

THIS BEAUTIFUL COW

Florham Maretta, with record
of 757.30 lbs. fat in Class B

and

THIS PROMISING YOUNG BULL

Florham Beau Ideal, out of the highest testing daughter of Langwater Star Gazer, with 935 lbs. fat in A.



Florham Beau Ideal, born Mar., 1930. An outstanding young son of Langwater Country Gentleman, and out of Florham Bella with three A. R. records averaging 821.11 lbs. butter fat.

HALLMARK GUERNSEYS

Federal Accredited Herd

N. J. Abortion Free
Herd No. 2.



HALLMARK NEPTUNE'S DAISY 239614
Dropped August 28, 1927

Our Consignment to the
Coventry-Florham Sale
at Trenton, New Jersey, May 15, 1931

*We have several fine young bulls
for sale at this time*

HILL TOP

Mr. & Mrs. Wm. T. White
Owners

Princeton
New Jersey

A. R. Rickard
Supt.



Brookmead's Master Fred—herd sire by Langwater Master Fred, A. R.

BROOKMEAD FARM

Our consignment to the Chester Co. Guernsey Breeders' Sale, to be held at Chadd's Ford, Penna., May 12, 1931, includes:

BROOKMEAD'S FRED 182183—Winner of 3rd Prize, Far Hills, New Jersey, in 1930 and is an outstanding MAY ROSE—IMPORTED bull—NOW READY FOR SERVICE.
Sire: Brookmead's Master Fred 142975—winner of 2nd Prize, Trenton, N. J., 1929 and 2nd Prize, Trenton, N. J., 1930.

Dam: Imp. Gwenna of Brookmead 281280 A. R.
Milk 11,477.0 Fat 584.04 Class A (Unofficial)
(record made on twice a day milking)

BROOKMEAD'S SWEET ALYSSUM 183213 A. R.

Milk 8,140.1 Fat 507.9 Class G
" 9,849.6 " 512.5 " AAA

Second "Produce of Dam" at Harrisburg, Penna., 1931

Dam of Brookmead's Lovely, 2nd Prize, two-year-old at Trenton, N. J., 1930, 2nd Prize, Bryn Mawr, 1930 and member of First Prize County Herd, Harrisburg, Penna., 1931.

BROOKMEAD'S QUAINTESS 305938—A yearling daughter of Rockingham Beau Holliston 145414 (son of Langwater Holliston out of Imp. Belle of Rockingham, 622 lbs. Fat) and out of Quaker Girl of Pencoyd 49194 A. R.

Brookmead Farm
Devon, Pa.

Address }
letters }
to }

526 Land Title Bldg.
Philadelphia, Pa.

Choice Drafts from Chestnutwold Farm



CHESTNUTWOLD BETTY.

a daughter of Langwater Butter Lad, out of a dam with 2110 lbs. fat in G. She has a record of 893.4 lbs. fat in G. New York Empire 1st. Consigned to Trenton Sale.

CHESTNUTWOLD FRESIA.

by Langwater Knight. She has a class G record of 703.4 lbs. fat and is out of a single letter A. R. dam. Consigned to Trenton Sale. May 1931.

Twenty Young Cows

IN connection with the Bellaire Farm Dispersal at Trenton, May 16th, we will sell seven daughters of Langwater Butter Lad: three daughters of Chestnutwold Flashlight (a son of the prepotent sire, Chestnutwold Searchlight).

Three daughters of Atamainist Band Master. Besides daughters of Chestnutwold Valentine, Sky Rocket, Shoreland King, and Langwater Knight, and Knight of Chestermont.

and

Four Outstanding Matrons

TO THE
National Guernsey Sale

AT

Trenton, N. J., May 14, 1931

Besides the two shown on this page, there are—
Chestnutwold Gracious Dawn, by Golden Searchlight of Hill Girt Farm, with two A. R. records, the highest 733 lbs. fat in A.

Chestermont Clover Girl, by Langwater Knight, with two A. R. records, the highest, 672.4 lbs. fat in Class A.

In choosing these animals, we gave Mr. Merryman a free hand to go through the herd and select the tops. We commend them to discriminating buyers as worthy representatives of this blood-tested Federal accredited herd.



CHESTNUTWOLD MOLLY DARLING,

by Golden Searchlight of Hill Girt. Has a record of 714.8 lbs. fat in E. and is out of a dam with 661.2 lbs. fat in G. Consigned to National Sale.



CHESTERMONT KNIGHT'S PRIMROSE,

by Langwater Knight. She has a record of 712.2 lbs. fat in G. and is out of a dam with two records, the highest 813.2 lbs. fat in A. Consigned to National Sale.

Chestnutwold Farm

R. F. D. No. 3

Miss Dorothy E. Cadwalader
Owner

Phoenixville, Pa.

J. Sherwood Jones
Manager

LANGWATER FARM

Consigns to the NATIONAL GUERNSEY SALE
At Trenton, N. J., Thursday, May 14, 1931

LANGWATER CHEER 187797, born July 23, 1930. A double grandson of Langwater Valiant 51868, A. R., sire of 15 A. R. daughters.

Langwater Cheer has for his sire Langwater Merrymaker 166128, a son of Shuttlewick Queen of Joy 129737, 12518.9—630 Class G.; 15803.1—778.1 Class A. A daughter of Langwater Levity 70293.

HIS DAM: Rose of Langwater 2nd, 122379 with a record of 10211.8—565.5 lbs. Fat in Class F, dam of 5 sons that have sold for a total of \$11,500. She a daughter of Rose of Langwater 21201, with a record of 15008.2—751.6 in D.

WE ARE ALSO CONSIGNING TO THE COVENTRY-FLORHAM SALE
on the following date

1 BULL and 8 FEMALES—4 Cows and 4 Heifers. Including:

LANGWATER EUROTAS 187795, born June 23, 1930. A son of Langwater Hector 166127, he a son of Langwater Horatius 63071, out of Imp. Le Marais Select 207061 with a record of 15356.0—793 lbs. Fat in Class AA, dam of Imp. May Flower of Petite Cache with 15365.1—895. in AA.

Langwater Eurotas' dam is Langwater Ulka 168038, 12639.9—669.6 Class D, she a daughter of Langwater Sheik 77112, sire of 8 A. R. daughters 3 above 700 lbs. Fat. Her dam Langwater Dutiful 89581 has a record of 13159.8 lbs. Milk, 672.3 lbs. Fat in Class F and is a daughter of Langwater Steadfast 31672 and Langwater Generous 11956.

WE ARE ALSO CONSIGNING:

Langwater Ulka 168038, born May 18, 1921, served Sept. 11, 1930, by Langwater Merrymaker 166128.

HERD FEDERALLY ACCREDITED.

BLOOD TESTED REGULARLY FOR THE PAST 7 YEARS.

John S. Ames, Owner

NORTH EASTON, MASSACHUSETTS

F. C. Shaw, Manager.



LANGWATER CHEER 187797

Langwater Blanchette 204357, born Nov. 20, 1925. 13718.3—698.2 C, a daughter of Langwater Steadfast 31672 A. R.

Langwater Prophetess 211735, born March 21, 1927. 11989—593.1 Class G, a daughter of Langwater Pharaoh 98719 A. R.

Langwater Cherry Blossom 307370, born Aug. 13, 1929. A daughter of Langwater Valiant 51868, dam Golden Cherry of Prospect Farm 71012, 13488.1—701 Class B. This heifer will be bred to Langwater Moonlight 160256.



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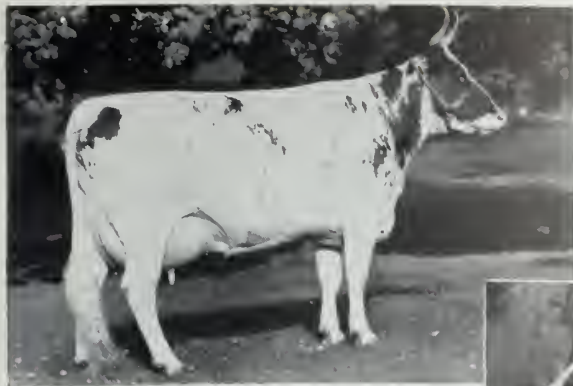
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Livestock Editor
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Chapel Hill Jean 5th. Grand champion Eastern States Exposition, 1930. To be sold with two daughters and a son, the latter entered in the 1931 Futurity.

Topsy's Gentle of W. F. A full sister to Topsy's Ambassador's General. Junior champion bull 1929, at Springfield. The cow, her daughter, and a full sister will be sold.



Wendover Farm Ayrshire Dispersal

An Exceptional Offering

20 Cows and Bred Heifers—12 Yearling and Heifer Calves—8 Bulls from 6 Months to 6 Years Old.

Established by the late W. P. Bliss. Wendover has one of the finest herds of this beautiful and useful dairy breed ever assembled. The offerings include high producers, grand champions and other prize-winning males and females and their progeny.

This is the opportunity of a life time to buy outstanding individuals bred in the purple.

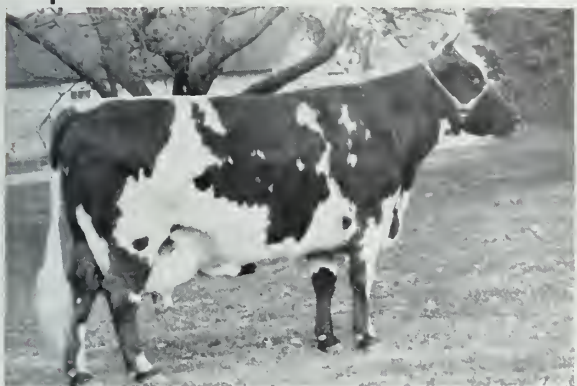
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Barr Dusky Maid. One of the greatest Ayrshire females ever bred. A grand champion, and by the same sire as Barr Flapper. Two daughters and a son will be sold with her.



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From Best Obtainable Foundation Material
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HEIFERS AND HEIFER CALVES
from six months to two years old.

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By Herd sires whose ancestry is distinguished for breed character, uniform type and sustained production.

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Hugh J. Chisholm, owner A. H. Tryon, manager

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Twenty-seven fall-calving cows
 Twelve cows in milk

Ten in-calf heifers
 One young bull

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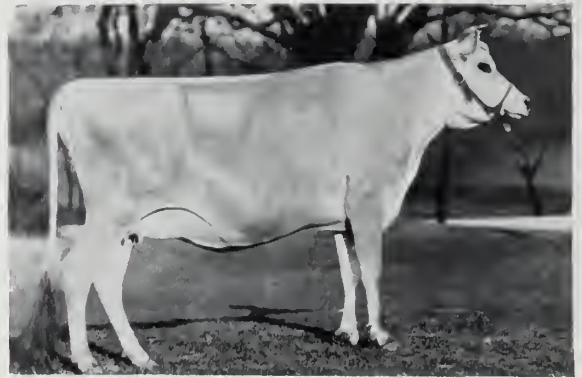


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As will also this outstanding daughter of the \$50,000 Nobly Born.

On sale day it will be hard to fault this great daughter of Bindle.



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Ask any student of Jerseys, and he will tell you that Xenia's Sultan was one of the outstanding sires of his generation.

Xenia's Sultan has over 100 tested daughters and thirty-five sons that are sires of tested cows. He has fifty-seven daughters in the Register of Merit, three of which are *gold* and three *silver* medal winners.

Xenia's Sultan has over 100 prize winning sons and daughters. His progeny have won premier honors at every important show, from coast to coast.

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THIS importation contains the wonderfully bred bull, Dreaming Pioneer, a son of the successful sire, Pioneer of Oaklands, and the famous show, butter test and breeding cow, Day Dream 10th, the dam of six noted bulls and two prize-winning cows. Three of the daughters of Dreaming Pioneer are included in this shipment.

The importation also includes Carnation's Sprite, the cow that won first over the Island in the aged cow class in 1929. She is the dam of the well-known show bull, Carnation's Sovereign, now in the herd of Mr. F. Eugene Dixon, of Philadelphia.

Another cow of note in this importation is Dreaming Duchess, winning the Pinkstone Challenge Cup for the best heifer-in-milk, young cow or aged cow at the Royal Summer Show last year. Both Carnation's Sprite and Dreaming Duchess will freshen in August and be in fine bloom for the late summer and fall shows. The shipment as a whole represents the best from the herds of the master breeders of the famous Island of Jersey. If interested in a herd sire with a superb inheritance from an epoch-making ancestry, or a beautiful cow or two to furnish an abundant supply of rich milk this summer, write for an appointment to see these exceptionally high-class cattle, at Athenia, N. J., at your early convenience.

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February Fern's Noble, owned by P. H. B. Frelinghuysen

One of our many outstanding importations

Grand Champion Bull, National Dairy Show 1930

1890 Spann's Quality Jerseys 1931

60 Head—At Auction, Morristown, N. J.—60 Head

THURSDAY, JUNE 4th, 1931

Thirty cows—twelve senior yearlings bred for the fall shows—five young bulls of fashionable breeding—six two-year-old females—and ten senior calves and Junior yearling heifers.

These choice breeding animals were selected by Mr. W. R. Spann last July, and they represent the cream of the Island herds—prize winners, bred in the purple. Mr. Spann has had life-long experience in breeding and importing Jerseys and his selections are based upon his knowledge of the needs of discriminating American buyers.

Golden Fern's Noble, grand champion, and greatest of the Noble family; Sociable Sybil, best Jersey cow ever exhibited at the National Dairy Show; Blonde's Cunning Mouse, twice grand champion at the National Dairy Show, are among the noteworthy importations of this firm.

Every grand champion bull at the National Dairy Show for the past nine years, was either imported by us, or was sired by a bull or out of a cow imported by us.

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Another Island Queen imported by us

Blonde's Cunning Mouse, owned by J. S. Ellsworth, Simsbury, Conn.



Grand Champion Cow, National Dairy Show 1930



The racing season at Belmont Park opens on May 15th, with the thirty-fourth running of the International Steeplechase. Above is shown the Log Cabin Stud's *Launjunge* leading E. R. Bradley's *Beelzebub* in last year's interesting race. Their positions were reversed at the finish, with Bayard Warren's *Canterbury* third



Imp. *Wrack* stands second in the list of all-time sires of winners, his progeny having won races worth more than \$2,000,000

PADDOCK AND TURF

by **ROBERT V. HOFFMAN**

THE stallion imp. *Wrack*, now in his twenty-second year, has an unusual record in the stud. His get are uniformly like him in general conformation and color. He has yet to sire a chestnut foal; all his progeny are either bays or browns. For eleven years, imp. *Wrack* has been among the first ten in the list of money-winning sires. In 1920, he was the leading sire of two-year-olds; in 1923, he was second for all ages; for the three following years, he stood third. He has produced winners consistently; in 1928 and 1929 he sired twenty-one winning two-year-olds. In 1930 he led in the number of winners with forty-nine, and stood eighth on the list of winning sires, his progeny having won races worth \$113,845. Though he has never stood

first in any one year, *Wrack* stands second to *Broomstick* among the all-time sires of winners, the total being \$2,064,723.

These figures do not include stake winners of 1931 of which there are already a number, including Mrs. John Hay Whitney's *Lightning Bolt*, first in the Florida Derby (worth \$10,000) and other races. *Lightning Bolt* was bred at C. A. Stone's *Morven Stud*, Charlottesville, Va., and is out of *Margie C.* by *Fair Play*; second dam, *Magna Stella*, a *Star Shoot* mare; third dam, *Magna Charta* by *Hindoo*. Imp. *Wrack* was a stake winner in England, racing up to six years of age. His outstanding son is *Petee Wrack*, from the great brood mare *Marguerite*. He is also standing at Mr. Hancock's *Ellerslie Stud* in Virginia. Imp. *Wrack*

is by *Robert le Diable* and is out of *Samphire* by *Isinglass-Chalandry*. He was bred by Lord *Rosebery* and imported in 1915.

Among winning sires, the record of *Lexington* will probably stand for all time. He led the list for fourteen consecutive years, from 1861 to 1874 inclusive, and again in 1876 and 1878. This was in the days of great racing but small purses, so that his total winnings fell far short of those of the progeny of *Broomstick* and imp. *Wrack*. The total was \$918,323 for sixteen years. His best year was 1870, when the total was \$120,360 from thirty-five performers. Compare this with the winnings of the get of *Man O' War* in 1926, when twenty-six performers won \$408,137, a record total, and practically \$5,000 more than the amount realized by the progeny of *Sir Galahad III*, leading sire, with fourteen winners, in 1930.

It is not surprising that *Howard Willetts, Jr.*, should be exhibiting at horse shows early in life. He is only following in the footsteps of his father and brother, who have been breeding and showing horses for more than thirty years. *Howard Willetts, Sr.*, established *Gedney Farm* at *White Plains, N. Y.*, that famous *Jersey cattle* and *Hackney horse-breeding nursery* in 1898.

Macy Willetts established the well-known *Cassilis Stud* of *Hackney ponies* at *New Marlboro, Mass.*, in 1912, and his entries since have won high honors. In 1918 he bought the stallion *Irvington Autocrat* and a band of thirteen of the choicest brood mares at the closing out of the *Irvington Stud* of *W. D. Henry, Pittsburg, Pa.* He bred and exhibited *Cassilis Tip Top*, champion stallion at the *National horse show* for three consecutive years.



Howard Willetts, Jr., son of Mr. and Mrs. *Howard Willetts*, on his prize-winning pony, *Cutie Pie*. Master *Howard* is the youngest member of a family long identified with breeding and showing horses



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High Time—Noah—Imp. Donnaconā—Fluttergold

And about 130 mares, the majority with foals at side, all beautifully bred and bred to leading stallions

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Flying Ebony—Sun Flag—Coventry—Genie

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Rails are of sound selected chestnut heartwood . . . standard length eleven feet.

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Chestnut geld. 15:1 $\frac{3}{4}$, 5 years old. Sired by Enterprise; Dam by son of Rex McDonald. "Springtime" is ideal for a lady or child who is looking for a horse with which to win at the smaller shows and also enjoy as a real dependable pleasure mount.



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Registered ch. stallion. Foaled June 2, 1927. Sired by King Lacroix by Jack Forrest. Dam: Lucy Jane by Blades Choice. 2d Dam: Helen Grand by Grand McDonald. This great young stallion I believe will be an outstanding Junior and fine harness horse this season. He is absolutely gaited, has the very best of manners and a marvelous disposition. He is now ready to be shown.

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Old-Fashioned Hand-Made CYPRESS SHINGLES, same kind as used on "Mount Vernon."

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If you think of purchasing a saddle horse or hunter this spring, believe this is the time to buy.

Always prefer to have you come to see my horses before purchasing but if that is not convenient and you will let me know the size and type you want, will be glad to send photos with full description if think have one that will suit you.

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Also guarantee safe delivery of any horse.

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References: The Stock Yards National Bank, Chicago, Illinois; The Union Stock Yards & Transit Co., Chicago, Illinois and to many satisfied customers.

HARRY McNAIR

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JANET

Chestnut mare, 6 yrs. 15-3, beautiful type. Don't really believe have ever owned better pleasure mare and can do more than a lot they call show horses. Manners and disposition hundred per cent.



PHOTOGRAPHS BY TAUSKEY AND OTHERS

One of the oldest and best breeds in the world is the greyhound. This one has been beating them all. He is the Gamecock Duke of Wales, owned by G. S. West, Esq., of Boston, Mass.

THE DOG FANCIER'S CORNER

The season of outdoor shows approaches



The great champion Walnut Challenger has been topping his breed consistently. Those looking for the "finest" in an wire-dale will find it in Fred H. Hie's excellent importation.

MAY days—balmy air and sunshine. The combination requires that one spend time in the open. A most enjoyable way to pass a few hours is to attend an outdoor dog show. During May and the early part of June a number of very interesting events are scheduled.

On May 16th the Queensboro Kennel Club

holds its annual show at Aqueduct, Long Island. The following Saturday the Morris & Essex Kennel Club, at Giralda Farms, will be the center of canine interest. On May 30th the Devon Dog Show Association, down Philadelphia way, has arranged to hold its usual annual fixture. The Wissahickon, N. J., fanciers entertain the day following, while on June 6th there will be shows both at Jenkinstown, Pa., and Longwood, Mass. On June 7th at Greenwich, Conn., the second annual event of the Greenwich Kennel Club will take place. Last year this show was a beautifully run affair, and the very generous list of special prizes attracted an outstanding entry, not only in point of quality but also in numbers. It is expected that the Greenwich show of 1931 will surpass even last year's.

While on the subject of these outdoor shows, let us pause for a moment to admit the superiority of the Morris & Essex show over any outdoor exhibit here or abroad. Given annually at Giralda Farms in Madison, N. J., the country estate of Mrs. Geraldine Rockefeller Dodge, its setting is ideal. All the dogs are benched in three large tents that are two hundred feet long and sixty feet wide. The luncheon tent is the same size. In addition, lest rain should come to hamper outside judging, two tents three hundred feet by eighty feet are provided. Of course, large judging rings, laid out in the open on the polo field, are used unless inclement weather forbids. There will be offered this year about one hundred sterling silver trophies, all to be won outright. In 1930, although the Morris & Essex Show was limited to twenty-five breeds, in point of dogs entered it ranked second in America to the great Westminster Show at New York. This year's entry seems very likely to exceed that of 1930. Quite naturally, with so generous a supply of special prizes and so excellent a group of judges, each man doing but one breed, it is only reasonable to suppose that leading dogs will be on hand from all over the country. The judges are coming from far and near—two from England, a number from Canada, two from the West Coast, and others from nearer points. The entire task of judging about fifteen or sixteen hundred dogs must be done between ten o'clock in the morning and the late afternoon.



The miniature schnauzer should not be overlooked by anyone wanting a true canine friend. Pictured here is the excellent Mardale Rudi, owned by Mrs. Isaac W. Jeanes, Mardale Kennels, Norristown, Pa.



A Welsh terrier of the proper stamp is Joe Cinderkin of Halcyon, a worthy son of the great English champion Jekin. Mrs. Edward T. Clark, of the Halcyon Farms, Goshen, N.Y., is the proud owner.



Champion Nabob of Berbay, best French bulldog at the Westminster Show. He is from Henry Slade's Berbay Kennels, Springfield, Mass.

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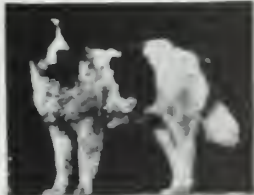
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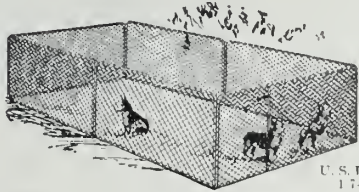
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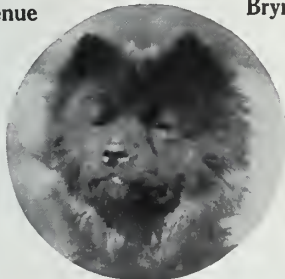
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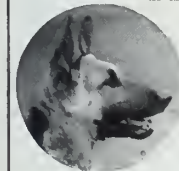
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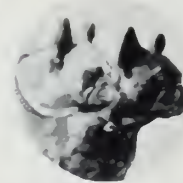
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AROUND THE SHOPS

with **DIANA NORTH**

A CLASSICAL urn or statue is an asset in a formal garden, but it is a well-known fact that it is more difficult to find an ornament which is informal as well as in good taste. I find the duck family pictured below especially attractive, because of its naïveté as well as its realistic treatment. Ducks are such placid animals that they would bring a rural peace to the garden. They would look amusing if mirrored against a small pool or brook, and if placed on the lawn they would simply delight the children. You can purchase this family separately or by the set; the drake costs \$15, the duck \$10, while the ducklings are \$1.50 apiece. The complete family costs \$36. These little ornaments received much favorable comment at the Flower Show



that was held recently at the Grand Central Palace in New York. By the way, the most amusing part about them is that they will actually float. Sent express collect from F. B. ACKERMAN, 50 Union Square, N.Y.C.

It has always seemed to me that the English were the only people who knew how to picnic properly, but I am changing my mind as R. H. Macy & Company comes along with this perfectly grand basket shown below at the right. In the first place, the outside is smartly finished in black patent leather, while the interior has a duPont Fahrikoid lining, very good looking yet washable, and so much more practical than suede linings that soil easily and then look badly forever after. As to contents—I want you to know that the people who manufacture "Beetleware" have brought out an array of different sized boxes especially and exclusively for Macy's. The basket for six people (illustrated here) contains six spoons, knives, and forks of stainless steel—please note that, instead of struggling to get them out of the leather bindings, you simply pull up a metal gadget and obtain them easily—while the top tray contains two large sandwich boxes, six large plates, six cups, and six glasses, two jars for butter, jam, etc., and a salt and pepper shaker all made of unbreakable "Beetleware." Lift up the tray and underneath there is a thermos bottle and several divided places for holding more sandwiches, salads, or anything else, such as bottles of ginger ale, white rock, etc. The price is \$59.50. A picnic basket for four is, naturally, smaller and has no tray. It contains four knives, forks, spoons, as well as four large plates, four glasses, four cups, two sandwich boxes, and two jars; priced at \$29.75. "Beetleware" can be had in green, cream, or yellow. Both baskets prepaid within city limits; otherwise express collect.—R. H. MACY & Co., Broadway and 34th St., N.Y.C.

If you will send a photograph of your favorite dog or cat to the Lenox Hill Studio, it will be copied in embroidery on a pillow, and the result will be most realistic. They specialize in all varieties and sizes of pillows, and I think their sporting ones are very appropriate for



country houses. They would also be very nice for a boy's room or for the terrace. The two pictured here have an elephant and a lion embroidered on them, respectively. They can be ordered in any color of sunfast linen, green and gold or blue and yellow being attractive combinations. Price, \$10 apiece.—LENOX HILL STUDIO, 512 Madison Ave., N. Y. C.

The French *table de chevet* shown above makes an ideal telephone table. Of the Provincial Louis XV period, it has all the grace and polish of that time. The open shelf is large



enough for directories and address books, while the drawer beneath it will provide space for numerous pads and pencils, and other paraphernalia that are so indispensable. It would look well, yet take up little space, in the hall, or could easily be placed in the hall closet. With a charming star paper, one could make an attractive telephone room out of a bare space. The table comes in a walnut finish and stands 24 inches high. It is amazingly low priced at \$19, express collect, from MADOLIN MAPLEDEN, 825 Lexington Ave., N. Y. C.

The bronze turtles which here disport themselves would make an interesting and different group for the garden. They come from the



Erkins Studios where many other attractive garden ornaments of all shapes and sizes will be found—in particular, a fine group of Italian bronze and English leaden figures, and a large stock of Italian terra cotta vases and jars, both modern and antique. The smallest bronze turtle, measuring 7 inches, costs \$20; the middle one, 10 inches, is \$30; the largest one, 12½ inches, \$40; all express collect. By the way, while I was there I saw the most fascinating tiles I have ever seen—old Spanish ones, decorated with bull-fighting scenes, the matadors doing their turns and passes most gracefully. They would be especially effective if set into a terrace or wall of a patio in a Spanish type house. Each tile (of two pieces) costs \$15.—ERKINS STUDIO, 255 Lexington Ave., N.Y.C.

There have been several widely heralded shop openings lately in New York and, though you have doubtless heard of them by now, I would like to mention them for the benefit of those who have been away all winter. First of all, F. A. O. Schwarz, the toy shop, has recently opened a most delightful store at Fifth Avenue and 58th Street. This was not strictly a new opening, as the store simply sprouted wings and flew up from 31st Street. The Eastman Kodak people have opened up a modern shop right next door, the interior done in hawthorn and chromium, and the light fixtures prisms made by the Eastman Company itself. Then that good old English shop, Fortnum & Mason, has at last opened a New York branch, where a man can buy a pair of riding boots while his wife orders the groceries. It is located at 697 Madison Avenue, and occupies an entire building. The array of jellies, biscuits, teas, etc., on the ground floor is so tempting that you may have trouble getting upstairs, which has sports clothing for men, women, and children, lovely leather goods, and almost everything else that one can imagine.



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If we cannot buy a new car this year we can at least dress up our old model with a new sporty emblem. Nil Melior's is the only shop I know of that has nothing but motor accessories. There are radiator caps with small scotties, airdales, falcons, snakes, fish in chromium, bronze, and Lalique glass, ranging in price from \$5 to \$50, and most of them made and signed by famous artists. The lion pictured above was chosen because of the effect which it gives of terrific speed and force. It is a signed piece by the French sculptor Brau, and costs \$30. For a runabout or station wagon, however, I would suggest one of the conventionalized scotties or airdales.—NIL MELIOR, 100 W. 56th St., N. Y. C.

It is always a fascinating adventure for me to enter Georg Jensen's shop on 57th Street, for their handmade silver has a distinction and quality that is hard to equal. Among the larger pieces I especially admired were the large bowls and tea sets, which are all beautifully designed and executed and make superb wedding and anniversary presents. However, one can purchase here a small as well as a large wedding gift, such as the little place-card holders and nut dishes which are



illustrated below. The place-card holders can be had in either the acanthus, acorn, or mussel design for \$5.50 each, prepaid, while the oval nut dishes, measuring 2 1/2 x 1 1/2 inches, are priced at \$6 each, prepaid. Both will make "different" wedding presents and, though modern, would fit in with one's old silver.—GEORG JENSEN, 160 W. 57th St., N. Y. C.

May and June are the months for weddings, and if you want something individual to give as a gift, you will find it at Miss Higgs. The House of Wedding Presents, 21 East 55th Street. For instance, there are lovely little individual sugar bowls and creamers (the only place I have ever seen these) in Old English patterns, \$25 and \$30 for both; or little silver butter spreaders with crystal handles in jade, white,



amber, or ruby, ideal for caviar, and all exact English reproductions. And then the glass—there is an array of all types and sizes of goblets, highball, whiskey, wine glasses, etc. The two glasses illustrated here are just the right size for "old-fashioned" cocktails, which seem to be one of the most popular drinks nowadays. They are really copies of late eighteenth century English whiskey glasses, and are 3 1/2 high by 3 1/2 inches in diameter. They cost \$48 a dozen, each one having a different bird engraved on the glass, the two here pictured bearing an owl and a pheasant. Just arrived from England are glasses of the same size engraved with a boar's head; an especially suitable present for any Harvard man who belongs to the Porcellian Club of Cambridge. The crystal stick pictured is a copy of an Old English "muddler": \$2.50 the dozen.—MISS HIGGS, THE HOUSE OF WEDDING PRESENTS, 21 E 55th St., N. Y. C.

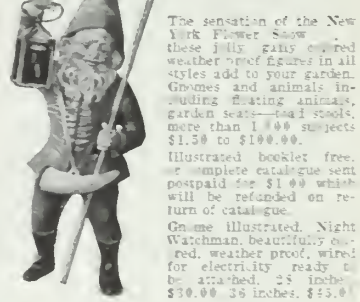


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A TONE POEM

In grays or sepias is the ITALIAN LANDSCAPE a scenic wall paper by Zuber & Cie, Alsace. What tranquil beauty lies in the lazy stream, and the shadowy grace of the trees that nod over a marble colonnade. A superb background for the beauty of rare furnishings.

A LOVELY GARDEN

In the south of France inspired THE CAPUCINE a chintz by Paul Dumas, Paris. Just as a charming lady might arrange them in a basket are poppies, larkspur, snapdragons in bouquet colors. On luscious backgrounds of peach, tawn, aquamarine, azure and noir.



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Satisfaction is guaranteed, or no money will be accepted. Accounts opened.

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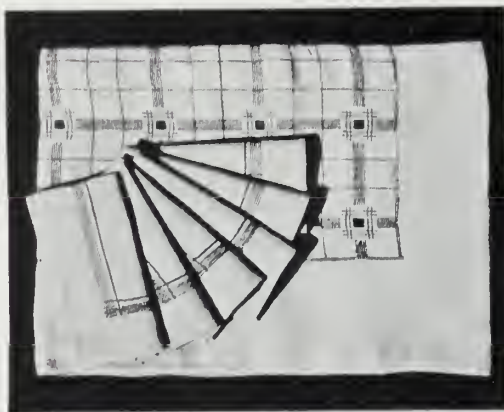
A handsome doorknocker will add distinction to a commonplace door. The three antique brass ones pictured above are suitable for different types of doors. For a stable or other outbuilding nothing could be so sporty as the center one. It is No. 3528, and modestly priced at \$16. The one to the left of it would give a nice

number of very good-looking garden pieces. The simplicity of the jar illustrated (left) is very appealing. It stands 25 inches in height and can be had in blue-green, turquoise, or black, in high fired glazed terra cotta, for \$37.50, express collect.—The GALLOWAY TERRA COTTA CO., 3216 Walnut St., Philadelphia, Pa.



elongated effect to a door that is too low and wide. It is No. 3541, priced at \$15. The one at the right is a grand big one suitable for an old English door. It is No. 3540 and costs \$19. This shop has also a quantity of desirable antique and modern lanterns, sundials, wrought-iron bells, foot-scrappers, and chimney irons, and in it are several old English paneled rooms that are well worth a visit.—TODHUNTER, 119 E. 57th St., N. Y.

When you start looking around this spring for new, gay, and informal tablecloths for the summer season, I advise your going to Mosse. The tablecloth (below) is a new importation, with a striking yet delicate pattern much more subtle than the ordinary kind. It can be obtained embroidered in blue and red, yellow and black, green and blue, blue and yellow, green and black, and with all red stripes on cream-colored linen. The 63 x 63 inch size with six napkins costs \$12; the 63 x 90 inch size with one dozen napkins \$19; the 63 x 108 inch size with one dozen napkins \$22; and the 63 x 144 inch size with one dozen napkins, \$28.50. You will also find at this shop smart and attractive bath-towel sets in every imaginable color.—MOSSE, INC., 750 Fifth Ave., N. Y. C.



If you are trying to find something new for your gardens this year, you should get in touch with the Galloway Terra Cotta Company, who have a surprisingly large

the new, non-tip, cock cocktail



turn the glass, me lads! this cock's eye will follow you. the shadow indicates the unusual contour of the inside of the glass and the weighted base of sparkling crystal. 18.00 dozen.

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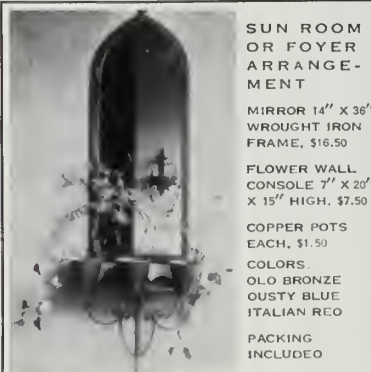


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When all the world's in love with you and you're so *very* young, isn't it nice to have *one* place where you can hide away for a quiet snooze? And isn't it even nicer if that room of yours has a floor that quiets mother's footsteps as she peeps in to see if you're quite all right. This one, tell mother, is something quite as new as you—a magical textured effect called Embosstex No. 3.

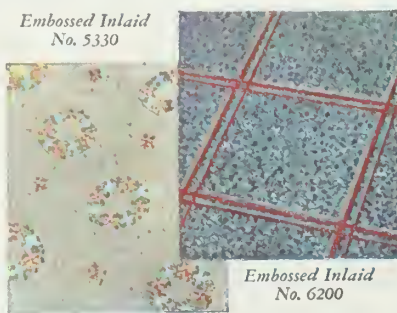
adventures (the Accolac-Processed surface, we think, has *something* to do with *that!*) Nor does it ever let spilled things spoil its smiling lacquer-sealed face. And it's such a comfy floor on which to try those tiny tumbles. Mother *was* wise to have that Armstrong Floor cemented over warm and resilient linoleum lining felt!

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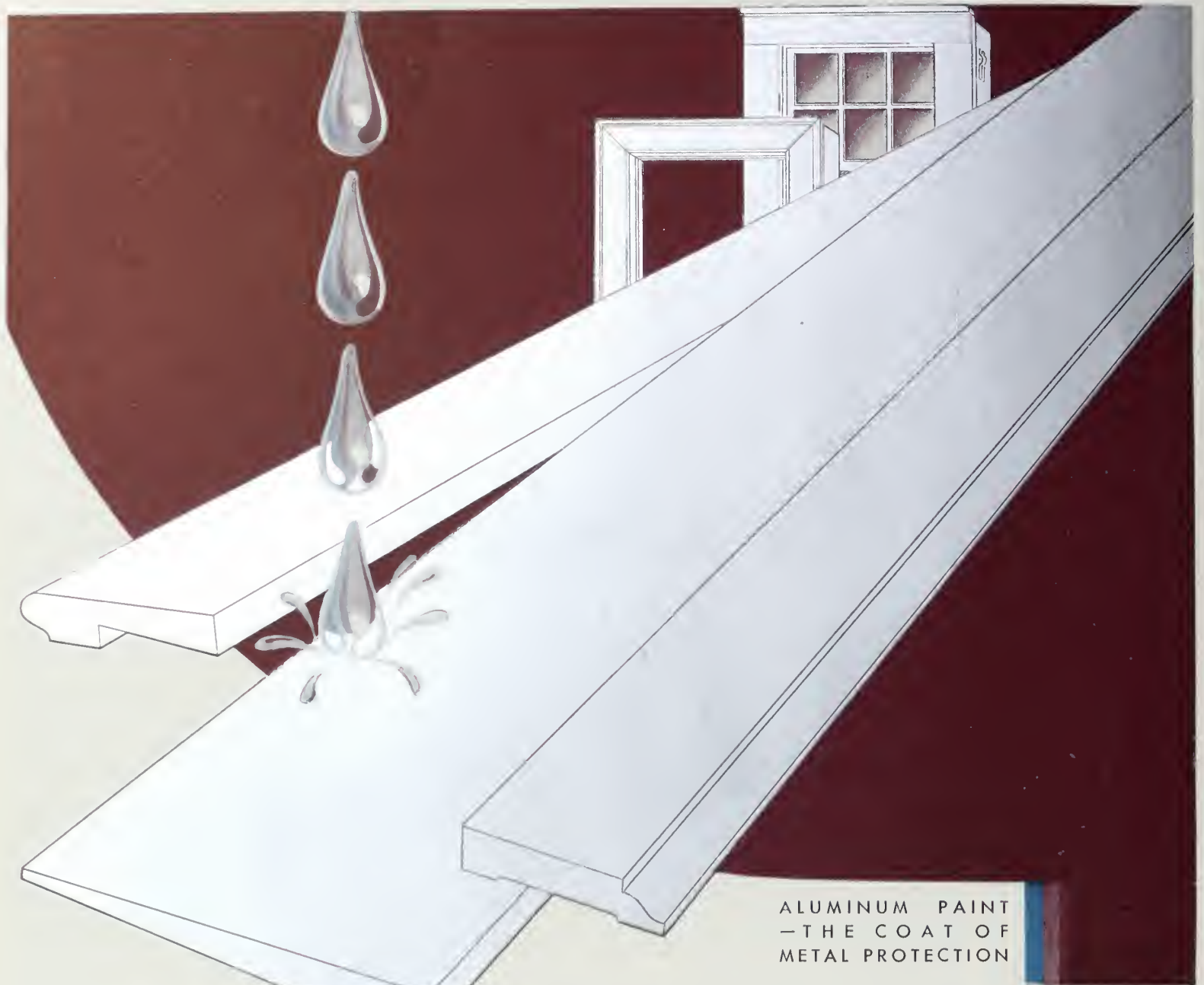
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COUNTRY LIFE

COUNTRY LIFE IN AMERICA

MAY, 1931



To many of us no view is quite complete that does not afford a glimpse of lake or sea; what infinite pleasure, therefore, it is to have our houses so situated that the terraces become almost a part of the beach? In California this seems easy to achieve—the bricked porch of the C. W. Clark house at Del Monte seems veritably to overhang the cool blue water

Editor
REGINALD T. TOWNSEND

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• FREDERICK KLARMAN

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C. STANLEY TAYLOR

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Garden City, N. Y.

VOLUME LX

NUMBER I

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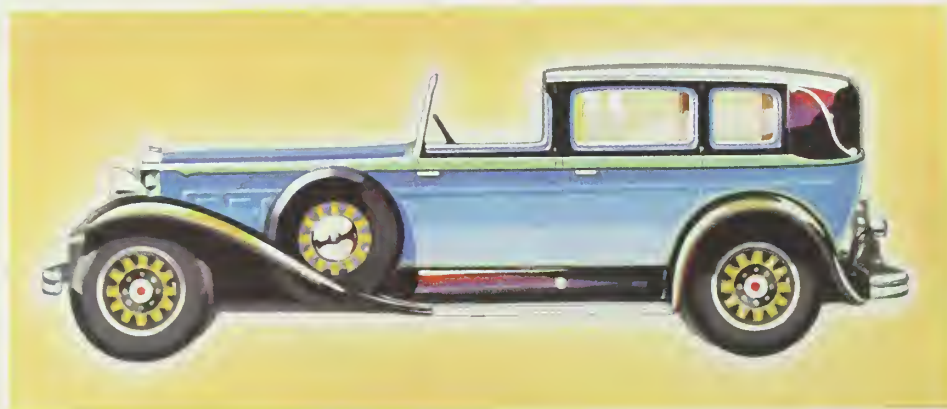
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THE ROOM OF THE MONTH

The focal point of the dining room in Mrs. Edna M. Albert's residence is the English wallpaper, depicting a Regency house and the life of that time. Mrs. Buell, the decorator, believed that it would be interesting to reproduce a room in the same period as that of the

house in the wallpaper, using in the furnishings the same soft colors so that no sharp contrasts would offend the eye. How ably this idea was carried out and how charming a room resulted can be realized from this painting, made for *Country Life* by Felicie Waldo Howell

SCREENS

FOR SUMMER HOMES

Serve the twofold purpose of utility as well as decoration

by **ELLEN JANET FLEMING**

SCREENS are really flexible pictures and, as such, pure decoration. Because it can be moved about, a screen is less a unit in a scheme of spots and spaces than a factor in the drama of color flares and shadows. It is fluid, mobile, shifting with the movements of the beholders. It can even stand with its back to the congregation. You cannot do such a thing as that with pictures! Moreover, there is on the screen no frame or mat to include the design and exclude the room—the screen's color runs to its edges and often splashes over like a joyous fountain bringing life and movement into space.

Screens, therefore, flexible, free, and as colorful as fancy wills, are an opportunity. Screens can be employed to better purposes than such furtive ones as concealing ugly but necessary architectural or plumbing accessories. They are a distinct decorative addition, and must exercise undishonored the function of pure decoration. Screens are for gaiety, glory, and dignity; apology should never tarnish their shining edges or sully their tall, smooth panels. They belong to the royal family of furniture.

Contrary, however, to general opinion, royal families display individualities quite as marked and as distinct from one another as are those of common citizens. There have been queens serious and wise; queens frivolous and foolish. Princesses have been merry as milkmaids; princesses have become pious and entered nunneries. Kings have been stern and harsh; kings have been gay and charming; and princes have played at tiger hunting as well as at the supersalesman's game. Royalties are really most diverse persons. So also screens.

So perfect as works of art are some screens that whole rooms have been designed to serve for their proper setting. Screens

have been known, too, so gay and lovable that when they came in at the door all the poor old furniture and draperies at once flew out of the window. There are sober screens and hilarious screens and screens which exalt the beholder; and screens which are so dull and unfortunate that they should never have been born—no doubt the royal family's feeble-minded offspring. What with the nationalities to select from, and the furniture periods within those nationalities, and the personalities within those periods, a rich opportunity presents itself, as we said before, in the screen family.

Originally, screens were for useful purposes solely—as in old Saxon-English times, to keep the wind off one's back and to guard one's shins from the fierce heat of the great hearth fire. These were legitimate uses and no degradation. And this is true, too, in Japan, where the lovely translucent interior walls of the houses are really screens set in grooves. Historically, use came first, then decoration; and, as always, perfect sim-



This screen, with irises on a soft gray background, painted by Frank Fleming, is a glory of color and line, bringing within the house the freshness of flowers and the radiance of moonlight

High like the heavens would be well suited for a planetarium, for that matter, any sportsman's home. Essentially modern in feeling, the design is carried out in silver on a green lacquer background. Muriem Weil was the artist



plenty and fitness for the service to which it was dedicated often made the thing lovely in harmony of line and color long before added decoration was thought of for it. But what a far cry from the *seren* of windy great halls to the gorgeous Chinese production that we treasure to-day. What a contrast between the Japanese partitions and the stone lacework of a Gothic altar. What a space of civilization between the old French *escran* before the fire and the elaboration of decoration on our grandmothers' fire screens.

Let us not be misunderstood. Practical purposes that are legitimate to screens are quite in accord with their dignity. Often they are beloved as much for the service they render in daily using as for their decorative features. Between the bed and the open window at night, the screen stands guard against a too-direct breeze and also discourages that early sunlight always so curious and bright. And there are countless other practical uses for the screen, including the sewing-room piece which accommodates, on its inner sides, all manner of scissors racks, thimble holes, cushions fat and full of pins, tape measures, and cases of needles.

But often a room, though achieving richness and dignity by virtue of its walls, floor treatment, and furniture, lacks a note of interest, a "live spot." We recall in particular a living room paneled in dark tobacco brown from floor to ceiling; chairs, covered in bittersweet red leather, warmed the color palette; a portrait in greens picked up the color of the carpet; but the

scheme as a whole, from the tops of the chairs at least up to and including the ceiling, was dead except for the one picture. How greatly a screen, tall and slim, would have taken off the curse of dullness, if placed across a corner like a handful of gold and green and brown autumn leaves with branches of bittersweet.

Such a heaven can be introduced most readily through screens. They key up the whole apartment and raise the heart beat of everyone who occupies or visits it. This quality of stimulating the beholder is one of the great services of beauty, a service so considerable that (paradoxically) it places the purely decorative article in the top rank of those things that are vitally useful—yet this service is not generally thought of as "useful!" To quicken perception is surely to create life, to stimulate intenser living, as Walter Pater said, "simply for



Only a Russian artist, such as George Romanovsky, could achieve the glorious colors of this martial screen with its smart soldiers, which would be the center of interest in any room where it was placed

COURTESY OF COUNTESS DE MALROY



COURTESY LUCY LAMAR GALLERIES

Tropicalia was painted by Don Blanding after months of residence amid such tropical luxuriance as he has recreated in this screen. The vigor of line and fullness of color make it ideal for use in a room that is modern in its appointments

that moment's sake." That is why art is greater than comfort and greater than everyday usefulness, and therefore more useful than mere usefulness.

Nothing is more enlivening in a room of to-day than a modern example, as witness some of our color illustrations. All the living world of outdoors can be brought within by choosing one of the nature decorations; all the peace of contemplation pervades, we are sure, whatever room contains the screen "At Knole." A game room or bathhouse calls for strong marching colors and rhythms, while the quiet living room adds to both its richness and its charm by setting up—as a "center of interest" along a difficult wall, perhaps, or as a means of adding height—a screen of more conventional motif.

There is something especially satisfying about bringing into an indoor dwelling place the feeling of outdoors, of nature, of wild life, of "flora and fauna." We

seem to love to live with fishes—so long as the colors in which they so alluringly swim are not watery. We adore lions, tigers, and giraffes hanging solicitously over us—provided they have tempera temperaments. And as for flowers and birds, let them bloom riotously and sing piercingly twenty-four hours a day, the flowers permanently perfect and the music mute. Wild life is very uncomfortable at close quarters

unless entirely subjected to human whims and purposes, so some of us like to live wild lives vicariously, and we bring in wallpaper, screens, and pictures to assist us comfortably and effortlessly out of doors. Once again the screen plays the rôle of the purely decorative piece that is vitally useful.

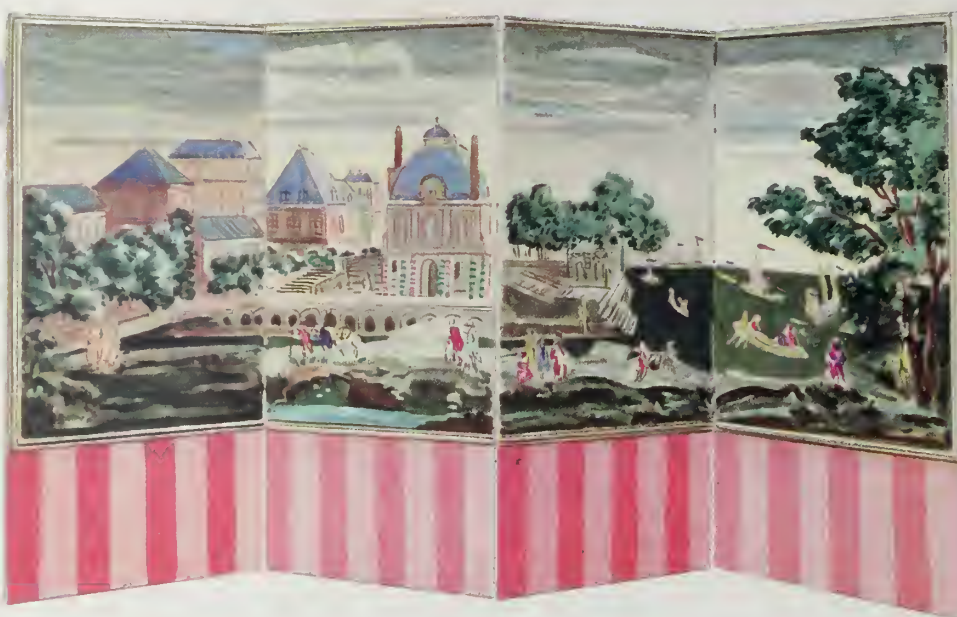
Suppose that it is summer and that tea is being served outdoors on the terrace. It is a large, fairly protected place, but the house presents an empty wall space of white painted brick—really too empty a space because, instead of a thrill of pleasure at the charm of the terrace with its comfortable furniture and rugs, one feels a sense of bareness and bleakness and longs for a touch of brilliant color. This kind of a problem is quickly solved by using as a background a large and vivid screen which will contrib-



COURTESY R. THIBAUT & CO.

Wallpaper makes an excellent screen, particularly when it is from such a delightful design as this by Harry Hoffman, who has long studied tropical life underseas

A fine, four-panel screen by Joseph B. Platt is in French style with a fascinating, variegated sky, blue sky, and plenty of human interest in the foreground. The striped panels below make a striking contrast to the pictorial sections above them.



ute, without fussiness, a decorative note that is quite suitable to its surroundings and perfectly at home outside the house.

Often the greatest and most lasting stimulus comes from things or people whose quietude is so great that one is scarcely conscious of them. A conspicuous example is Miss Hope Williams, the actress, whose reticent movelessness on the stage is more compact of vivid personality than are all the antics and frantics of the personality-plus performers put together.

This quality of poise and sufficiency comes to the beholder from most Chinese works of art, including screens, and for the library, music room, and some living rooms we can think of no screen more calculated to accent quiet and unhurried enjoyment. And let us add the dining room here, for who knows whether the calm of a panel of Chinese philosophers might not aid the family breakfast, or the symbolic dragon with its

precious pearl assist the oysters to start a successful dinner party? Surroundings are highly important at mealtime.

Besides the screens for grown-ups, there are of course many beautiful examples designed for children's rooms. Children seem to become especially attached to their own furniture and particularly to the screens—possibly because these combine the movability of furniture with the dramatic qualities of story books, and come to take on finally certain personalities of their own.

The more pictorial the child's screen is, the more it may appeal; but adults are prone to forget that children see a world quite different from—and in many ways much richer than—their own, and find a picture and story content in a wallpaper pattern, for example, that grown-ups, though having eyes, would never see. As when, surrounded by walls patterned with

tiny dashes of brown on a creamy ground, a small girl spent hours pretending that the brown marks were cigars which she was selling to Father, or logs of wood which she was negotiating for in order to supply the library fireplace during a hard and stormy winter.

Calico animals have been successfully applied on children's screens, and of course pictures which represent historical or literary scenes are always prime favorites. The beauty of fashioning such picture furniture from paper is that a series may be planned and carried out, by pasting over, which serve really as a long-run educational influence.

Let us not forget, however, that the adult needs education



Particularly effective in a living room of subdued or dark coloring would be this screen with a graceful tree on a yellow background. The leaves vary through all the greens to yellow, blending with the high-lighted gold of their setting. It has a decided romantic quality, and is the work of Frank Fleming.



This screen by Frank Fleming is truly pictorial in every sense of the word. It is conservative in treatment, and has an air of quiet restfulness in keeping with the library in which it stands. Below is a presentation of jungle life by Shorre

too. To live with a perfect work of art of even the simplest—such as a screen which, though inexpensive, is a complete harmony of color and design—is to educate oneself culturally. Often such an influence is unconsciously received, and only when faced with something less fine is the possessor of a good screen made aware of his or her pleasure in the good piece and of the real value received from it.

So, as we said, the screen is an opportunity in more ways than one. No crowded room should expect it to feel at home amid unrest. There must be space, order, harmony of line, and a distinct want of the shape and color and interest which the screen will contribute. Then the room and the screen will harmonize and enjoy each other, and everyone who sees them will enjoy them too. Only so can such an opportunity be fully realized; only so can the screen's contribution be made.





SPORTING MURALS

At Grasslands, Gallatin, Tennessee

Clara Fargo Thomas not only is a keen sportswoman but an artist of ability. Herewith are shown two examples of a series of murals from her brush, recently completed for the Southern Grasslands Hunt and Racing Foundation. Joseph B. Thomas, Esq., to whom most of the credit for the success of this association must be attributed, is the artist's husband

Mrs. Thomas's murals depict scenes at Grasslands, and most of the equestrian figures represent actual members of the Foundation. The stately mansion in the center of the upper illustration is Fairview Manor, built in 1839, which is now used as the home of the Governor of Grasslands





William Woodward's Gallant Fox, the greatest race horse since Man O' War, took the lead at the start and was never headed, to win the epochal Derby of 1930 from Gallant Knight by two lengths. His jockey, Earl Sande, gave a masterly exhibition of riding in this race, which was seen by a gathering of more than 60,000 enthusiasts

A CLASSIC OF THE BLUE GRASS

Highlights of the Kentucky Derby

by **ROBERT V. HOFFMAN**

IN the mind of a sport-loving public, the climax in horse racing was reached when, on that stormy Saturday afternoon in May, 1930, a distinguished English sportsman stood before the microphone at Churchill Downs, Louisville, Kentucky, and delivered this message to the American people: "The day has arrived to which I have long looked forward. I have seen a race which I have traveled 5,000 miles to see—the Kentucky Derby. . . . It is not often that high hopes are realized, and it is indeed seldom that they are surpassed, but I can honestly say that on this occasion all the pleasures which I looked forward to have been surpassed."

It was indeed a great day for the seventeenth Earl of Derby and for the race which bears his honored name. The acclaim with which his gracious words of greeting were received by millions of people in their homes and clubs after Gallant Fox had been crowned victor had a special significance to sportsmen everywhere. Here circumstances and events combined to crystallize public sentiment so that, after years of misunderstanding and misrepresentation, the Thoroughbred horse came into its own; and at last racing was elevated to that plane of dignity and popular esteem which it rightly deserves as the sport of kings.

The Kentucky Derby is not the oldest race in America. There are five others, including the Travers, established in 1864, and the Belmont, in 1867, which antedate it. But by tradition and association with the turf in this country and England, "the blue grass classic" is the most widely discussed and most popular sporting event in America. Its prestige extends far beyond the boundaries of its native state and country; and it is deeply rooted in the soil of a region noted for its rich blue-grass pastures, a natural horse country where the Thoroughbred has thrived for upwards of two centuries.

Like its English namesake, the Kentucky Derby means more to the winner than any other turf event. While there are



Joseph E. Widener, Esq., president of the Westchester Racing Association and host to the Earl of Derby on his recent visit to America to attend the Kentucky Derby. Mr. Widener owns the famous Elmendorf stud at Lexington, Kentucky, and is widely known in this country and abroad for his work in the interest of the Thoroughbred horse. He bred Osmand, Haste, and other prominent racers



The seventeenth Earl of Derby last spring attended America's blue grass classic named for his forebear. He maintains one of the largest racing stables in England, and his family has been identified with the sport for nearly two centuries. In 1779, the twelfth Earl of Derby originated the Oaks Stakes, named after his seat at Woodmansterne. The Epsom Derby was established a year later



Bubbling Over, fleet son of North Star III, bred and owned by E. R. Bradley, led a strong field to win the Kentucky Derby of 1926. Mr. Bradley is the owner of the Idle Hour Stock Farm at Lexington and, with the late Harry Payne Whitney, has the honor of having won two Derbys, Behave Yourself, another of his horses, having captured the prize in 1921

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races later in the year which are regarded as truer tests of endurance and speed, the Derby is a national institution with international affiliations. To breed a winner is the achievement for which every breeder strives, and even to own one is a signal honor. Though thousands have sought this coveted prize, few have won it, and many have spent a lifetime and done much to improve the breed, without success.

Only two owners have twice won the Derby with horses of their own breeding—Colonel E. R. Bradley and the late Harry Payne Whitney. The former won in 1921 and 1926 with

Former U. S. Senator J. N. Camden is vice-chairman of the Kentucky Jockey Club and former president of Churchill Downs, Inc., under whose auspices the Kentucky Derby is run. Samuel A. Culbertson is now President of Churchill Downs. Senator Camden owns the Hartland Stock Farm located at Versailles, Kentucky, as well as a noted stable of Thoroughbreds



Behave Yourself and Bubbling Over, the latter in 1915 and 1927 with Regret and Whiskery. All

four of these great Thoroughbreds were born and reared near Lexington, Kentucky. And of the fifty-six winners, all but one, Omar Khayyam, were American bred.

The opening Derby Day was in May, 1875, when H. P. McGrath's Aristides, son of Leamington, out of Sarong by the mighty Lexington, was the first of fifteen three-year-olds to pass under the wire, defeating George G. Rice's Volcano by two lengths. The time for the distance, then a mile and a half, was 2:37³/₄. The purse was \$3,100, of which the second horse received \$200. In the following year the bay gelding Vagrant led a field of eleven, of which he was the outstanding favorite.

Virgil, the sire of Vagrant, is the only horse to have sired three Derby winners. Hindoo, another of his progeny out of a daughter of Lexington, was the winner in 1881 for Dwyer Brothers. Hindoo was one of the best race horses of his day, winning seven races out of nine starts as a two-year-old, and was a sensation in his Derby year. The odds-on favorite,



When Gallant Fox romped home to victory, among the first to congratulate William Woodward, his owner and breeder (center), were Robert A. Fairbairn (left), owner of the Fairholme stud at Winchester, Ky., and Arthur B. Hancock, owner of the Claiborne and Ellerslie studs in Kentucky and Virginia. These three gentlemen, with Marshall Field, are owners of Sir Galahad III, imp., sire of Gallant Fox

Omar Khayyam, Borel up, wearing the laurels of victory before the clubhouse at Churchill Downs in 1917. This son of Marco was bred by the English sportsman, Sir John Robinson, owned by C. K. G. Billings and Frederick Johnson, and is the only imported horse to win the Derby. Mr. Billings also owned the famous trotters Uhlan, Lou Dillon, and Major Delmar



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Mrs. Payne Whitney succeeded her husband, the late Payne Whitney, as head of the Greentree Stables. Besides her place at Syosset, Long Island, she maintains stock farms at Lyncrest, New Jersey, and Lexington, Kentucky. She is the owner and breeder of Twenty Grand, a leading two-year-old of 1930, which is considered a likely prospect for this year's Derby

he finished ahead of B. G. Thomas's Lexlex by four lengths. Five years later J. B. Haggin's Ben Ali, another son of Virgil, won the twelfth Derby by a half-length from the Melbourne Stable's Blue Wing, son of Billet, after a driving race home. This was a fast race all the way, the winner making the then record time of 2:36½.

Broomstick, the Whitney stable's noted stud horse, sired two winners and was the grandsire of a third. His son Meridian, carrying the colors of R. F. Carman, won the 1911 Derby by a length from the oncoming Governor Gray. In 1915, Regret, the great daughter of Broomstick and the only filly ever to win the Derby, set the pace throughout, defeating Pebbles, the chief contender, by two lengths. In 1927, Whiskery, swift son of Whisk Broom 2nd, another noted Whitney stallion, by Broomstick, outdistanced a strong field.

In the early days the Derby was a test of endurance as well as speed. The distance, up to 1895, remained a mile and a half. It was then the first major event of the season, coming before the Preakness, and did not allow for much training. The strain

of competition told on some of the best horses. Yet many of the greatest races in turf history were run in those years. The race of 1889, for example, was a speed classic. In a grueling contest on "an intensely hot day and the dust so thick you could almost cut it with a knife," A. N. Armstrong's Spokane, son of Hyder Ali-Interpose, swept under the wire a "short throatlatch" ahead of Proctor Knott, a son of Luke Blackburn, from the stables of Scoggan & Bryant. The winner established a record of 2:34½, which will, barring an improbable return to the old distance, stand for all time. (Continued on page 76)



Mrs. Harry Payne Whitney and her son, Cornelius Vanderbilt (Sunny) Whitney. He has recently succeeded his father as the owner of the largest racing stable in America. Horses bred at the Whitney farms in Kentucky have won every important race in the country. Regret, daughter of Broomstick, was the only filly ever to win the Kentucky Derby, and she raced to glory under the Whitney colors in 1915



The deck furniture on the Nedeva was created exclusively for Mr. Stotesbury; many of the materials used were imported and some were specially designed. The coarse, rough-textured linens used on the deck repeat, in stronger tones, the colors of the yacht's interior. The perfect harmony throughout and the luxury of equipment individualize the Nedeva; it is as comfortable as a well-ordered house.



In the saloon, a room with much charm, the walls are of mahogany, harmonizing with the curtains of ecru silk striped in warm rust color with soft green and gold accents. The chairs and little accessories repeat these notes of green, rust, and gold.

The eggshell walls in Mrs. Stotesbury's stateroom are glazed with a warm peach glow. Imported modernistic plain silk curtains combine the blue-green of the sea with ivory and tones of peach. Bench and chair take their color from the blue-green of the curtains; the lamps, of alabaster and crystal, have peach colored shades.





The Nedeva was designed and built for Mr. Stotesbury by the New York Yacht, Launch & Engine Company; Grace Hyman Hutchings and Rebecca Thomson Dunphy were the decorators

THE NEDEVA

A comfortable cruiser

Photographs by F. E. GEISLER



Edward T. Stotesbury, Esq., the eminent banker of Philadelphia, cruised in southern waters last winter in his new cabin cruiser Nedeva. The name is a combination of the first names of its owners. Mr. Stotesbury flies the burgee of the Corinthian Yacht Club of Philadelphia on his yacht



Henna, cream, and blue striped silk curtains contrast pleasantly with the ivory colored walls in Mr. Stotesbury's stateroom. The bedspread is henna, and blue damask covers stool and armchair



A camera study of Zion Canyon, Utah, by John Kabel

THE GLORY OF THE CANYON



PHOTOGRAPHS BY S. H. GOITSCHO AND NYHOLM & LINCOLN

Still Place, from its location on the south slope of a hill, commands an extended panoramic view over a wooded valley. A winding shaded road leads to the wall-enclosed entrance courtyard. Below: From the breakfast porch one looks toward the vegetable garden that is bordered with flowers and fruit trees. The beautiful iron grille came from New Orleans as did the balconies used at various windows



© INT. NEWS

COUNTRY CHARM

*Exemplified in the residence of Paul D. Cravath, Esq.,
at Locust Valley, Long Island*



The law is said to be a jealous mistress. If this be true, that austere lady must find much to make her unhappy in the case of Paul D. Cravath, the celebrated lawyer. Mr. Cravath, when the day's work is done, likes nothing better than to leave the cares of business and slip down to Still Place, his charming country house on Long Island, where, surrounded by friends and his household gods, he finds that rest and relaxation which are the rewards of a busy life

BRADLEY DELEHANTY, *Architect*

ELSIE COBB WILSON, *Decorator*

ISABELLA PENDLETON, *Landscape Architect*



The Cravath house was so planned that all important rooms face either south and east or south and west, thereby ensuring the best views and exposures. It is constructed of Maryland brick veneer on hollow tile; the window sills, wall copings, etc., are of rock-faced bluestone; and all exposed brickwork is painted white. These large windows are on the south terrace and afford a general view of the wooded valley that lies below



A detail of the south elevation shows the delightful terrace and the facilities afforded for enjoying life outdoors. Ivy has been planted in beds on the terrace so that there is a note of living greenness throughout the year, and there are shady trees for coolness on hot summer days



The main stair hall connects dining room, loggia, and breakfast porch, and has a large window opening to the garden. The walls here are "off white," and the yellows and blues of the fine old Chinese rugs are repeated in curtains and furniture coverings. The rounded outlines of the drum table and the long French window seem to supplement the gracefully curving lines of the staircase



A detail of the loggia, showing the enormous window opening to the terrace. A black marble floor, black lacquer walls, and a gold ceiling are distinctly modern, as are the chairs upholstered in black leather. Against this background Chinese furnishings and accessories seem at home in a thoroughly congenial setting



It is in the quiet restfulness of the study, with its well-beloved volumes, that Mr. Garrison loves to linger. It is a business-like room, its general details present a Georgian feeling, although some are reminiscent of French Colonial. The oak paneling of the walls is French Provincial in style. Particularly in tune with this room is the restrained treatment of the fireplace and mantel.

In the dining room, a fine eighteenth-century grisaille wallpaper depicts Chinese scenes, showing a French influence. The curtains are a bright Chinese yellow. Crystal chandelier and candleabra, and old Waterford glass table decorations, add the sparkle of reflected light to this charming and perfectly balanced room.



In the gardens surrounding the Cravath residence, there is the dramatic contrast between hot, brilliant sunlight and cool black shadow. The pool garden is surrounded by a dense planting of weeping willows and other trees, which are reflected in softened outlines in the still water. Ferns and low bushes planted between the trees along the paths seem to extend the greenness of the grassy paths



The most comprehensive view of the garden is enjoyed from the breakfast porch. A wide grassy path separates the herbaceous borders planted behind whitewashed brick walls on different levels. This was planned so as to give a variation in flower heights, so important an item in the art of landscape design





The morning room is Chinese in feeling and sumptuous in black and gold. The Tibetan painting above the mantel is set in gold mirror against black lacquer walls, yellow Chinese rugs brighten the black terrazzo floor, and old black and gold Chinese lacquer cabinets have been transformed into doors. The furniture is covered in black leather and in gold fabric



At the left, a detail of the living room, in which the walls are "off white." Eighteenth century paintings hang above carved pine consoles that are placed between the windows, and chintz curtains, with an all-over floral design in which reds, blues, and greens predominate, supply enlivening brightness. From this room one has access to the terrace

Here is the latest wonder machine, the Visionola, which combines a radio below, a phonograph in the top, and in the middle a moving picture mechanism whose projector throws the picture to the screen above. With film and phonograph record in synchronization, one gets a perfect moving picture with music and talking (Courtesy Abercrombie & Fitch)



DANA B. MERRILL

FUN WITH FILMS

Cameras indoors and out on the country estate

No action to-day is too swift for the movie camera to catch



COURTESY BELL & HOWELL CO.

by **H. HAMILTON GAY**

LIGHT travels 186,000 miles a second, but the high speed with which science leaps to meet and even anticipate the wishes of mankind is measured by the wide range of new things that are continually being introduced for our pleasure. How many inventions are to-day available, for play or for usefulness, compared with the equipment of yesterday! Take cameras as an example—which, by the way, employ as one of their principal raw materials those speeding light rays that travel so many dizzy miles per second.

The camera used to be a nine days' wonder. To own one was to be set apart, while to take pictures worth showing was to win a distinction that placed the successful amateur photographer in the class of genius. To-day cameras are as much taken for granted in up-to-date homes as are telephones, motors, and aircraft. The wide-awake person would feel himself slightly laggard, to say the least, if he failed to include in his accomplishments an ability to take good photographs.

Do you remember a time when, it being a novel entertainment and you a helpless guest, your hostess put you through her collection of snapshots? If so, you will recall the series of blurs, blots, light-struck and double-exposed monstrosities that you politely admired for politeness' sake. To-day such ordeals have no excuse for being, for camera equipment is almost fool proof. Without misgivings, you can hand over to your guests the file of photographic prints. Tell them about your last lion hunt in Africa, showing them at the same time



Children can take first-class pictures with to-day's cameras because the latest improvements in shutters and films make good photography so much more likely. The child who owns a camera has the key to a world of fascinating fun (Courtesy Eastman Kodak Company)

the snapshot of your biggest lion slyly trying to snap you—both of you using those famous fast-action shutters that allow no detail to escape.

While they are cheering your agility and the marvellous impressions and expressions caught, you can be helping Junior to slip a film into the inexpensive little projector you got for him and to arrange the cardboard theater and screen that came with it; let him grind out the picture with his own childish hand—no danger from electrically driven machinery with this one—and your friends will delight in the so-sweet movie of baby sister learning to walk.

You may recall too, perhaps, the first pictures which you yourself took. You insisted on making people pose for you—stand so, smile so, and don't move. "Oh, now the sun's gone under! We'll have to wait." Not that sort of tiresome stuff for this year's crop of amateurs—who wait for nothing, neither sun nor moon nor proper poses. With to-day's speedy lenses we take clear impressions on gray days as well as in sunlight, can catch successfully the fleeting unposed "natural" picture, and focus properly for any distance. Even portrait close-ups are within the range of the amateur, with the proper portrait attachment. And you can take yourself (seriously) by means of a gadget which gives you time, between the pressing of the button and the actual exposure, to run around and place yourself, panting but happy, in the group.

That large majority, the artists heretofore without an art, find joy in the effort to turn out something really creative and beautiful with the still camera. Moreover, within the household the taking of informal pictures—of the family, the guests, the house, the newest car or plane or yacht, of Dad on the terrace, Mother in the garden, or Sister in the swimming pool—is no longer a childish pastime but, because results are so much surer than they used to be, an activity worthy of the skill and attention of intelligent people of all ages. And nowadays one doesn't have to spend hours poring over "directions" in order to comprehend what they mean by this and that. So fool proof are modern cameras that good pictures almost take themselves.

Picture-taking equipment has been revolutionized by scientific advance. The amateur can achieve not only good stills but

even good movies to-day with but little practice, and the latest enthusiasm is the taking of color movies. Everybody is turning out portraits of people in their true colors. Everybody is having parties at which amateur color films are thrown on the silver screen. The little movie machine is equipped with a special film sensitive to all the shades of color which the natural object presents, and

offers no difficulty in the taking nor in projecting of home-made color movies on the screen.

One of the most thrilling developments of the home movie (and of course everyone has a home movie machine these days) is a cabinet containing a radio below, a phonograph on top, and in the middle a projector which throws on the screen a film so synchronized with the phonograph record that a perfect talkie (or singie) results. This marvel of entertainment can be equipped by renting record-and-film synchronizations from the dealers—and what a godsend for that party which has somehow managed to include the frozen asset! In no time at all the social lump thaws and immediately the ice cubes are circulating with the rest. For the game room, living room, or summer cottage it is a perfect (Continued on page 78)



Miss Margaret Bourke-White, pre-eminent as an artist with the lens, looks down from one of the skyscrapers she pictures in so arresting a fashion. Such success as hers might not be achieved without the high developments of the modern camera (Courtesy The Folmer Graflex Corporation)



Wynken, Blyken, and Nod

ARTIST AND MODELS

Etchings by Morgan Dennis

Courtesy of ROBERTSON & DESCHAMPS GALLERIES



We tried writing a title for this page around the beauty-and-the-beast idea, but somehow we hated calling these friendly canines beasts—so we gave up that thought. By the way, who ever said that an artist's life was a hard one? Morgan Dennis, whose etchings of dogs adorn this page, could scarcely find it so, especially in moments such as the one depicted in the photograph above of the artist and his models—lo, there is our title! The lady is Miss Virginia Cherrill, leading actress in Charlie Chaplin's film "City Lights"



There are probably a thousand reasons why we should stay outdoors in the "good old summertime"; if that be so, the comfortable, weatherproof furniture that is now available for use on terraces and gardens is undoubtedly the thousand-and-"oneth" reason. Smart and gay is the furniture above, of resilient tempered steel finished in rustproof lacquer of any desired color; at the right is a novel nest of tables, of mirror and polished metal, designed by Etienne Kihlmann of Paris. The heavy wicker and polished metal lounging chair below is from the studio of the French decorator, Jean Burkhalter, as are the perforated metal flower stand and plant holder that can be finished to match any gay color scheme



PROMOTING PORCH PLEASURE

Comfort as well as fun outdoors

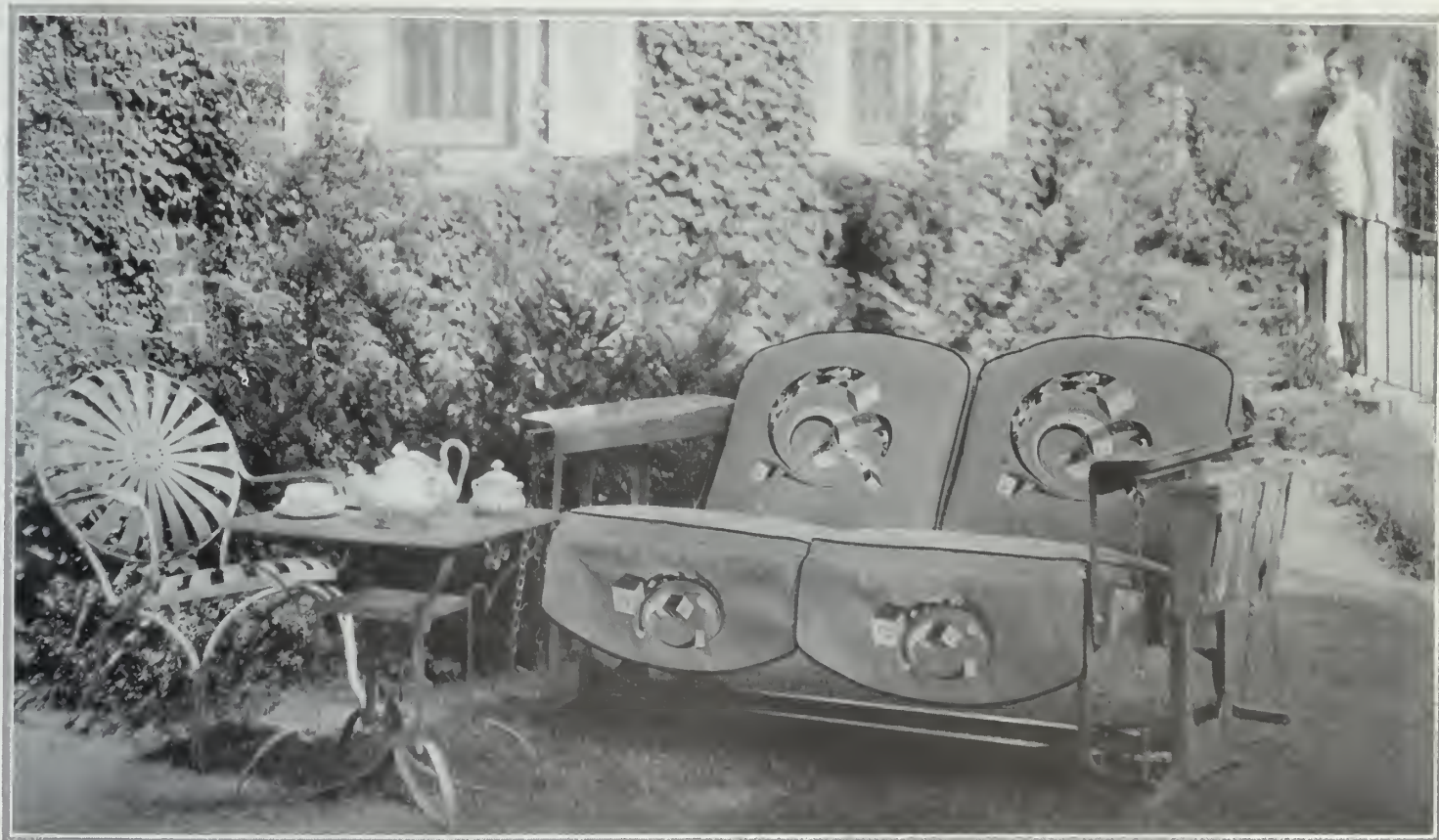
Photographs by BONNEY and others



ARDEN STUDIOS, INC.



Natural colored pigskin and thin wooden slats form the smart terrace furniture above, the "drum base" design of which is novel. The Mexican umbrella of henna sailcloth is scalloped and bound with black. At the left is a sturdy wicker and metal chair which was designed by Jean Burkhalter. The oak-topped table with shelf, below, is set, ready for tea, before a glider upholstered in smart material of "Windswept Skyscraper" pattern that strikingly combines jade green, red, yellow, and black. To insure the maximum of comfort, the glider cushions are spring lined





An amusing nursery in the Leland B. Duer residence. Upon its blue glazed walls Mrs. Giraffe and her son (of orange and gold tea paper) reach for the red and orange fruit hanging from a banana tree having leaves of three shades of green. Below, a rather obese leopard (made of black wallpaper with red and yellow dots) treads softly among pink and red amaryllis

NEW WAYS FOR OLD WALLS

No need for dullness now

Murals by JANET HURTER



Beasts, birds, and palm trees cut from brightly colored wallpaper also help to enliven the Duer nursery. The hippopotamus seems either happy or hungry, we can't decide which. (The designs on these pages are reproduced by courtesy of the Bureau for Mural Decoration)

by **SARAH M. LOCKWOOD**

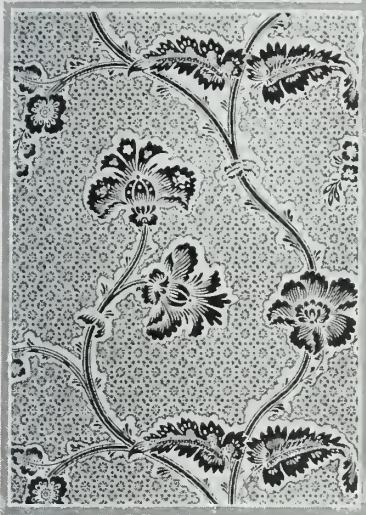
WE can usually depend upon this old world of ours to come across with something new just when we need it most. Here we were, worrying about what to do with our old walls and turning up nothing but the same old tricks over and over again, when along comes something for their renovation so new, so refreshing, and so practical that off we go again, in high!

First of all, let us look at wallpapers. We are all of us only too familiar with the changes that more or less follow the old lines year after year; changes that are charming, safe selections to be depended upon to make a satisfactory room, but that are not different enough to quicken our jaded eye. But in these days of change and strange new shapes, we are not always so interested in playing safe as we are in original and stimulating effect. We want something different, something new, not throughout the house, perhaps, but certainly in the gun room or bath or telephone corner—those once neglected spots that nowadays are often little gems of brilliance and daring.

Just lately—so lately, in fact, that as this article is being written they are not yet off the printing press—we have American wallpapers, designed and printed in America, that are as distinctly modern in design, new and refreshing in color, and original in effect as the best foreign papers, and that have the added attraction of being definitely American in feeling. They tone in perfectly in our decorative scheme, not only with our old familiar Americana, but with our native modernistic furniture that is slowly but surely growing away from foreign influence and taking on the character of our peculiar skyscraper existence, of conditions quite different from those in any other part of the world and which afford us ample scope for self-expression. It is high time we had wallpapers to back up our modern American interiors as other countries have theirs.



The wallpaper at the right, a snowflake design by Stewart Wheeler, may be had in many good color combinations. Below, the Argentine design, entirely of black on white, suggests the delicacy of a Spanish lace mantilla. It is the old Marblehead pattern taken from the Lee Mansion in Marblehead, Mass. (Katzenbach & Warren, Inc.)



A pastoral of a chaste (chased) nymph adorns the bathroom in the country home of Mrs. Raoul Fleischman, at Port Washington, Long Island. A shapely Eve is being madly pursued by a relentless Adam across pink flowered walls. Figures, foliage, and flowers are in silver and gold leaf (Chez Vous, decorators)

On the jade green landscaped walls of this interesting hall in Mrs. William A. Barber's residence, flowers of many hues wander leisurely upstairs. Silver birds loiter in the shade of palms and yuccas, and there is a glimpse of a distant river (Courtesy the Bureau for Mural Decoration)



We have them now and they are well worth looking into. There is one lovely formal drapery effect, for instance, in gray with green or in soft terra cotta with gray, that is typical of the early days of our national independence and that would be perfect with the Empire interior that is so popular with us just now. Clever use has been made, too, of familiar Colonial designs by printing them in modern color. Old Marblehead, for instance, a pattern that every lover of early American interiors knows as a familiar friend, is perfectly stunning now in clean black and white, a printing that must have made the old hand blocks turn over in their sleep. That old brown worm, too, that used to crawl dismally on a horrid buff background is lovely now in red and white; while nothing could be more appropriate with early pine or maple furniture than an entirely new design of snowflakes on a blue ground. For the really modern interior—an exotic bath, for instance—how about large, pale yellow calla lilies with green leaves against a peach ground? These haphazard examples are only a hint of the really lively new ideas in American papers. It would be a pity to miss them.

But while a good paper is always the most satisfactory wall covering in the long run, and while these new smart papers can be used with excellent effect wherever wallpaper is appropriate, there are many walls—especially in New York apartments whose necessary architectural defects, such as the beams and pillars of modern steel construction, often mar the contours of a room—where wallpaper is not practicable. It balks at jogs and angles, so the usual thing is to paint such walls a plain color. To get away from this uninspired background there has lately been an increasing demand for original free-hand mural decoration, for the clever artist-decorator, by his flexible medium, can not only overcome these defects but can turn them into novel attractions. (Continued on page 78)



Charming for an informal party in May is this circus table for grown-ups or children, with tent, animals, bandsmen, clowns, and peanuts complete. Ruby red and bright blue were the colors used alternately, places for the men being laid with blue cutlery and glass and bachelorbuttonholes, and those for the ladies in red with small bouquets of red and white flowers. On the opposite page is an arrangement with a spring-flower motif in the damask, the centerpiece, and the place-card holders. The color scheme is yellow and dark green, with touches of mauve and purple. White cloths were used on both tables. All damask, silver, china, glass, and decorations from B. Altman & Co.

Perfect in formal simplicity is this charming decoration with fruit and flowers and softly gleaming silver on a background of exquisite linen, proving that fine texture and quality are of the greatest importance to distinguished dinner-table success



TABLES THAT TEMPT

Suggestions for spring parties

Photographs by DANA B. MERRILL





KEPLER

The old-fashioned cast-iron jockey (one's own stable colors) hails a world of new stable furnishings. Only the horse collar (stable colors in felt, mirror and shelf to match) makes him feel at home. Did he ever see a reindeer-skin saddle-pad before? He approves of the felt saddle up aloft because it is so light on the horse, and thinks any lady safe on the French sidesaddle with its doeskin seat and horn. On the wall is a boot for polo ponies of sponge rubber which does not harden. The center of the floor is held by the harness-room cleaning-stand; it is on castors, and has wheelbarrow handles; the top closes up on each side. In the foreground, the "spade twins" divide the task of scraping soles and brushing uppers. The cowhide trunk (right) has a tray designed for boots. Crops include a child's, and one with vanity top. There is a beagle whip having a spirit level and measure. From Abercrombie & Fitch; B. Altman & Co.; Hermès of Paris

BOOTS AND SADDLES

King Horse comes into his own



Mrs. Richard Whitney prefers the sidesaddle to riding astride when she hunts in New Jersey. Her husband is president of the New York Stock Exchange



S. Bryce Wing hunts on Long Island, and is a familiar figure at all events having to do with hunting and horses



PHOTOGRAPHS BY EDWIN LEVICK

Mrs. William Goadby Loew is one of the few lady Masters of Foxhounds in America officiating as M.F.H. of the Harford Hunt. Except for a few months during the summer when she is at Newport, Rhode Island, Mrs. Loew follows the hounds wherever there is good hunting

Harvey S. Ladew plays a prominent part in hunting and horse-show circles, particularly on Long Island where he makes his home. On his estate, Box Hill Farm at Brookville, many successful horse shows have been held





Of all the plants and vines, trees and shrubs that bloom in early spring before the foliage appears, none is more dramatically beautiful than the wisteria. The flowers hang in drooping clusters of purple and white, and saturate the air with their rich fragrance. At Panfield, the Albert G. Milbank estate in Huntington, Long Island, wisteria embowers the doorway in loveliness and reaches upward to the very roof

THE WITCHERY OF WISTERIA

A colorful canvas from Nature's lavish brush

Photograph by HARRY G. HEALY

Americans taking the cure at Vichy, France, find relaxation and pleasure on the beautiful golf links at this famous French spa, situated in the heart of the Auvergne and Bourbonnaise districts



GOLF AROUND THE GLOBE

Famous courses here, there, and everywhere

Photographs by BONNEY and others

A hole in one in the shade of the sheltering palms would seem easy of accomplishment on the Waialea course in Honolulu, but it is a sporty course, calling for the best that one has in golfing ability. The Hawaiian Open Golf Championship is played here





COURTESY CANADIAN PACIFIC RAILWAY

Keeping one's eye on the ball, we should think, might be extremely difficult for the golfer at Banff, in the Canadian Rockies, where the golf links are set in the midst of some of the most beautiful scenery in the world. The Banff Springs Hotel in the background is the rendezvous for tourists who come for fishing, mountain climbing, or just vacationing

The golf links at St. Cloud and at St. Germain-en-Laye (below), but a short distance out of Paris, are Meccas for the sport-loving American tourist, who usually finds time to play a round or two while his friend wife is busily trying to do par at the various dressmakers, not to mention a thousand and one other shops in Paris





COURTESY CANADIAN NATIONAL RAILWAYS

And speaking of scenery, it would be difficult to find a lovelier view than that depicted above, which greets the golfer when he sets out on a round of the links in Jasper National Park in Alberta, in the heart of the majestic Canadian Rocky Mountains. More and more Americans each year are finding out the health-giving joy of a vacation in the Northwest

The golf links of the Manoir Richelieu at Murray Bay, in the province of Quebec, are generally conceded to be among the most beautiful in the eastern part of North America. The course is as sporty as the surrounding scenery is beautiful, and that is saying a great deal, as the golf links command a superb and far-flung view of the mighty St. Lawrence River





Although Androsaces are considered "difficult" plants, they are excellent in rock gardens if varieties are selected from the so-called chamaejasme group. By providing congenial surroundings, one will be amply repaid later on by their beauty. An excellent companion plant is Geranium lancastricense, shown above



Androsace villosa, a plant for the higher moraines, needs protection from too much surface moisture. It may be raised from seed and in summer produces masses of small rosettes of dense hairy gray leaves and pearly blooms with yellow eyes

The golden-eyed lilac flowers of Androsace lanuginosa are borne in umbels on branching stems all through the summer. The plant is a fine trailer with soft silvery foliage and is propagated by cuttings

FOR ROCK GARDEN CRANNIES

Plants that are often overlooked

by **ANDERSON McCULLY**

ANDROSACES are very much like the little girl in the nursery rhyme: when they are good, they are very, very good, but when they are bad—! It has been such very horrid badness that unfortunately the entire family has been more or less shelved into oblivion under the terse word "difficult."

In the days of my youthful folly, when I believed that all seeds had only to feel the contact of earth, any kind of it, to immediately sprout, wax, and grow fat, I sowed the seeds of various Androsaces in crannies of my rock wall.

Being ignorant, and having also incidentally dispensed with the labels, I serenely took it quite for granted that soft rose or pink or lavender flower heads



would creep gaily around the rocks through the late spring and summer. What is perhaps more to the point, they did. Their soft pinks were exquisite with the deep blues of the Gentians—though candor does compel the admission that the effect would have been better had the Gentians, too, lived up to my expectations. Later the dwarf Campanulas, particularly those of the bell type, seemed to have been evolved especially to serve as a delightful foil.

The greatest factor in my success was probably a careful selection of varieties, for fortunately the nurseryman had confined himself to the so-called chamaejasme group, leaving out entirely the annual (*andraspis*) section as well as the pseudo-primula group, so that their beauty was assured from the first—provided they grew. Without the extremely high-alpine group of Aretias also, the gamble for their survival was reduced to a simple matter of common sense—and the rock wall took care of most of that.

Naturally the drainage in a rock wall is perfect. When tufty and downy foliaged plants creep along the perpendicular crevices, not even the rains of the damp Puget Sound country can lodge for long in sensitive crowns. So many of them have silvery or woolly foliage, it is not surprising that the rains of spring and fall are destructive. The plants do, however, need considerable moisture during their blooming period; but this should not be held too long in the crowns.

It is quite in keeping, too, with their long and prolific summer bloom that *Androsaces* need a real winter rest. The more complete this is, the better they will bloom the following year. In coldest sections, a loose covering of evergreen boughs is best for them; but use care that this does not press down too tightly. A pane of glass about four inches above the plants is usually advised for climates with a wet winter; but if they are planted upon a sharp slope or in a wall, I've found them coming through our extremely damp ones very well without this.

What they do not seem to tolerate is stiff clay and a hot, loose sand. *Androsaces* are often recommended for a moraine; but most of them do better in a somewhat richer mixture, with leafmold and fibrous loam added to the gritty soil and stone chips. While they will thrive in the sun of my own climate—that of the Pacific Northwest—for the average American garden partial shade seems best, and they are even at times used on a cool north exposure. The vast majority reach us from the Pyrenees and the Swiss Alps, though the much used *A. lanuginosa* comes from the Himalayas, and we have one native North American.

These *Androsaces* are beautiful little tufty evergreen plants, most usually hairy, particularly the gray-leaved *A. villosa*, with umbels of pink flowers. *A. vitaliana*, perhaps (Continued on page 80)

The Rock Jasmine, that gives its name to the chamaejasme group of Androsace, is a variable species, producing risettes of silver, leaf and flower heads that open white to jade through pink to almost crimson. The plant blooms in spring and is increased by division in the fall



Androsace lactea differs considerably from the group in its loose flower sprays of larger white blooms with yellow eyes. Its leaves make a glossy, dark green mat; and, in spite of its sturdy constitution, it is a dainty treasure in the rock garden

All Androsaces make beautiful little tufty evergreen plants. Brigantia, a variety of A. carnea, has delightful pink flowers and narrow, spreading leaves



Androsace sempercoides is closely related to A. sarmentosa. The flower heads are deep pink and are carried on short stems of from two to three inches in height during June and July

Androsace chumbui is a more glowing pink than sempercoides, is more compact, greener blooming, and more densely silky. Though the flowers themselves are as large, the stems are but three or four inches long



WEAK POINTS IN CONSTRUCTION

Look for the Achilles' heels when you build

by **C. STANLEY TAYLOR**

WE enter now the active season for building, remodeling, or buying homes. From coast to coast the annual housing movement is gathering momentum. It will leave an interesting record in 1931 and perhaps contribute much to the returning business stability of this country.

A tremendous investment of money will be involved in this program, made up of hundreds of thousands of investment units represented by the expenditures of individual home owners. Some of these investments will be carried out under sound common-sense programs, involving the use of good architectural service, good construction methods, and better types of materials and equipment. In this manner home-building investments may be protected, values are sustained, and many years are added to the useful life of the structures. On the other hand, there will be, as usual, a tremendous waste of money, much of which might be prevented through proper precautions on the part of those who control the expenditure.

The purpose of this article is to demonstrate some of the more common types of structural errors through which losses are sustained by buyers and builders of homes. There are four conditions under which people acquire houses:

1. They may buy homes which have been completed and perhaps occupied for some time.
2. They may buy dwellings which are in some stage of construction and subject to a finishing contract.
3. They may plan and build new homes.
4. They may modernize old houses.

Under any of the above conditions severe losses may be the result when proper care is not given to an examination of the building or to the development of plans and specifications. Structural errors, such as those shown in the accompanying photographs, are not uncommon even in new houses.

It is scarcely to be expected that the average layman can carry out a full physical analysis of a dwelling or scientifically analyze a set of plans. On the other hand, anyone can detect the more obvious sources of trouble if he knows where to seek for them. We have chosen, therefore, to present several specific examples, believing (Continued on page 74)



The wrong way to install a gutter. It has too narrow a lap and, as the roofing paper was not brought down to meet the gutter, water blew up under the eaves and found its way into the walls to cause disastrous leaks



A wall crack that cost several hundred dollars to repair. Under the plaster the studs and lath had rotted badly and the electric wires had become short circuited

Here everything was wrong. Partition tile instead of that for a stucco base was used and the wrong waterproofing was applied, preventing bonding of the stucco



A poorly laid tile roof. The flashing was too narrow and not carefully turned, and the tile ends were left open. Tile is an excellent roofing material when properly installed

A downspout improperly located. Water, discharged into the intersection between roof and wall where there was no flashing, seeped into the walls, causing a succession of leaks



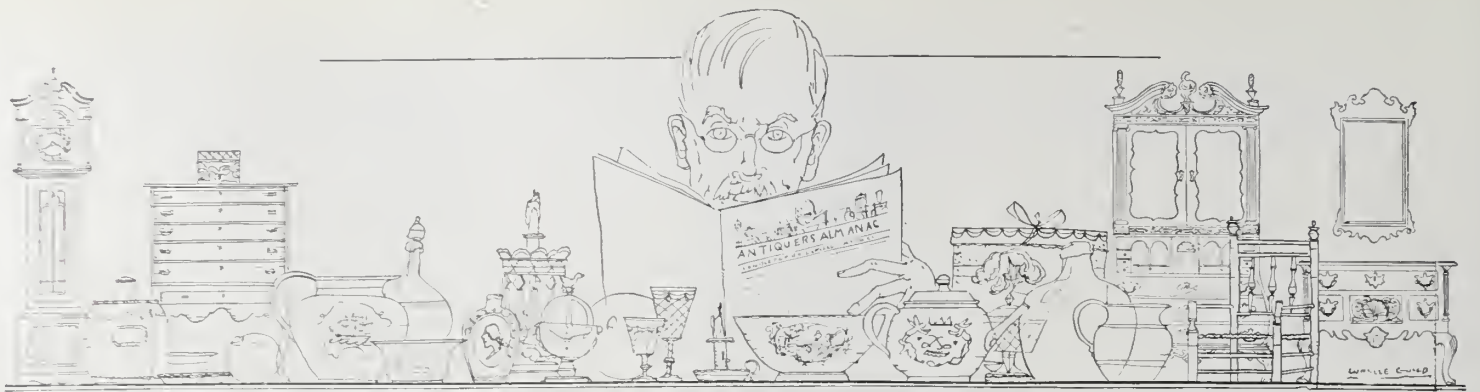
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ANTIQUER'S ALMANACK

By LURELLE VAN ARSDALE GUILD

ENQUIRIES

I have a statuary group called "Going For The Cows" and signed "John Rogers, New York." This piece is about fourteen inches high and depicts a dog burrowing in the ground, while a small boy watches him. A horse forms the background of the group. A local antiquarian told me this is one of the Rogers groups, but could give me no further information than that he thought it was made around 1870. Can you tell me about this sculptor and how he was rated professionally? What is the composition of the group? It appears to be like hardened putty.—*Lydia M. Lyons.*



If Currier & Ives called themselves "print-makers of the people," John Rogers might well be classed as "sculptor to the masses." What Currier & Ives did in their prints to preserve for posterity the true American scene and American life and manners, Rogers did in his plaster models to an even more marked degree.

John Rogers was born in Salem, Massachusetts, in 1829, and until 1858 sculpted with no instruction and in odd moments when he was not employed in various livelihoods. In that year he went to Europe, and on his return utilized the knowledge of plaster reproduction gained in Italy to his ultimate advantage. From 1860 until 1875 he worked in New York, and in 1877 built his own home in New Canaan, Connecticut, which he occupied intermittently until his death in 1904. Illness had forced him to discontinue his work in 1893.

There is record of nearly eighty groups which Rogers made, and it is estimated that at least 100,000 copies of them were sold. Everyday scenes, Civil War interest, and some humorous groups were included in his subject matter. His portraiture was excellent, as was his character delineation.

During his lifetime he executed a large equestrian statue of General Reynolds, now in front of the Philadelphia City Hall, and also one of Lincoln, which still stands in Manchester, N. H.

Some of the early groups are stiff and crude, but at times they reached surprising heights of good sculpture and good technique. The statuary was made of red plaster and then dipped in a gray paint.

We are quite willing to grant (and so was John Rogers) that this gray color of the groups was not inspiring and that it peeled pitifully and revealed the red plaster beneath. Rogers went so far as to sell "refinishing color" in bottles to his clients.

But the fragility of these groups destined

them to eventual scarceness, and museums as well as private collectors are now showing a marked interest in completing their collections. We predict that in a short time these Rogers groups will take their place in both private and public collections as truly typical American expressions of American life.

I am sending a snapshot of a chair about which I am anxious to get information.—*A. L. Rogers.*

Your chair was probably made during the first half of the nineteenth century. It is not strictly orthodox, for it combines certain Windsor features with Hitchcock characteristics. Pieces of this type appear at odd intervals and are more than apt to be the work of local

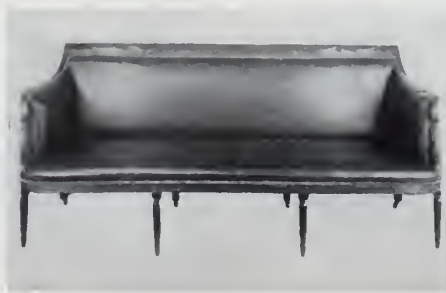


men who were trying to make something different or who were unknowingly combining characteristics which they had seen. The writing arm is an unusual feature for a chair of this type.

SHOP TALK

Perhaps it's the advent of spring, but the shops are most inviting this month. We could not confine our perambulations to only one, so we wandered about and made an early spring call at several places that we knew would have an unusual interest.

At the establishment of S. Serota, our first reaction was to an exquisite leather-upholstered Duncan Phyfe sofa. The ever-increasing popularity of Phyfe led us to picture this piece. The rail at the back bears the well-known Phyfe ornamentation, in this instance a double swag at either end with a wheat stalk in the center. The arm and



rounded seat rail are fluted, as are the delicate legs. The post of the arm is carved and turned. An unusual feature of the sofa is the inward curve of this arm. This is an extremely lovely piece in beautiful condition, well warranting the name of Phyfe and portraying the skill of this American craftsman.

On the other side of the room our eye was caught by a mirror of the mantel type which has suddenly become so popular in our auctions and is commanding high prices. Four columns, Ionic capped, frame the three mirrors of the lower half and support three painted panels above. The floral paintings are on glass and well preserved. The top molding is deep and well proportioned and bears twenty-seven gilded balls. The entire frame has its original gilt finish.

In the establishment of A. Schmidt, excellent silver in quantities almost unbelievable fills every corner of a large shop with gayly sparkling high lights.

In this shop was a find indeed—one that will appeal to our women readers, we are certain. Four exceedingly lovely Sheffield sauce-



boats made in London in 1823 by Edith Fennell. We are prone to associate the art of the silversmith with the male sex, and it is interesting to study the work of one of the few women in the profession. These particular sauce-boats are very graceful in line and ornamented with a selected combination of fluting and floral motifs. The edge of the opening is finished with a rope border.

A George II covered tankard needs no description, for its beauty of line and proportion speaks a sufficient story. This piece is sterling.

It is interesting to note that silver has not been included in the recent price fluctuations. Perhaps it is because we feel that silver is a luxury and are willing to pay for it as such, but we are inclined to feel that it is due only to the sheer beauty of old silver, which none of us can resist.



An important Paris Dessert Service by Feuillet; painted with groups of fruit, flowers, and foliage in natural colours on white ground, enclosed in apple green borders finished with scrolls, floral sprays and trellis designs in burnished gold. Set comprises 34 pieces. 1800-1805.

DINNER, TEA AND DESSERT SERVICES now on exhibition at the Vernay Galleries include fine examples in Worcester, Derby, Spode, and Rockingham. Of particular interest are two magnificent, complete Dinner Services in Oriental porcelain.

VERNAX, a furniture cream perfected by Mr. Vernay for polishing and preserving fine furniture, is on sale.

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WEAK POINTS IN CONSTRUCTION

(Continued from page 70)

that they may indicate methods for detecting weak spots and avoiding costly blunders. Losses due to faulty construction may be attributed to leaks of one kind or another. This subject was discussed at some length in the January, 1931, issue of COUNTRY LIFE, but we have here some interesting demonstrations of damage. For example, illustration No. 2 shows the results of a leaky condition in a house which is less than four years old.

The illustrations with this article are examples of what may happen to purchasers of homes which are either completed or partially constructed. It is well to remember that these errors in construction are not always deliberate but may be the result of ignorance. Regardless of how they come into existence, they can usually be discovered before the house is purchased. The evidence of leaks is not difficult to find and, although sometimes it is difficult to trace the leak, it is a sure sign of faulty construction.

In looking at a house with the intention of buying, it does not take long to discover the general quality of the construction. The exterior should be examined carefully to see that the roof construction, flashing, gutters, etc., are properly installed. The method of treating window openings should

be examined to make sure that they are adequately weathertight. The interior should be carefully inspected for leaks, cracks, or other signs of structural deficiency, and the

quality of the hidden work, such as piping, wiring, etc., should be assured.

It may not be customary, but when one is about to buy an existing dwelling it might be very wise to have a report made by an architect or a good contractor as to these various structural points. In this way considerable trouble might be avoided and perhaps an unwise investment.

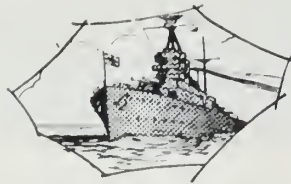
One prolific cause of disappointment is the dwelling bought under a finishing contract. Oftentimes houses are built on a speculative basis. In many instances they are sold before they are finished, and here is a case where the buyer's only protection is an adequate set of plans and specifications. In three or four cases which have recently come to our attention, large houses have been purchased under a contract of sale which simply called for the house to be finished in a satisfactory manner.

Along this line of faulty construction a word of warning can be issued also to those who intend to build or remodel. Much of this defective construction is hidden after the building is completed, with the result that the house may look well built and prove ultimately to have many defects. A little extra money spent in better construction of vulnerable points is the wisest investment that the home owner can make.



Improper construction of roof framing. Too light timbers were used to support the ceiling and tie the rafters together to strengthen the roof, and these were spaced too far apart. In this house the ceilings of the bedrooms cracked and partially fell off

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**finest of all materials
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There is no teak like good Indian teak, and only the best is selected for putting into warships. At the end of the vessel's life this Supreme timber has been doubly seasoned, and when such ships come into our hands we are able to make with its aid, furniture for the garden which will defy the ravages of time and weather. The passing of the years only serves to enhance its charm.

Our seats have for many years added the finishing touch to the charms of English and Scottish Gardens, and latterly their durability has focused the attention of many of the leading landscape architects in the United States, who do not hesitate to recommend them.

Battleship Garden Furniture is produced by skilled craftsmen in a variety of graceful designs. Their long life and moderate prices prove them to be a really economical investment of never failing interest and charm.

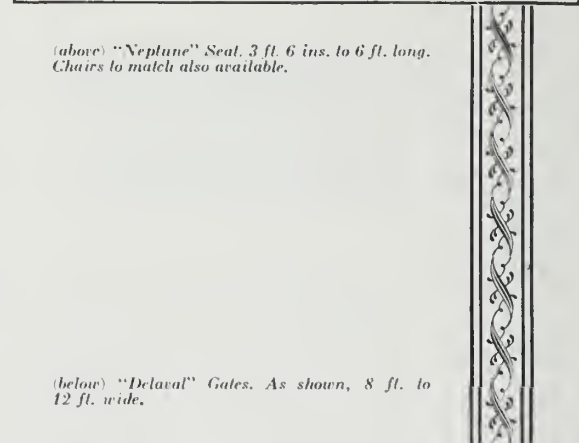
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Write today for catalogue showing Battleship Teakwood Furniture in all its various outdoor and indoor uses, with prices for delivery into the United States.

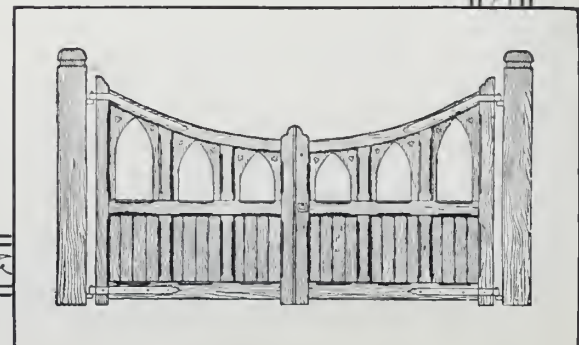
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(above) "Neptune" Seat, 3 ft. 6 ins. to 6 ft. long. Chairs to match also available.



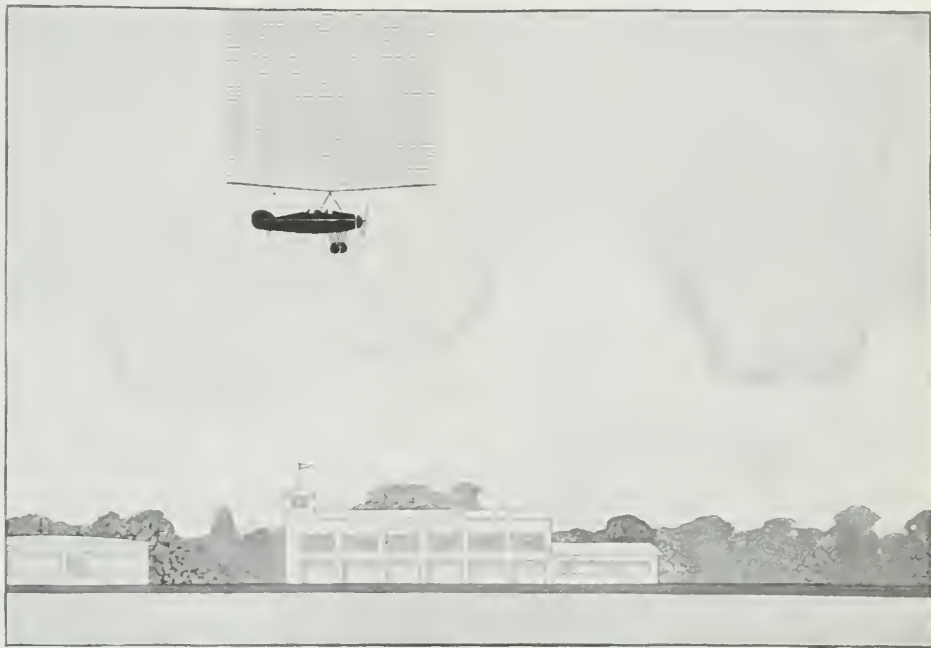
(below) "Delaval" Gates. As shown, 8 ft. to 12 ft. wide.



Add a New Charm to Your Garden . . .



A MILE UP AND OUT OF GAS!



Autogiro cannot go into a tail spin. Rate of descent, 14 feet per second. Rotor constantly engages sufficient air to sustain lift.

Inconvenient, perhaps, but nothing worse. Just pick out any open space a little larger than your craft—preferably somewhere near a source of gas supply—and let your Pitcairn Autogiro bring you down.

The Autogiro's sustaining power is independent of forward speed. It is in the rotor which is turned by natural forces. Once in the air the rotor blades cannot stop. They revolve with sufficient lift to let you descend either in a glide, or a straight vertical descent. The Pitcairn Autogiro, either with the engine dead or idling, descends slower than a man in a parachute, and under full control.

Because it can descend vertically, there is always some place to land in safety, either over crowded cities or wooded forests. Because it can rise at a steep climbing angle, it needs no large landing field. Almost any country estate, polo field or golf club offers more than ample space in which to take off and land.

Here is secure flight for the amateur. From tennis at Forest Hills to polo at Aiken becomes a jaunt instead of a journey

for the sportsman. From Board Meeting in New York to financial conference in Washington is a pleasant day and not a task in transportation for the business man. In your Pitcairn Autogiro you go where you want and not where you must, for you can land closer to your destination than the city airport.

The Pitcairn Autogiro is simple in operation. For you to learn to fly it, requires only a few hours' instruction, included in the purchase price. In production now are a 300 horse power, three place model, and a 125 horse power, tandem cockpit, two place model. If you would like to know more about the reason why the Pitcairn Autogiro does the remarkable things it does, write for the new book, "It Lands in the Length of Its Own Shadow."

Advantages—Acute angle of climb, short radius of turn . . . Can not go into a tail spin . . . Lands vertically without any ground roll . . . Descends in a glide with short ground roll . . . Descends slower than a man in a parachute . . . Takes off at slow speed, lands with no forward speed . . . Flies fast, slow, or hovers momentarily . . . Easy to learn to fly, its characteristics make it the aircraft for the private owner-flyer.

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The Oriental influence that marks so many of England's fine old china patterns, and also distinguishes some of the best designs of present-day English pottery is well grounded in tradition. For England's first china was brought from the country of that name during the 16th Century.

The charming plate illustrated, recently introduced at Plummer's, shows how successfully a well-known English Pottery has adapted a Chinese motif to a modern service, creating a gay, informal pattern which is just the thing for today's tables yet pays tribute to its Oriental origin as does much of the world's finest china which may be seen at Plummer's.

A colorful new pattern by Minton which presents Chinese motifs in modernized and modified form. Colorings are pleasingly bright and gay and feature lacquer red, orange, green, black and gold, on a rich ivory background. A complete service carried in open stock in all sizes.

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A CLASSIC OF THE BLUE GRASS

(Continued from page 43)

Growing opposition led to the shortening of the course to a mile and a quarter in 1895, and in the following year the speedy Ben Brush, sire of Broomstick and son of Bramble, out of Roseville won. His victory is notable because he was one of the few Derby winners to become a successful sire. Under the colors of M. F. Dwyer, and in one of the most thrilling finishes ever seen on the turf, he defeated Ben Eder by a nose; in fact, the race was so close that many believed Ben Eder had won. Jockey Simms's superb riding is declared to have saved the day for his hard-pressed mount.

Another race which Derby fans will long remember was run in 1914, when the great gelding Old Rosebud, bred by that uncanny judge of horseflesh, the late John E. Madden, and racing under the colors of H. C. Applegate, won from another noted gelding, Hodge, by eight lengths. As they came into the stretch, Old Rosebud "opened the turfman's eyes in wonder and amazement" by sprinting away from the field "as if they were standing still," and winning in the remarkable time of 2:03 $\frac{2}{3}$, the record for the race. Hodge finished a full length and a half ahead of his nearest rival. Old Rosebud was a great race horse, the leading money winner in 1913, taking twelve out of fourteen starts. He was bred in the purple, being by Uncle and out of Ivory Bells by Hymyar, the sire of Domino. Uncle was also the sire of Little Nephew, the only horse to beat Old Rosebud as a two-year-old.

Many believe that the race of 1923 presented the greatest field that ever went to the pole in the Kentucky Derby. H. F. Sinclair's Zev, J. S. Cosden's Martingale, and Walter Salmon's Vigil were the leading contenders. The Whitney entry, Enchantment, was favored to win, with Bo McMillan second choice, but neither of these horses was in the money. Zev, Martingale, and Vigil finished in the order named, and less than a length separated the first and third horses.

Up to the coming of William Woodward's matchless Gallant Fox, last year's winner, Zev was the leading money horse of the American turf. A great goer, this son of The Finn! But Gallant Fox belongs in that charmed circle of monarchs of the turf surpassed by none and rivaled only by the redoubtable Man O' War. The latter horse did not compete in the Derby, although he was invincible in his three-year-old form in 1920, the year in which R. Parr's Paul Jones won. He did, however, defeat a truly great horse, the late J. K. L. Ross's Sir Barton, the winner of 1919, in a special race at the close of the 1920 season. Man O' War's name is associated, also, with another Derby favorite, his son

Clyde Van Dusen, the winner of 1929 under the colors of H. P. Gardner.

Other noted winners of recent years are C. K. G. Billings's Omar Khayyam (1917), Willis Sharpe Kilmer's Exterminator (1918), Benjamin Block's Morvich (1922), Mrs. R. M. Hoot's Black Gold (1924), the late Gifford A. Cochran's Flying Ebony (1925), and Mrs. John D. Hertz's Reigh Count (1928). Of these, Exterminator is probably the greatest because of his long record on the turf. He won nearly every big handicap event, including the winning of the Saratoga cup for four consecutive years. Reigh Count, although retired as a four-year-old, might have earned equal fame if he had continued to race. As a three-year-old he had to his credit the Saratoga cup and the Miller.

To the veteran of a half century ago, the Kentucky Derby is a link between the old and the new; its history is a history of the evolution of the turf. Back in the days of "Marse" Henry Watterson and other notables of "Old Kaintuck," the Derby was a local event in which "the scions of the Blue Grass vied with the scions of the Penny-rile." There were then no automobiles or radios or telephones to reduce time and distance and speed the news to the far corners of the globe. Southern belle and colonel came in horse-drawn vehicles. It was a neighborly gathering in which home-bred horses competed exclusively. Ten thousand was a record crowd, which a writer describes as "composed of all grades of society" and "that portion of the grand stand devoted to the ladies was one grand bouquet of beauty, refinement, and intelligence."

The meetings at Churchill Downs to-day are as gala events as they were in the gay '80's and '90's; but how different they are! The best three-year-olds in the country compete for a purse valued at more than \$60,000, of which \$50,000 goes to the winner. And rain or shine—and it usually rains or is threatening on Derby Day—a crowd of 60,000 attends, while millions follow the race move by move from flagpole to finish.

On May 16th, the fifty-sixth consecutive Derby will be run at Churchill Downs. Usually the favorite wins, but whether favorite or long shot, months of care are necessary to fit the colts and fillies for the stern competition supplied in this race. Will the winner this year come from among the leading two-year-olds of 1930—an Equipoise or Twenty Grand or perhaps a Siskin? Or will a dark horse lead the field to a finish—a mud horse? Perhaps! There are romance and adventure and the element of chance in horse racing; hence its universal appeal.

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The Masters of these Hunts are all using this brilliant new Gorham
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These celebrated hunts carry on the proud old tradition of the sport and hospitality of kings. And for their noted hospitality, on their own tables, the Masters of these hunts are using the sterling that was inspired by the background of the "sport royal"—the "Hunt Club."

Benjamin L. Cook, Esq., Master of Fox Hounds of the smart Jacobs Hill Hunt, dispenses his distinguished hospitality at his spacious home in beautiful Rhode Island. Harry I. Nicholas, Esq., M. F. H. of Harford, at Syossett, Long Island. Austin H. Niblack, Esq., M. F. H. of Onwentsia,

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All find the inspired simplicity of "Hunt Club" in harmony with varied modes of table setting.

The clear, aristocratic lines of this new pattern have won for it instant, enthusiastic welcome. Within its first few months, it has been bought by smart hostesses and brides to a *greater extent than any other recent pattern.*

Your own jeweler will show you the new "Hunt Club" and you will find it surprisingly moderate in price. A complete service for eight—76 pieces—costs \$227. Matching hollow ware is available. You will find the name "Gorham" on the back or base of each piece.

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No. 205



No. 204

J.W. Fiske IRON WORKS
80 Park Place — New York
ESTABLISHED 1858

NEW WAYS FOR OLD WALLS

(Continued from page 50)

The cleverest of these artists with whom we have come in contact in many a long day is a young woman who does not use paint in her designs. She uses our old friend, wallpaper. Where she finds the amusing and delightful papers she uses nobody knows and probably she won't tell; but at any rate, she works out her designs in them, cuts them out with scissors, and pastes them on the wall. At first thought, that does not strike one as either particularly interesting or new. It isn't. Wallpaper cut-outs have been used with more or less dismal results for ages. It isn't what she does but the way she does it that makes this artist's work of such unusual interest. There is a style and character about the work that is hard to convey in words. After all, it doesn't sound like much; just animals and birds and funny trees and impossible plants cut out of wallpaper and stuck on a neutral background. But such animals, such huge exotic blooms! Arranged with a decorative sense so sure, with color so lovely, with results in such good taste, these decorations are distinctly in a class by themselves.

Perhaps a description of colors may give some little idea of the effectiveness of these designs. Here is a hall with stairs, for instance, always awkward, joggy walls to get around. The walls are glazed a light blue over a cream ground with the ceiling a deep blue. Palm trees in vivid green and peacock blue. Black herons of figured paper (black with yellow and red dots) with vermilion legs. Silver reeds and henna cattails. Pink flamingoes flying up the stairs in the distance. Then there is an enchanting nursery done in blue glaze walls with a huge banana tree with leaves in

three shades of green. Red and orange bananas dangle above the upstretched noses of a giraffe and a baby giraffe in orange and gold tea paper, while green palmettos and flowers in blue, red, and orange grow all around, all around. Or here is a lovely sitting room with pale green walls, pink ceiling, and a pink flamingo fishing in a tropical swamp, while a black leopard prowls peacefully among the pink and red amaryllis.

But no description can convey the charm of these decorations. What we can readily see, however, is that the design and tempo in each room are entirely original, no two are ever alike, and that, with this imaginative and facile decoration, advantage can be taken of any odd jogs and corners to add to the originality of the design. These amusing friendly animals and gay plants are the nicest things possible for a nursery, while a graceful yucca plant with windblown silver bells may completely transform an awkward cupboard door. As for bathrooms—there is one in which a sun-tan Adam pursues a golden Eve, while a vivid green serpent leers in the background, that is simply priceless. The ceiling is robin's-egg blue with silver and gold stars.

Of course this type of extreme decoration must be used with discretion. Its whole charm lies in the fillip it gives to an otherwise demure or conventional house, but for the gun room, the powder room, the small sitting room, the guest room or nursery—in fact, for any odd, informal corner—if achieved with grace and a sense of humor, nothing could be more delightful than this charming and adaptable decoration for the walls.

FUN WITH FILMS

(Continued from page 54)

combination, and the variety of synchronizations to be obtained for it are legion—and all new releases.

Or one can project one's own home-made film instead of renting. When that runs out, listen to the latest phonograph records. And at last turn on the radio and listen in on the king of England or the Elks' Convention at Hoola-Hoola, Washington, or hear the quotations on hogs and the prices of vegetables; or (if you really prefer it) tune in on some night club in New York and dance all night in your log-cabin camp in the Adirondacks.

It's true! You can have lots of fun with modern picture equipment, indoors and out, stills, movies and portraits, black and white or colors. And speaking of colors, some cameras allure by their appearance as well as by their performance—in colors to match

frocks, in tiny sizes to go (almost) into a lady's vanity case, in fascinating styles and shapes that appeal to the fastidious. No longer that commercial-traveler look or the old-knapsack appearance, seeming to call for shirt sleeves or an Alpenstock and a feather in the hat! Cameras are things of beauty, and imagination to-day, and—to the country-dwelling amateur especially—make such a big contribution to living that they are practically a necessity.

So far have we traveled since the first cameras came on the market that to be unaware of the many varieties offered is to write oneself down at the bottom of the score. To know what is to be had and yet be too slothful to acquire it—but that is quite outside American possibilities. We haven't even a word in our language adequate to describe it.



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BRANCHES
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NEWPORT PALM BEACH

FOR ROCK GARDEN CRANNIES

(Continued from page 69)

more properly *Douglasia vitaliana*, is unusual because of its golden yellow flowers and dark green foliage. This is a close, low grower that nestles particularly well in a rocky crevice.

Androsace carnea is a type that is rich in variety—the pink *A. brigantia*, with narrow spreading leaves; *A. halleri*, a bright rose with glossy leaves; and the exquisite *A. laggeri*, with emerald foliage and golden eyes peering from the glowing pink petals. These all lack the dense down of most *Androsaces*, and are easily managed in a peaty mixture with sandstone chips. They bloom in spring.

There has been some discussion

concerning the use of lime with *Androsaces*, and there are growers who follow the law rigidly in its use. Personally, the varieties I have mentioned have succeeded with me in a neutral soil, and I tend rather to the belief that this subject of lime has been overstressed. The lime list may be an aid, however, if a variety does not thrive as well as it should.

Those *Androsaces* requiring lime are: *foliosa*, *lanuginosa*, *pubescens*, *chumbyi*, *villosa*, *helvetica*, *sarmentosa*, *chamaejasme*, and *archa-noidea*. Those needing a peaty soil are: *pyrenaica*, *vitaliana*, *wulfeniana*, *carnea*, *laggeri*, *brigantia*, and *halleri*.

THE PROPER NAMING OF PLANTS

PRECISION in the names of plants that are grown in gardens becomes more and more necessary as we become better acquainted with the materials used and more exacting in attaining definite results. Names, after all, are identifications and, though a slight variation may at first seem trivial and not worth the bother of correcting, experience soon teaches us that precision is a real help in the long run. It saves an awful lot of worry.

It is not surprising that many similarities in names crop up in garden groups in which there are multitudinous varieties, like the Rose, Daffodil, Iris, and Peony, and so on. There is no excuse for careless or indifferent handling of names, especially with those who make the trade offerings and catalogues. Take such a thing as the Tulip known correctly as *Louis Seize*, which is sometimes encountered in an anglicized presentation as *Louis the Sixteenth* and again as *Louis XVI*. Obviously, they all may (and do) mean the same thing, but there is no reason why there should

be the different manners of presentation. Using the Roman numerals is very easy to lead to confusion with the very popular *Louis XIV*. An indifferent reader may quite easily be thrown off the track.

All this is merely a preliminary to again commenting on the splendid work that is being done by the Royal Horticultural Society of England in compiling and publishing lists of authorized names. We have had the "Tentative List of Tulip Names," and under date of February, 1931, comes "Classified List of Daffodil Names." Goodness knows there are so many similarities among the multitude of names here that an authoritative list is extremely welcome. Right at home we have the check lists covering Irises, Peonies, and modern Roses, sponsored by the several societies for those respective flowers. The American Rose Society has offered another little pamphlet, entirely practical, a sort of concentrate of Rose-growing facts: "What Every Rose Grower Should Know." It is didactic, but that is what one wants.

SHUTTERS OF TRUE BLUE

ABOUT ten years ago a cover of *COUNTRY LIFE* bore an illustration of a tall blue wooden gate, set in a stone wall, at which a small girl in a pink frock was reaching upwards to lift the knocker.

There are blues and blues, but the color of that gate was a thing to dream about—it was a soft dull turquoise blue with a faint silvery sheen on it, and the child's dress was of the same pink that one sees in the climbing rose *Dr. Van Fleet*.

We were painting a small new service building at that time—a sort of combined lunch room, dressing room, lavatory, etc. for the men on the estate—which was rather pretentiously described by the architect as an "employés' lodge." It was to be white with the traditional green shutters, but I could not get the thought of that blue gate out of my mind. So, armed with my copy of *COUNTRY LIFE*, I interviewed the master painter whose men were doing the work. He himself was an artist of

more than local repute—his paint shop was more or less of a side issue, and he sympathized with my wish to have blue instead of green shutters on the building, provided the paint would be just the pictured shade. It was, for he mixed it himself.

Later on, when masses of the *Dr. Van Fleet* rose—although for that matter any climbing rose would be lovely—were in bloom on the walls, a more enchanting combination of delicate colors would indeed be hard to find.

I append the formula for the paint with the thought that perhaps other readers of *COUNTRY LIFE*—some of whom may remember that gate—might be tempted to try a similar artistic *tour de force*.

One half ounce Prussian blue, one ounce raw umber, half an ounce of drop black, 20 pounds mixed white lead.

The glossiness of the fresh paint soon wears off, and the color softens to the haunting blue one sees sometimes at sunset or in the shell of a song bird's egg

The Modern Fishing Boat equipped with Sterling Dolphin 6 cylinder 300 h. p. engines

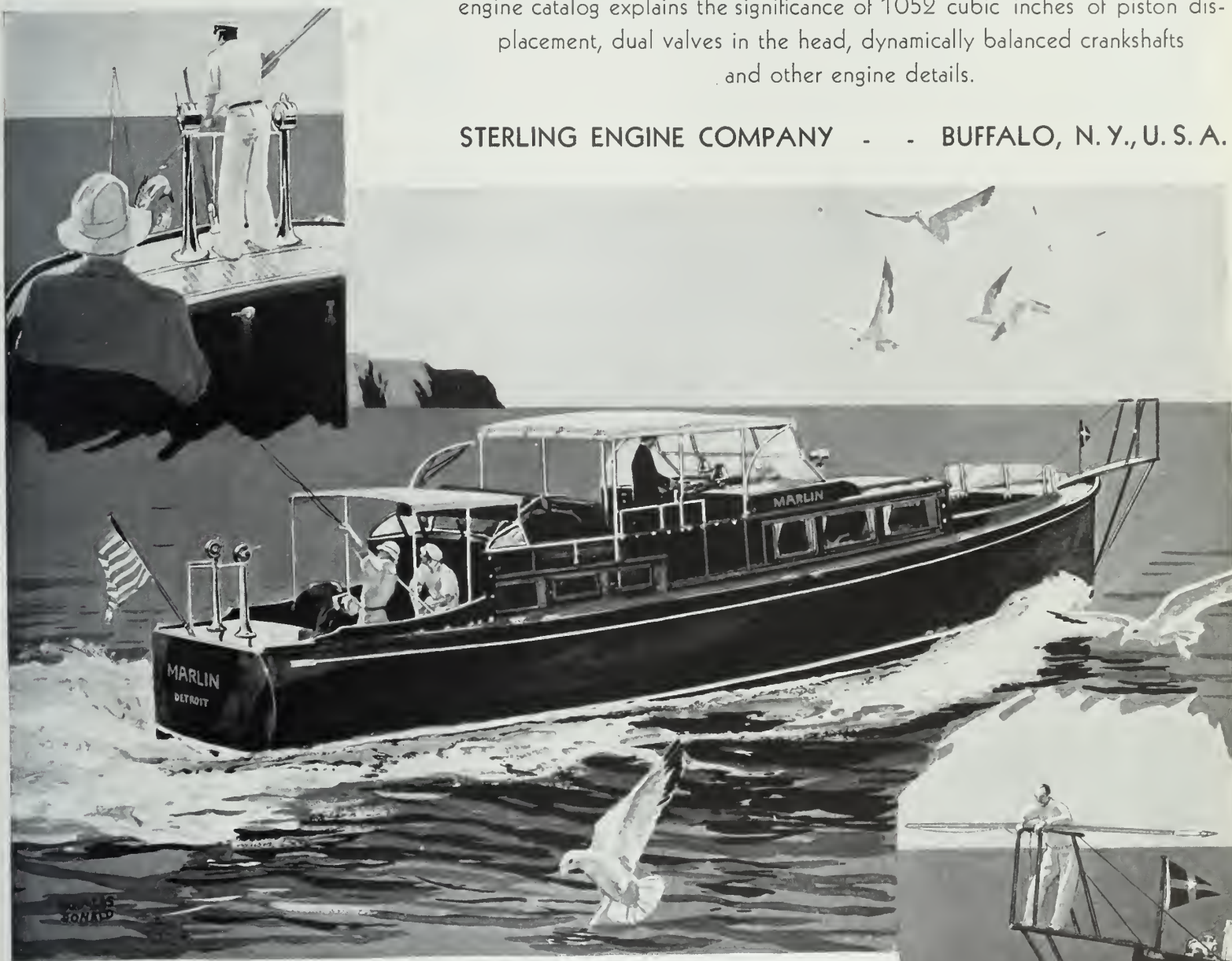
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- Howard Bonbright - - - - "Bonito III"
- Amory Coolidge - - - - "Lindale"
- Edsel B. Ford - - - - - "Morlin"

Duplicate spark, throttle and reverse controls enable handling from both bridge and after deck.

Preceded by a dash to good fishing waters, sometimes 40 to 60 miles away, trolling requires many hours of slow speed running. The dash to and from port imposes another condition; two hours or more each way with throttles almost wide open. Swiftly the sporting Dolphin engines then drone a song of speed. Correct design, well fitted bearings and pistons and a minimum of oil consumption, assure a clean combustion chamber. The Sterling Dolphin engines slow down docilely for trolling, and powerfully drive at maximum, season after season. Twin Sterling 6 cylinder engines, power 5 of these new type fishing cruisers. The maximum speed is about 28 miles an hour. An engine catalog explains the significance of 1052 cubic inches of piston displacement, dual valves in the head, dynamically balanced crankshafts and other engine details.

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51'6" long, 12'6" beam, 3' draft, designed by Eldredge-McInnis, Inc., of Boston; duplicates have been built by F. D. Lawley, Quincy; Chester Clement, Southwest Harbor, Me; Lamb & O'Connell, Inc., Squantum, Mass.

Equipment includes sword fishing pulpit, bait well, ice box, lockers, forward cockpit, galley, upper and lower berth and separate crews quarters.

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The crisp freshness of taffeta appeals to the feminine heart and proves a smart fabric to use for draping dressing tables and windows, as well as for lamp shades



Paul Poiret seems to have an unending supply of new ideas. He designed this gay linen, to be had in many striking colors



This linen, with flowered squares against a dark background, will please those who desire a French Provincial design

SPRING FABRICS BLOOM

Photographs courtesy of Celanese Corporation of America and F. Schumacher & Co.



A tropical impression of the pineapple and date palm, blocked on linen, conceived by the versatile Paul Poiret

by **LIFE MCCANN**

THE swiftness with which new ideas are introduced is the most fascinating influence at work to-day in decoration. We do not, as accusation is sometimes made, tire more easily than we used to of our possessions, but there is the feeling that we want to be in on a new point of view. We feel we have missed something if we forego a novelty or a smart development that gives zest to the pleasure we take in our surroundings. And so we have, for the whole value in fashion is that it keys us to latest contemporary modes of thinking. It is this which condones its follies and justifies its triumphs. Looked at in this way it is thoroughly logical to consider change less as extravagance than as necessity, even in hard times. The prophet may cry that all is vanity, yet there is a spiritual lift in associating

ourselves with new modes, particularly as expressed in whatever contributes to the charm and comfort of our homes.

Possessions of satisfying beauty and first quality usually endear themselves to their owners and are seldom discarded before they have given full measure of service, which is sufficient brake on our novelty-loving natures. But such service should never be prolonged beyond the hour when they are a trifle passé, and are no longer enjoyed.

These reflections are entirely the fruit of looking at the new materials for curtains, chair coverings, and other accessories of furnishings; for it is the season when one cannot hope to escape their lure, and one may as well surrender with grace and admit that every (Continued on page 95)



The impression given by this novel and interestingly different chintz is of primitive pottery rather than of the sophisticated Adam urn

Quite in keeping with the wallpaper in this modern dining room is the window dressing of synthetic satin and nixon, the satin being also used on settee and chairs





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NEO-CLASSIC BATH
PEMBROKE MODEL IN A POMPEIAN SETTING



NEO-CLASSIC



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The simplicity of the Neo-Classic motif has this further advantage—it is carried out equally well in the design of bath, lavatory and water closet; in fittings for these fixtures; in towel-bar and lighting fixtures . . . This makes possible, for the first time, an ensemble of perfect harmony in design as well as color.

You are invited to visit a "Standard" Showroom to see the Neo-Classic designs which, in the bath models, may be had in regular enamel or "Standard" Acid-Resisting enamel . . . The Neo-Classic lavatory and water closet models are available in vitreous china . . . All Neo-Classic fixtures, bath, lavatory and water closet, are available in white and each of the nine "Standard" colors. A copy of the book "Standard" Plumbing Fixtures for the Home will be mailed on request.



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"Standard"
PLUMBING FIXTURES

Standard Sanitary Mfg. Co. 106 SIXTH STREET, PITTSBURGH

DIVISION OF AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

(Continued from page 92)

house has a right to such freshening when May rolls round.

Materials by the yard are woven with enchantment. Their rippling lengths of color are suggestion, possibility, and imagination. They are all the rooms that were ever planned delightfully. You cannot visit a shop where decorative fabrics are sold but that, while you inspect them, their magic for a moment will successively install you in every kind of habitation you have ever dreamed of, from a cottage by the sea to a castle in Spain.

It seems a miracle that one retains sufficient practicality to make a choice from such riot of fancy, but usually it is what is newest that wins in our selection. Also of great help is the trained assistance which is now everywhere available to those who are their own decorators. One is never left, like a lost lamb, staring wistfully at some enchanting fancy or daring color that one would like to acquire but does not quite know what to do with. Instead there is a brisk talk of ensembles, periods, and intelligent building up of harmonious color schemes, so that the final effect is accurately and easily visualized. But the real starting point is always the same query—what is new this season?

One notes first of all, in answer to this, the increased facilities for carrying out whatever decorative ideas one has evolved. It is extremely of the moment that one may walk into a shop and select materials for glass curtains, draperies, slip covers, and bed spreads in several weaves and exactly matching colors. It was only a short time ago that, in matching shades, the different materials had to be specially dyed to meet the requirements of organized color plans. Now this is rarely so, necessary only indeed where some particularly subtle nuance must be obtained.

The rise of synthetic fabrics, enlarging the palette of decoration, may be credited with this improve-

ment. Through one such process, taffeta, moire, satin, and the lovely voiles so generally accepted for glass curtains, are manufactured with amazing success. Soft rich textures and most serviceable quality have been achieved, and each material duplicates its full range of colors in each of the other weaves. The moire made by this process, it may be noted in passing, is the only one in synthetic or pure silk which is said to be permanent in its watered effect. Another point of immediate interest about the fabrics manufactured under this particular method is that they are relatively dustproof. That is, the dust and soil do not penetrate the weave but remain on the smooth surface, from which it may be shaken or cleansed more easily than from less resistant materials.

These fine, plain-toned materials are the very backbone of color schemes, since they are sufficient in themselves to create all such accessories as curtains, spreads, lamp shades, and slips in single or several toned combinations. The moires and satins may also be used for upholsteries of the lighter character. But few people enjoy rooms in which pattern is not part of the picture; therefore, particularly at this season of the year, one sees a firm alliance between this delightful synthetic textile group and the new chintzes and summer silks, cemented by the close harmony of color which now exists between them.

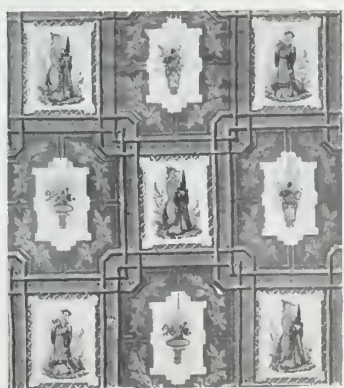
It is like the inconstancy of fashion, one exclaims, that just as every color in the rainbow becomes available for matching, we suddenly toy with decoration in black and white! Some may remember feelingly a "New Yorker" cartoon of a fat gentleman hunting a black sock on a black carpet, with anathema for such a mode. But even he could not complain of windows framed in one of the smart new chintzes in black and white, or a screen or chair so covered. One such chintz was developed from a photograph of a Japanese garden in California.



The heraldic device of the Prince of Wales inspired this lovely pattern obtainable in both chintz and silk



A linen ideal for use in eighteenth century rooms is exquisitely printed in soft pastel colors



Chippendale might have admired this new Chinoiserie chintz, suitable for curtains and slip covers

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SHOWROOMS IN NEW YORK AND CHICAGO



Synthetic moire, here used as window draperies over glass curtains of voile, has been provided with so lasting a watered effect that it might be said to have a "permanent wave." It is relatively dustproof

The photograph, quite modernistic, was enlarged and reproduced exactly, and is one of the high lights in design for seekers of the individual. That black and white became a vogue is not due entirely to its novelty; it is a genuinely effective background, giving interesting character and contrast, as do the evening clothes of men in a ballroom.

An important new design among chintzes and silks is a cluster of plumes, alone or in floral combination. The heraldic device of the Prince of Wales is responsible for this inspiration, which in every instance has a feathery grace, a lively rhythm that is captivating. One version is designed by Paul Poiret, with delicate casual freedom and a great deal of style.

Some of the most unusual patterns introduced this season are from the gifted Poiret, who seems to have an un-failing flow of original, smart ideas. His use of color in hand-blocked linens is particularly effective, since he uses it full strength yet with such balance and finesse that his designs are adaptable for both indoor and porch use. Of course, they are the last word in materials to be used with the reed and willow and metal furniture in which we spend so many of our leisure summer hours.

The rising tide of Victorian taste and recollection is recognized in two new glazed chintzes. One reproduces a very early Victorian design, in which clusters of garden flowers are printed on a ground of old brown, and the continuity of the

repeated motif is achieved by delicate fall of lace. The other print shows small bouquets of lily-of-the-valley on a light ground that suggests a dainty bedroom with frilled taffeta and cool voiles in matching color.

Petticoat influence once more proved by a glazed chintz that really justifies the word "quaint" and was copied from an old calico petticoat. If one has a country cottage or an Early American living room, or a fondness for simplicity in bedroom decorations, here is the chintz of new perfection, especially in mauve or blue.

For those who are not quaint-minded, there is the Garden of Versailles design in all its beautiful formality, subdued to tapestry coloring and waiting to enter a French interior. There is also a heavy reversible linen that is excellent for upholstery and printed in classic Roman groups on verdant dark grounds, that somehow seem to resist the light and hold depths of cool, restful tone that are enjoyable in summer decoration.



This modern glazed chintz, delicate in color, has joined the ranks of the ever-popular Directoire designs

And there are stripes and there are plaids! These are definitely new and very smart for every room from the kitchen to the living room. But like so many other styles that are now coming out, one can describe them so that they really appear before the mind's eye. However, these and their companions will unfurl their lengths to tempt you, if you but walk into the shops where they are sold and ask that oldest of all questions, "What's new this season?"

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Sprays of old fashioned garden flowers and butterflies in yellow, blue and terra cotta (Salubra Pattern No. 31583) create a cheery atmosphere in this guest chamber.

Salubra Pattern No. 31624, an amazing and colorful design on a gray background is used throughout the hallways in Mrs. Vanderbilt Senior's country home at Mt. Kisco, N.Y.

Philip L. Goodwin, New York
 Architect

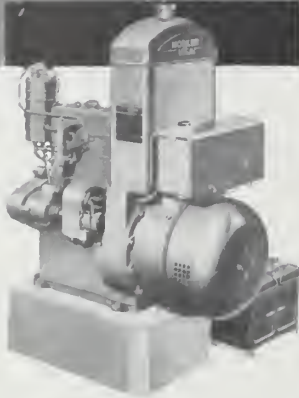
Walls in aquatone blue, with woodwork painted putty color trimmed in terra cotta, key the decorative scheme of this lovely room. Its unusual texture adds greatly to the beauty of the plain color Salubra Pattern No. 30071. Draperies, bedspreads and upholstered furniture by Miss Margareta Van R. Schuyler.

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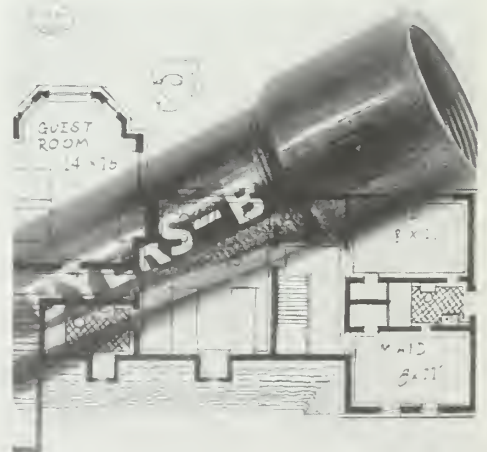
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Lyon Metal Products, Inc.
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Jacques Bodart, Inc.
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Grand Central Wicker Shop, Inc.
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Congoleum-Nairn, Inc.

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Wallpaper Mfrs. Ass'n.
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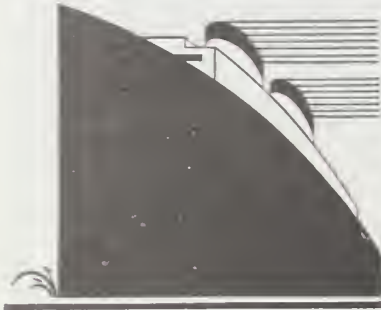
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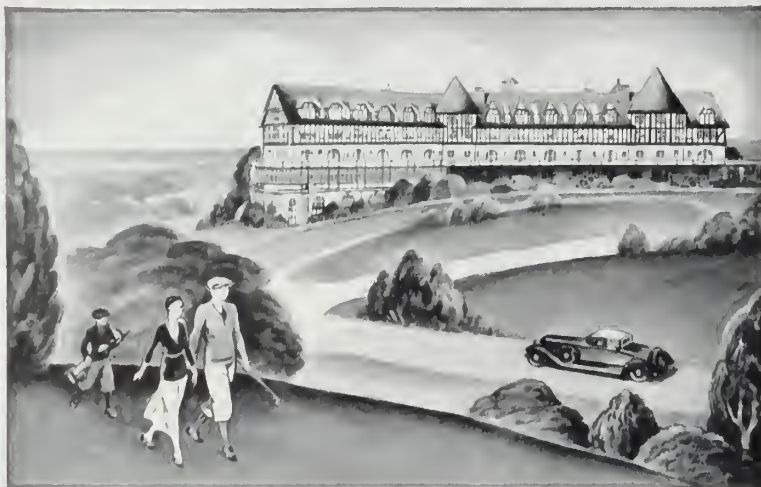


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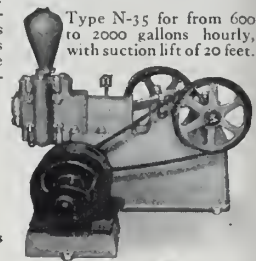
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BY BURTON HOLMES FROM EWING GALLOWAY

The lake in the Bois de Boulogne is a romantically beautiful place but a short distance from the strenuous activities of Paris. At the Polo Club de Paris in the Bois, polo championships are played each season

PARIS IN SEASON

What to do, what to see, and where to go

by **JOHN R. TUNIS**

THE old jest about Paris being more American than America certainly would seem to be a fact on long summer days in the gay capital of France. But how many Americans shopping in Paris, seeing the sights, and amusing themselves in a thousand and one ways, know of the interesting events in the world of sport that await the tourist if he knows where to look for them? For Paris in late spring and early summer is a real Mecca for the sportsman—tennis, golf, polo, and racing, second to none, are all there. Let me quote two striking examples:

The Stade Roland Garros at Auteuil. Outside, its gleaming surface is cleverly built up with wide staircases and terraces, banked flowers making huge spots of color at every turn, justifying, in its exquisite setting in the leafy wood, its claim to being the loveliest stadium in the world. Within it sit the packed thousands, row after row, tier after tier of eager and attentive faces, reaching up, up into space until they almost touch the lower branches of the great plane trees in the boulevard beyond the court. In a hushed silence the crowd watches the two figures in white upon the reddish arena below—Cochet, the little catlike gymnast with nimble feet, his opponent, tall and graceful, opposite. There is a

Coming Events

May — October	International Colonial Exposition
18—June 1	French tennis championships, men and women, Stade Roland Garros, Paris
June 10	Prix de Diane, Chantilly
17	Prix du Jockey Club (the French Derby), Chantilly
21	Grand Course de Haies, Auteuil
22—28	Polo championship, Polo Club de Paris, Bois de Boulogne
25—28	French Women's Golf Championship, Paris Country Club, La Boullie, Versailles
28	Prix des Drags, Auteuil
July 17—19	Interzone final round, Davis Cup, Stade Roland Garros
24—25	Challenge round, Davis Cup, Stade Roland Garros

rally, an endless rally, and then suddenly those thousands in the stands rise wildly cheering as the little man hurls his racquet high in the air, and leaps the net to embrace his tired opponent. France has won the Davis Cup again!

The Paris Golf Club at La Boullie. We have motored out from the city, past the historic Palace of Versailles, on through the outskirts of that famous town. In fact had Louis XIV, like modern kings and princes, been a golfer, he could have walked from the Grand Trianon to the clubhouse and the first tee. La Boullie is one of the best courses about the capital; today the crowd that fringes the eighteenth hole is waiting to acclaim the woman's golf champion of France.

At last you can make out the players in the distance. Behind the two girls is a large number of spectators, the gallery that has been following them around this 6,000 yard course. Now they are off the tee, getting ready for their second shot—one, tall and mannish, British looking in sport clothes and a gray felt hat; the other small, feminine and French, in a lemon-colored cardigan and hat to match. Yet this little lady, often called "The Lenglen of the Links," actually learned her golf in a girls' school in England!

They strike their seconds and approach the last hole. The French player surveys the situation. From where she stands now the ball is less than thirty yards from the cup, but it must be lofted sufficiently to carry an embankment, but firmly enough to get out of a bad lie, and still not hard enough to go more than thirty yards. A shot which requires courage. With rare coolness the little French girl steps up and addresses the ball, which pitches onto the green and rolls on, on, to within a foot of the cup. The crowd gasps and then bursts into half-suppressed ripples of applause. And did you observe that the ball had actually struck the green and was well on its way toward the pin before the girl in the yellow hat looked up?

Now her opponent studies the situation. Then with extreme care she plays for the hole. It is her only chance. A brave effort; the ball rolls and bounds toward the pin, but passes a bit to one side. The match is won and lost, the championships are over. The two players shake hands; the crowd cheers the victor. Once again the young lady—who was Mademoiselle Thion de la Chaume and is now the wife of that great tennis star, René Lacoste—is champion of her native land.

These are only two of the great sporting events you may attend if you are fortunate enough to be in Paris during the season. Of course you will not miss the championships at the Polo Club de Paris in the Bois, one of the few remaining clubs of its kind in the world, where coaching parties can still pull up close to the field and watch the game as it was watched by our fathers years ago—informally, delightfully. Then after tea you will wander

across the Route de Sèvres to Bagatelle and there, grouped about the beautiful hundred-year-old château built by the Comte d'Artois who later became Charles X, you may roam through the most lovely rose gardens in all of Europe. Should it be late—and it most certainly will be late if you once lose yourself in the maze of blossoms at Bagatelle—do not worry. Instead of returning to the city, pick out a quiet corner under the trees in one of the restaurants in the Bois and dine outdoors.

I have an English friend who suffers from what he calls "agoraphobia." He says, and I take his word for it, that this means a hatred of crowds. He therefore avoids crowds and misses lots of noise, discomfort, annoyance, and trouble. But he also misses lots of fun. If you happen to be able to stand crowds, do not on any account pass up the Prix du Jockey Club, the French Derby which is run in June over the Champ de Courses at Chantilly, twenty-five miles from the city. You can reach Chantilly—which during the war was G. H. Q. for the French armies—by rail or road. I recommend the latter as an excellent method of seeing the French *en fête*, of watching the Parisian sporting public enjoying itself, journeying along in a mad rush, in big *chars-à-bancs* and busses, in little open Citroens with Mamma and *la petite* alongside, in huge Panhards and Bentleys and Packards, or racing past you with a roar on a motor bike, a young lady stuck in dizzy fashion upon the pillion. An afternoon at Chantilly will live long in your memory.

So, too, will an afternoon at Auteuil. You can remember the difference between the Hippodrome de Longchamp and the Champ de Courses d' Auteuil, because the latter is on the edge of the Bois and the one you see whenever you pass through to Roland Garros to watch Cochet perform his wristy miracles. There is racing all through June at Auteuil, the Prix des Drags, the event of the season, occurs on the 28th of the month. At Longchamp, which is at the other end of the Bois near the Seine, you can attend the Grand Prix de Paris, an event that should on no account be missed by the lover of sport who happens to be in the city. Here you will see the huge automatic totalizer which obviates the old pari-mutuel system. This vast piece of mechanism does the work of seventeen hundred clerks in about one-tenth the time.

You have, then, the best tennis in the world in the most lovely stadium, with players from at least twenty nations competing; you have golf at the back door of the city with one of the most famous golfers of her sex in the world defending her title; you have horse racing of all sorts; you have polo; and you have French crowds—democratic, amusing, Parisian. If this prospect does not please you and if you do not find these events entertaining, you may indeed consider yourself hard to amuse.

An added attraction for the visitor to Paris this summer is the International Colonial Exposition to which the majority of the great nations have sent exhibits. Easily accessible to the city, it will portray to a great extent the splendid results of French colonization.

In June the Prix du Jockey Club is run at Chantilly; it is one of the high spots of the racing season. Races are run almost daily at the famous courses of Auteuil and Longchamps in the Bois, both within motoring distance of Paris



Horseback riding in the Bois de Boulogne is one of the many recreations available for the visitors in Paris. The Bois, in its spring foliage, is one of the loveliest spots imaginable and holds many attractions for the tourist



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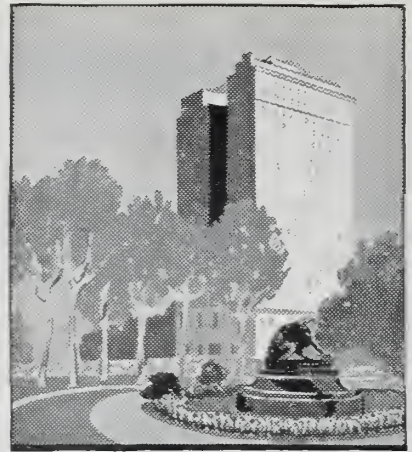
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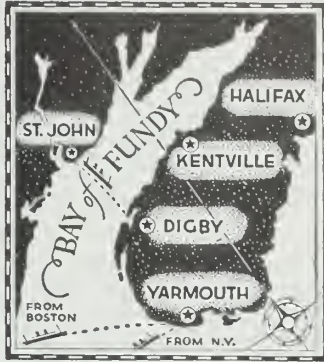
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COME INTO THE GARDEN

with LEONARD BARRON

A page of intimate news and useful information for the garden enthusiast, conducted every month by the Horticultural Editor of COUNTRY LIFE

SOMETHING new under the sun, at last—an honest-to-goodness novelty in herbaceous plants. During recent years we have had such a multitude of new shrubs showered down upon us that we have almost forgotten the possibility of other novelties. This latest novelty was not the result of deliberate hunting in remote vastnesses; for there it was, quietly accepted in the country of its origin where the discoverer and introducer found it in everyday use—in South America (Chile), to which country Mr. Clarence Elliott went on a plant hunting expedition three years ago.

He remarks that, when he decided to set out on this quest for the possibly unknown, the wise men of horticulture in England felt that he was going to the wrong country, that all the Chilean plants were already known. It is just another illustration of how convention may lead to the passing over of the obvious. Mr. Elliott went to Chile. True, he was searching for quite another plant, known as the Blue Chilean Crocus (which, in fact, happens to be not a Crocus at all), but he didn't find it. Many things have been taken out of Chile in years gone by and quite a number of them have, like that so-called Blue Crocus, been lost in cultivation, so that they have to be resought and reintroduced as novelties. But this real novelty that became the fruit of the Elliott quest is an entirely different thing, and it is eminently worth while.

I was fortunate enough to come across it growing in a greenhouse in the neighborhood of New York in the spring of this year. Hearing of the flowering, I immediately proceeded to investigate. I am delighted and charmed with the graceful daintiness of *Leucocoryne xixioides odorata* upon which, for popular use, the name of Glory-of-the-Sun has been bestowed because of the very strong resemblance that the flower of *Leucocoryne* carries to that of a giant Glory-of-the-Snow (*Chionodoxa*). That is exactly what *Leucocoryne* looks like. The botanical name is, I believe, descriptive of a peculiar characteristic of the flower's formation; the literal translation would be white or gray club. In its center you will find three enations of club-like form about one-third of an inch long—but in this particular flower they are decidedly yellow; so that possibly the name refers to a whitish (or grayish) flower with a club-like feature. Anyhow, we have a white-suggesting name for a really blue flower, which is rather unfortunate.

It is indeed a charming flower, and immediately captivated my fancy. I cannot help but feel that it is destined to popular acceptance among us. It is not a hardy plant—at least not up in the North—but it grows under the same conditions as the *Freesia*, than which

there is hardly a more welcome spring flower in the greenhouse, especially since we have been approaching perfection of form and vigor and size in the newer colored kinds.

The Glory-of-the-Sun is blue and white; delft blue at that, shading out to white at the center of the flower (a feature that the photograph quite fails to catch) with a small rich butter-yellow eye in which these clubs, or



Leucocoryne xixioides odorata, discovered in Chile in 1927, is grown in exactly the same way as *Freesia*. It has a head of about half a dozen flowers, delft blue grading to white center with a yellow eye, with delicate, violet-like fragrance. Individual flowers show great variation in size and color area, and average well up to two inches in diameter

stamenoids, participate. Though seen in America this spring for the first time, this new greenhouse bulb has been presented to the Royal Horticultural Society of London, and in March 26, 1929, received an Award of Merit. It won a gold medal when shown at the New York spring show this year. The foliage is thin and grasslike, and sparse. The flowers, borne

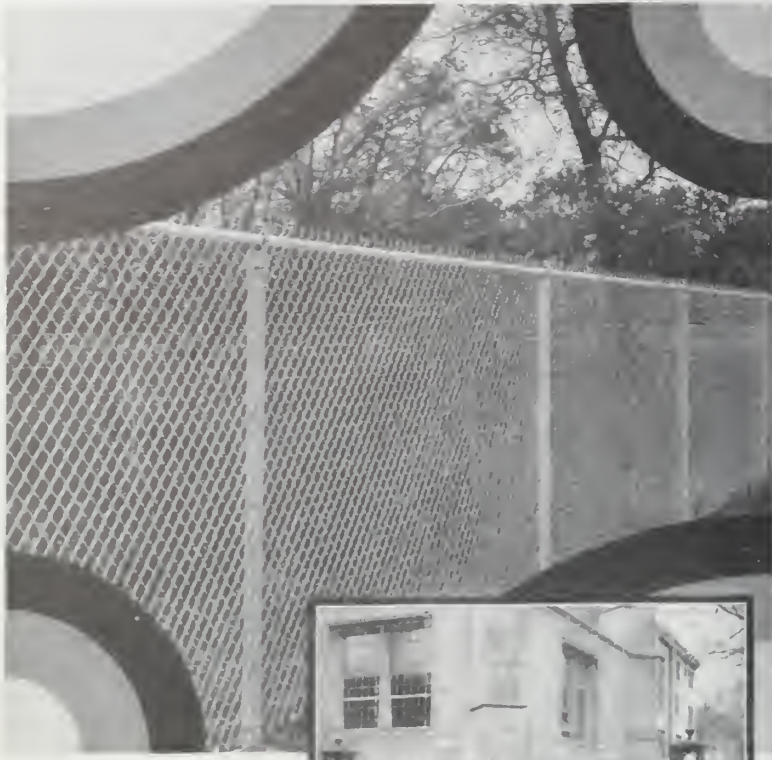
on long slender scapes—about half a dozen blooms on a twelve- to eighteen-inch scape—have a very pretty decorative quality. The plant belongs to the Lily family, and is closely related to *Tritelia* and *Brodiaea*.

Returning to the discoverer's statement, he tells me that he spent six months in Chile traveling into remote passes up and down the coast and in mountain forest lands, and succeeded in securing some interesting plants, some new, and others long-lost garden treasures. But the discovery of this "loveliest and most important plant of the whole expedition" was almost accidental. "I just stepped ashore, saw it by the bunch and by the basketful on a street flower stall, and went by train and got it. Not an ounce of romance in the whole proceeding. I am sorry, but that's how it was.

"But," continues Mr. Elliott, "I confess I was greatly stirred when I came upon this amazingly lovely flower. I felt that I had indeed discovered something well worth coming half across the world to find, but I did a lot of cautious thinking. One is apt to be carried away by one's enthusiasm and so overlook some fatal snag in habit or constitution of a plant. Yet with *Leucocoryne*, the only possible snag I could foresee was that it might prove mulish to grow in captivity. There was no getting away from its gracious loveliness, its color, scent, and lasting qualities. Those market bunches had traveled two hundred miles over the world's worst railway, and the one I bought lasted ten days in water. The flowers were selling, and selling freely—wild flowers in the streets of their own country. Flowers which will stand up to that test are rare indeed.

"I started to see and collect *Glory-of-the-Sun* on its native sun-drenched hills. It grew a few miles back from the sea on strips of thin scrub country at the foot of a range of rocky Andean foothills. It grew by the acre and by the million—cloudy blue drifts of ten or twenty acres at a time. The bulbs lay five or six inches down in the hard, sun-baked soil. A broiling sun beat mercilessly down. That was in September, 1927, late spring in Chile. I rather expected the bulbs would flower in September. I planted them in good time for this, but they had no use for mere months and had no definite views as to seasons. They waited for our English spring and then came with a rush and flowered gloriously." [The same behavior with us.]

Of the enduring qualities of the flower as raised under American greenhouse conditions, of its fragrance and airy beauty, I can bear personal testimony. I feel that in this *Glory-of-the-Sun* we have something not only new, but distinct, different, and a really practical flower for the early spring, adding an entirely individual color for its season.



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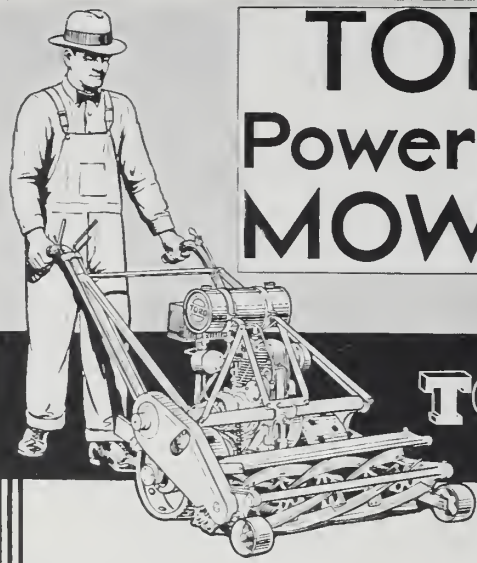
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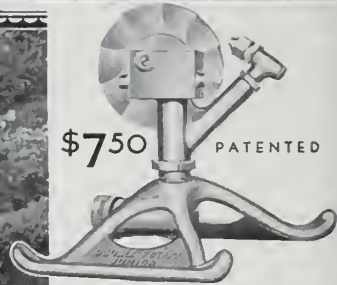
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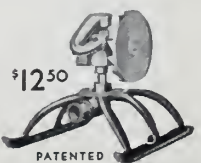
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Left—"DELPHI" (No. 2952) is one of the Veltones, the new type flooring described in the lower right hand panel. Remember, all Veltones (there are six different color effects) are exclusive Sealex products. Below—"CASTLE" (No. 3534) is a rich embossed pattern with novel insets. A most popular offering.



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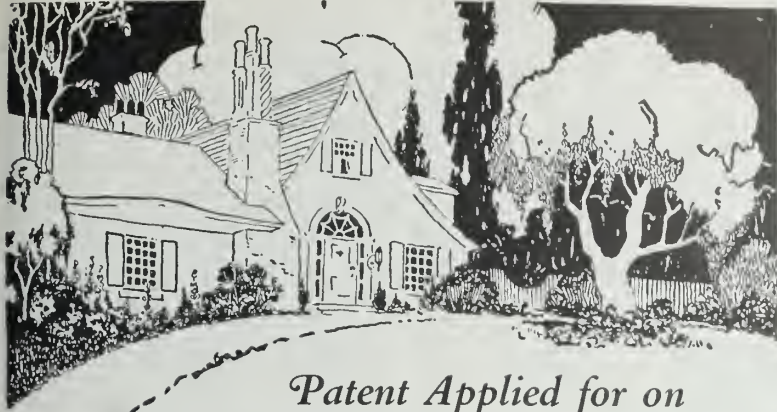
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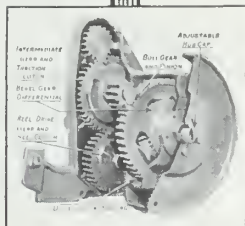
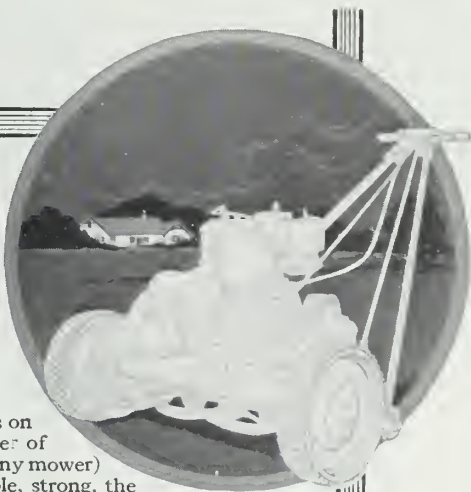
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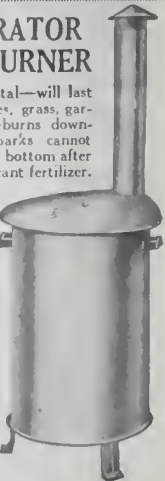


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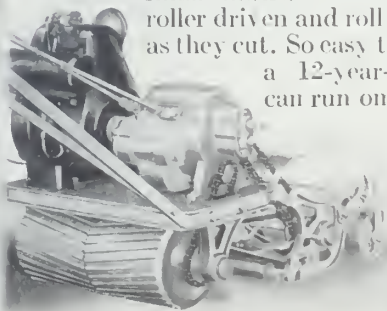
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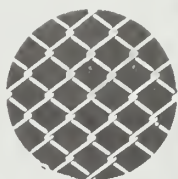


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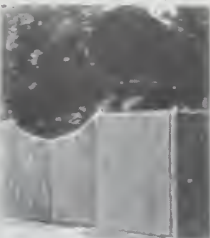
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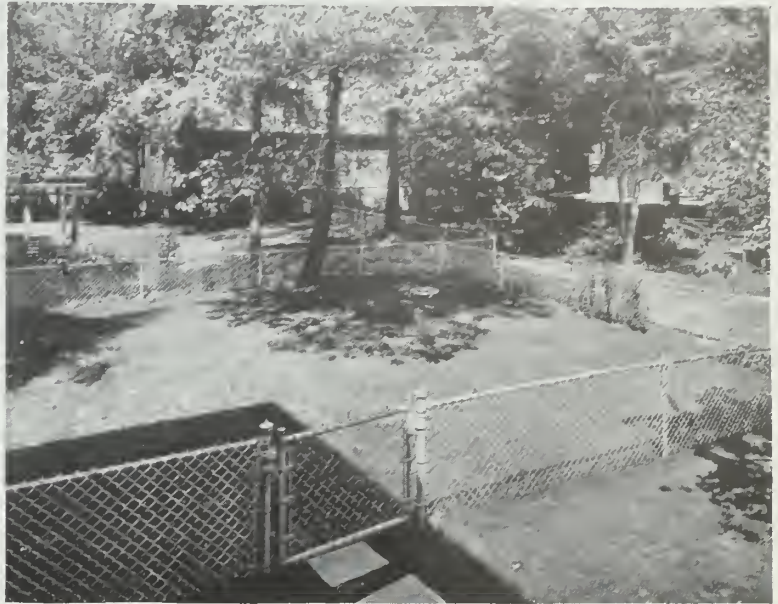
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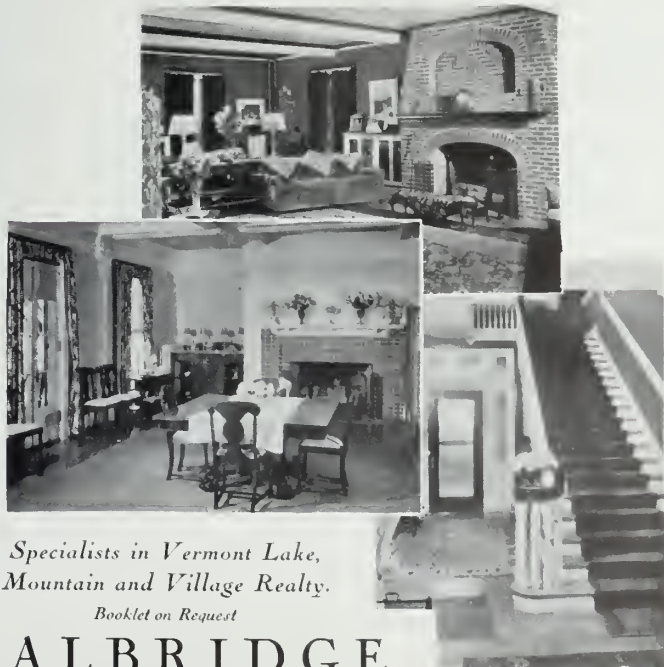
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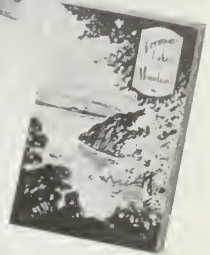
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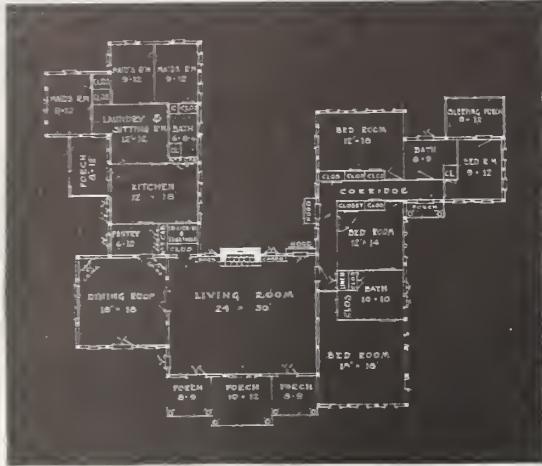
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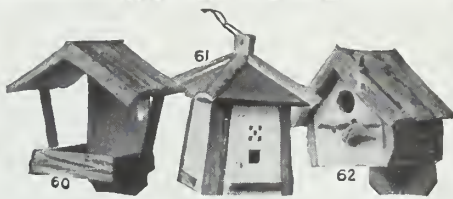
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THE DOG FANCIER'S CORNER

The purebred and the mongrel

IT SEEMS unnecessary to go into print defending the purebred against the mongrel. The experienced breeder can laugh when confronted with that couplet, for thoroughbred dogs are in themselves the best argument. Yet every now and then someone will observe, with a banal finality, that the cause of the purebred is on the wane—that constant inbreeding robs him of his intelligence. It is cited that many dogs of the stage are mongrels; that one of our most prominent canine screen favorites is of uncertain parentage. Well, what of it, and what does it prove? Only that someone has happily discovered a dog with a natural aptitude for learning things and has patiently trained him.

Many of us, especially in early youth, find ourselves possessed of such a dog. He is Rover, or Sport, or Rags, or a thousand other names, and he is a good dog in that he provides a

delightful companionship. The thoroughbred is all that and more, for by intelligent breeding and selection we can perpetuate his fine points, but the virtues of the mongrel die with him.

To make this intelligent breeding and selection possible, the stud or registry books were established. A dog's pedigree is an authenticated certificate of birth backed to three generations. To the novice this pedigree is just a trade paper, but to the seasoned breeder it is holy writ, because he verily believes and applies the old wheeze—"To make a man a gentleman you have to start with his grandfather."

The case for the mongrel is so vulnerable that it can be safely put aside. The next thing to do battle with is the candy-coated articles on dog subjects in the popular magazines and sometimes in the daily press. It is noted, for instance, that a popular winner is sold for

\$10,000 (truly a stiff price, even in this day), and immediately the sale is recorded in this extravagant way: "Bozo, canine aristocrat, sells for \$2,000 a pound", with syrupy chatter about pedigreed dogs and the palaces and luxury in which they live—manicures, baths, treatments, soft lights, and softer cushions! Ever so subtly we are reminded that some poor soul is wasting his affection on a dog when there are many starving children in Abyssinia.

Now, this pabulum may be ladled out innocently enough, and to some it makes delightful reading, but it does the dog fanciers a grave injustice. As a class they are as generous and as fine a lot of sportsmen as one can find anywhere, individually and collectively responsible for as many good deeds and charities as any other group. That is the side of the picture few of these artists present and which our dog fanciers, by preference, leave unsung.



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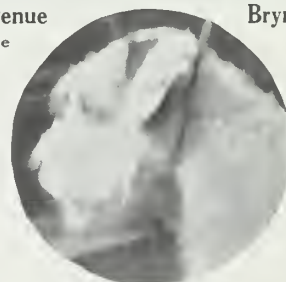
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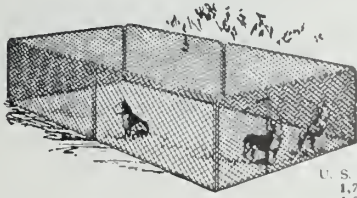
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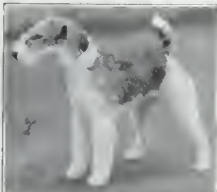
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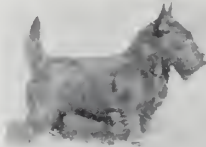


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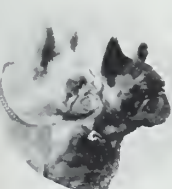
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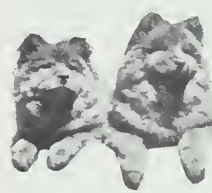
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Paddock AND TURF

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by

ROBERT V. HOFFMAN

BELMONT PARK is to be the scene of many a thrilling race during the first two weeks of June. Beginning Monday, June 2nd, and on succeeding days of the week, there will be run the Fashion for two-year-old fillies; the Maturity for three-year-olds and up; the Bouquet for two-year-olds; and the \$17,000 Suburban Handicap of a mile and a quarter for three-year-olds and up. The latter race will feature the card of Saturday, June 6th.

On the following Tuesday will be run the Speed Handicap of five and one-half furlongs for three-year-olds and up. Then comes the \$20,000 Coaching Club American Oaks for three-year-old fillies. The distance is a mile and three-eighths. The Meadow Brook Steeplechase Handicap of two and one-half miles is the attraction on Friday's programme. On Saturday, June 13th, the closing day, two stellar stake races will be run: The National Stallion Stakes of \$35,000, for two-year-olds, the distance five furlongs; and the historic Belmont Stakes, for three-year-olds, for a purse of \$77,500, the distance one and one-half miles.

Racing has enjoyed unprecedented popularity at the Park this year. The six daily events have attracted large crowds. Nor have the expected thrills been wanting. The racing has been of a quality to merit the generous approval accorded by thousands of enthusiastic followers of the turf.



The first jump of My Lady's Manor point-to-point, over the 3-mile Haarford Hunt course, Md., April 11th. The winner, Mr. B. L. Behr's Brose Hover, Mr. Crawford Burton up, is second from left; Philosopher, finishing second, third from left; Reel Foot, third, at the right



Over the brush at the Pasatiempo Country Club's steeplechase and race meet at Santa Cruz, March 15th. Charles Shaw leads with Mrs. T. W. Durant's Barley-corn. Pasatiempo is under the direction of Marion Hollins, former golf champion



Austin Niblack's Sea Soldier, third from left, Mr. Bobby Davis up, won the Middlebury Hunt cup April 11th. A large crowd saw one of the best races in the history of this popular cross-country event



From left to right: T. H. Symington, Esq., owner of Primero, holding cup awarded to the winner of the Grand National point-to-point race run at Brookland Wood Farm, Brooklandville, Md., April 18th. With him are Messrs. W. B. Brooks and B. H. Brewster, Jr., judges



Mr. and Mrs. Jock Whitney saw their entry, Brocado, a two-year-old daughter of The Porter-Brocattelle, win the first race of the season at Haere de Grace

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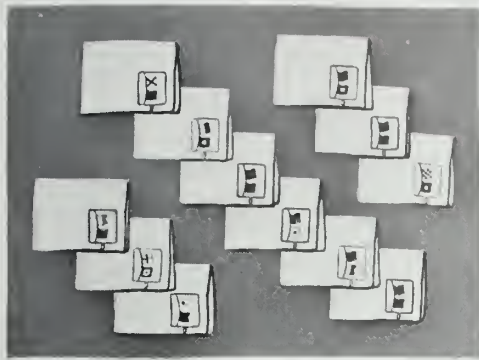
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No. 1



No. 2



No. 3

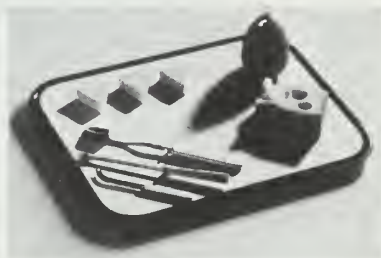


No. 4

AROUND THE SHOPS

with **DIANA NORTH**

GLASS has been fashioned lately into every imaginable shape to please the current vogue. A tiny hunt scene (No. 1) has been made in a very realistic manner and would be a delightful decoration for a country dinner or a mantel. The set consists of three riders, dressed conventionally in red and black, and three hounds speckled brown and white pursuing a red fox. The set of seven pieces costs \$10. An oblong mirror makes a suitable base and costs \$2.—MILLER GALLERIES, 1060 Madison Ave., N. Y. C.



No. 5

What cheer these little napkins (No. 2) will bring to the afternoon tea hour! Very nautical in appearance with their ropelike borders and tiny flags, they are authentically correct, being urgent and important signals from the International Marine Code. Of course they are in the original gay colors, and come packed a dozen in a box, each one different, with a card enclosed giving the meaning of the signals for those who are not yachtsmen. These signals are ambiguous as well as authentic, some of them reading "Are you afloat?" "It is not safe to go so fast," or "Bar is not dangerous." A grand present for the yachtsman, as the napkins would certainly add gaiety to any gathering. The set of 12 with 12 different signals, one on each napkin, costs \$12.—From MOSSE, 750 Fifth Ave., N. Y. C.

A new beverage glass imported from Austria is pictured as No. 3. A dizzy line runs from the rim of the glass down to the bottom where a swallow is pictured, the moral being to "Follow the swallow" for good fortune. On the glass are pictured various symbols and their meanings, and the object is to take a long drink to see what one can get, as these are fortune-telling glasses, and are really very clever and amusing. For instance a snake denotes "A woman enemy"; a pineapple, "A good party"; a cat, "Watch your step," etc. They come in white glass, with either a green and black or

red and black bordered rim, and with a different series of symbols. You can buy them assorted if you wish (\$24 a dozen) from PITT PETRI, 378 Delaware Ave., Buffalo, N. Y.

I was completely bewildered the other day by the seemingly endless array of china and glassware at Gilman Collamore's. But when I came



upon the graceful leaflike pattern shown in No. 4, I lost my heart to it. It is a new Wedgwood design just imported, and it is surprisingly inexpensive for earthenware of such a

renowned make. The pattern is, of course, in green, with a few touches of orange here and there, on a white ground. Dinner plates and soup plates are \$30 a dozen; entrée plates, \$28; tea plates \$22; bread-and-butters, \$16; cereal dishes, \$22; cream soups and stands, \$45; breakfast coffee cups and saucers, \$27; tea cups and saucers, \$24; and after-dinner cups and saucers, \$22. A variety of larger pieces, such as soup tureens and serving plates to complete the service, can also be had. The prices given are by the dozen.—From GILMAN COLLAMORE & Co., 16 E. 56th St., N. Y. C.

Good cooking is only half the battle; if you want your dinner really appreciated you must have the food appear appetizing as well. To serve a variety of cheese in the right manner is only possible with a cheese board, illustrated in No. 5. The wooden board fits into a brown mica tray made especially for it, and it has a nice neat appearance. It is attractively priced at \$4.75, complete. On the board are the correct implements to use with it—a cheese slicer for Swiss cheese, \$1.50; a cheese scoop for Edam cheese, \$5.25; and a small but useful cheese knife, \$1.50. All prepaid from LEVY & CONGER, 78 W. 45th St., N. Y. C.

During the summer months it is pleasant to have tea served out-of-doors on terrace or lawn, with a plentiful supply of cool and refreshing drinks near by. With this glass and iron table, which is painted a lovely almond green, you can accomplish this without overcrowding. On the two glass shelves there is ample space for a variety of glasses and plates, while the top shelf is intended to hold flower pots, although you could substitute anything else you wanted. The table can be easily moved about, as it is fitted with casters. The idea somehow reminds one of the old French *rafrâchissoirs*. The table alone costs \$45, and all the articles on it can be purchased at the same shop.—MAYHEW SHOP, 603 Madison Ave., N. Y. C.

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In Boston at the foot of Beacon Hill, there is a silversmith who works in the old manner. Here, after toiling up a narrow staircase, one comes upon a small room, the show-cases of which are filled with glistening silver. Each one of the pieces has been carefully fashioned by hand; every article, from the designing to the finished product, has received the care of men who have worked the better part of their lives at this trade and who think of it as an art as well as a means of earning a living. The sugar and creamer illustrated are sold as a set and cost \$50. These and the tea caddy are in the Queen Anne pattern. The caddy can also be used for granulated sugar or candy. Price \$25.—From A. GEBELEIN, 79 Chestnut St., Boston, Mass.

a pillow attached, so that I know you will find it quite comfortable for a long healthy sun bath. Many of these beach rolls were seen at the numerous Southern resorts the last winter. It amazed me to find them for only \$9.44, which is really very reasonable, at R. H. MACY & Co., 34th St. and Broadway, N. Y. C.

If you are one of those who do not wish to sprawl all over the beach,



but sit quietly in a comfortable chair, this beach chair illustrated below will be the ideal thing. Made of wicker and rattan, with the back tilted at just the right angle, it provides a comfortable seat. Unlike many so-called portable chairs, it folds up easily and can be carried without any effort, wherever you will, due to the convenient handle. This is an entirely new model brought out this year and I think it is far superior to the older makes. The price is \$16, express collect, from BAPHÉ, 15 E. 48th St., N. Y. C.

We should take advantage this year of the new and lovely beach accessories which are in all the shops. The beach roll illustrated at the right is made of a shiny black patent leather and is lined with either a gay coral-red or almond-green fabrikoid waterproofed material. When rolled up and fastened by the aid of latches, it is easy to carry as it has a handle. There is also



Indispensable though an umbrella is, it is an awkward article to carry about. This midget umbrella, that measures 11½ inches from tip to tip when folded up, opens out into

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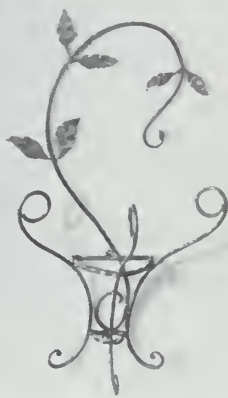


All Rookwood Bears This Imprint



a full-sized article. For a man it can be had in black taffeta cotton for \$5, or black gloria silk for \$7. The women's size measures but 10½ inches long when folded and comes in navy, green, brown, or red silk with an outside case of attractively printed material having the

world over, and we think we have found it in this wrought-iron hat-rack shown at left. It will hold a number of hats and coats, and when empty will be a decorative adjunct to your hall. A nice point about the iron furniture from this shop is that it can be had in lovely soft colors as well as in the black. The hatrack costs \$6.50 express collect.—FIRM OF BEED, 50 West 17th Street, N. Y. C.



color of the umbrella predominant in the pattern. All prepaid from A. G. SPALDING & BROS., 518 Fifth Ave., N. Y. C.

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Everyone has spent many miserable hours on the beach trying to play cards on either the sand or on a table that is so high that it is parallel with one's chin. The table below, however, can be easily adjusted to two different heights—the ordinary height and a lower one, which is shown here. This permits one to play cards comfortably while seated on the beach. The top comes in either terra cotta red or green waterproofed fabrikoid, which somewhat resembles rubber. The table folds up into one-fourth its own size, and fits into a small black carrying case. Price complete \$8.50, express collect.—ALICE H. MARKS, 10 E. 52nd St., N. Y. C.

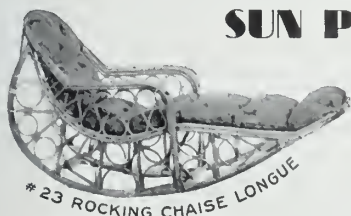


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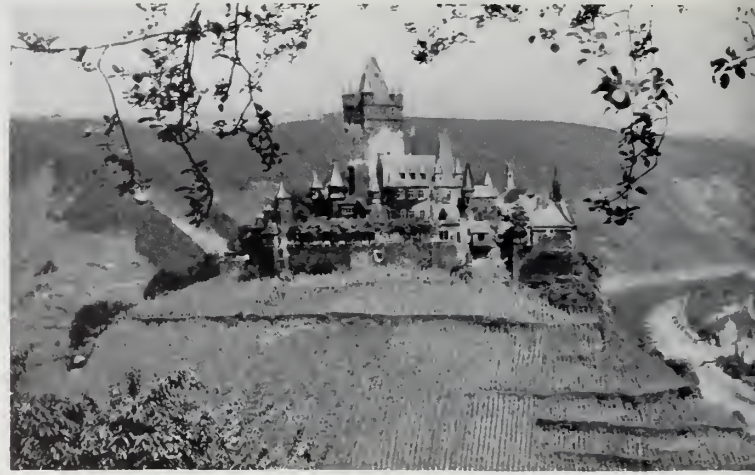
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COUNTRY LIFE

COUNTRY LIFE IN AMERICA

VOLUME LX

JUNE, 1931

NUMBER 2

Art Editor FREDERICK KLARMAN *Editor* REGINALD T. TOWNSEND *Contributing Editor* C. STANLEY TAYLOR

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It is this early one that we have acquired and illustrate in part, above. Size, 10 x 24 feet + + It is priced, \$25,000.



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PASSING fads or fancies have never found a place in Packard design. Packard engineers and designers recognize their responsibility to Packard owners. It is a twofold responsibility.

For Packard cars may embody nothing untried and unproven—nothing which can adversely affect smooth, luxurious, safe operation in the hands of owners. And, also, Packard cars may not emphasize “features” likely to be in favor today and obsolete tomorrow—features which might detract from the owner’s enjoyment and increase his depreciation cost over a long period of time. At the Packard proving ground every new development is tried, tested, minutely studied. Only when its value to Packard owners is *proved*, is it adopted.

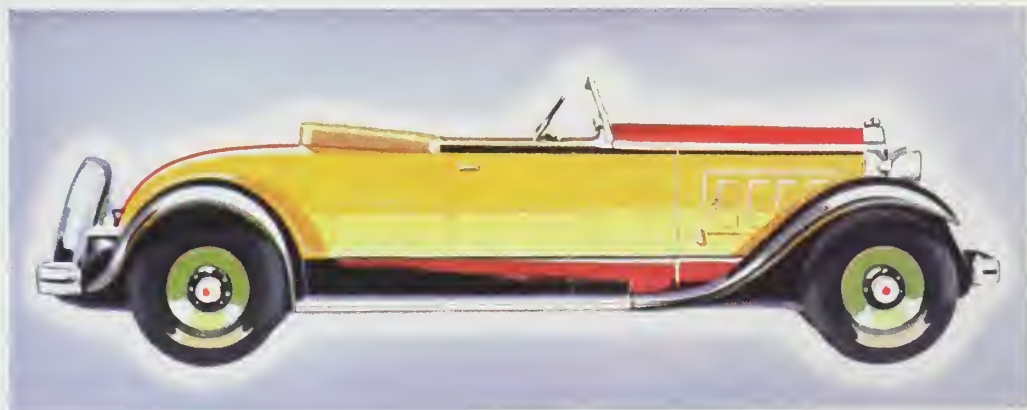
Packard’s clientele appreciates this policy. In 1930, for the sixth consecutive year Packard led the entire fine car field in the

Richard Coeur de Lion, during the Crusaders’ truce with Sultan Saladin, marveled at the blooded, snow-white Arabian steeds of the Saracens—directly descended from the original five mares of Salaman of the Anzah. The Anzah, dating back to antiquity as the wealthiest and most powerful of the Bedouin tribes, bred the purest and most prized Arabian horses for themselves and for the royalty and nobility of all the land

delivery of new cars to owners. More motorists each year are learning the secret

of Packard ownership—which is that the distinction and luxury of Packard transportation actually cost *no more*.

Any Packard man can give you the facts to prove that a Packard costs no more to operate and maintain than any other car of like size and power—and that depreciation is no greater when you keep the Packard longer. If you *are* paying for a Packard, why not *own* one?



ASK THE MAN WHO OWNS ONE

PACKARD



THE ROOM OF THE MONTH

That period furniture can be happily used against a background of modern wallpaper, textiles, and accessories is shown by Adeline de Voo, Inc., decorators, members of the Decorators' club of New York, who have effectively combined pink and blue in this really lovely room. The painting of it was made especially for *Country Life* by W. E. B. Ranken

MY GARDEN TRAVELOGUE

A famous author's novel hobby

Photographs by EWING GALLOWAY

by **ALBERT PAYSON TERHUNE**

While Mr. Terhune's love for dogs is known to thousands the world over through the medium of his books about his famous collies, not many people realize that the gifted author is also a garden enthusiast and a horticulturist of note. In this article he tells of a unique idea for a garden originated by his mother which he has carried on in the gardens of his home, Sunnybank



WE HAPPENED upon the idea by accident. That was in 1893, nearly forty years ago. Out of the chance beginning grew our Sunnybank "garden from everywhere." The garden, by the way, was founded on tips—some of them fairly exorbitant. Here is the story:

My mother and I were leaving the garden of the Anne Hathaway cottage at Shottery near Stratford-on-Avon—one of those sweetly prim little gardens which, even in its most exuberant youth, never could have caused its parents a moment's anxiety. The over-tipped crone who served as caretaker sought to earn her gratuity by plucking a sprig from a pungent evergreen shrub and handing it to my mother.

"There's rosemary," she quoted with the glibness of a probable million repetitions. "That's for remembrance."

My mother wrapped the slip in her handkerchief. When we got back to the inn she swathed it in damp cotton wool and tucked it into the corner of a trunk, along with a cotton-shrouded sprig of southernwood which a well-tipped caretaker had given us from the garden of William Cowper, hymnist and quaint author of quaint "John Gilpin's Ride."

That was the start. Those two cuttings, in 1893, gave my mother the idea for a "from everywhere garden" for Sunnybank. Before we returned to America she had added a spray of ivy from the Black Prince's Well and a scrap of some kind of flowering shrub, whose name I don't know, from Charlotte Brontë's bleak garden at Haworth, and one or two more tip-inspired cuttings.

How my mother contrived to keep the slips alive, in the long interim, is a mystery. A gardener of ours used to say of her:

"I don't know how much she loves flowers. But I *do* know how much they love her. Why, she can bring 'em back from dead, and she can do everything with 'em but make 'em talk."

There are people, a few of them, with that mystic power over plants. My mother had it in abundance. So had her mother before her. So, to a great degree, has my wife. I lack any of it.

Thus began the "from everywhere garden"; at first in a single small flower bed, little by little spreading here and there through various portions of our forty acres. My mother founded it. My wife and I have added to it from time to time.

Another addition of my mother's was a cutting from a rose bush, acquired from the old Jesuit mission garden in Mackinac Island. Jesuits had sought to lighten their homesickness by bringing to Mackinac, in the seventeenth century, two rose bushes from their monastery in Provence. The transplanted bushes thrived in the new and colder world. And the cutting brought home by my mother has swelled to a half-dozen big bushes that bear the rich pink Provence roses so often found in southern France and so seldom seen hereabouts.



The "ivy mantled tower" in the churchyard at Stoke Poges, made famous in Gray's "Elegy in a Country Churchyard," furnished a cutting of ivy for the author's garden in America

Then one day, as I was wandering around the Acropolis in Athens, I saw clumps of weeds with vaguely familiar leaves. My guide told me these were acanthus plants, whose leaves used to be woven into wreaths and which served also as models for column decorations.

I dug up a root and transplanted it months later in our "from everywhere garden." To my delight it thrived apace

and soon put forth buds. Not until it burst into yellow bloom did I realize that acanthus and dandelion are the same thing! The lawn-desecrating dandelions at Sunnybank to-day are descended from that carefully guarded Acropolis root.

Among the hills above the Sea of Galilee I came upon slopes dotted with lovely wild cyclamen. Roots of it withstood carriage and delays and transplantation right hardily, and it still adorns one of our Sunnybank flower borders.

A grossly disproportionate tip lured the verger of the Stoke Poges church, in England, to give me cuttings from the "ivy-mantled tower" of "Gray's Elegy," as well as roots of the violets which grew wild in the churchyard grass. Both of them flourished and still flourish here. I am glad to have gotten these sprigs when I did, for repairs at the Stoke Poges church had stripped from the tower's walls every vestige of the historic ivy the last time I visited the hallowed old spot.

At Kenilworth, in 1924, a mass of gold-brown wallflowers blazed fragrantly atop one of the castle's ruined towers. Once more a tip did its work. Months later the caretaker sent me a spoonful of seeds from those tower-top plants; seeds which grew into a fine border of wallflowers in our Sunnybank garden.



The ruins of Kenilworth Castle supplied the garden at Sunnybank with seeds which grew into a fine border of wallflowers

In and around Yorktown, Virginia (and nowhere else in America, as far as I can find out), grow great clumps of wild Scottish broom, dark green of foliage and golden of bloom. They were sown there when Tarleton sent to Scotland for fodder for his cavalry mounts, just before his surrender to Washington. An envelopeful of the shiny dark seeds was sent to me and duly joined our "from everywhere garden." Then, too, we have a sweet alyssum border sprung from a plant brought by my wife from the foothill slopes of the Atlas Mountains in Algeria.

I cannot tell how many thousand plants are descendants of three iris bulbs I suborned a cranky but corruptible old caretaker into selling to me from a garden of the Medicis in Florence. The flowers are a glorious deep purple. To-day they, and southernwood from our several huge clumps of Cowper-garden origin, are blooming in the flower borders of a score of our friends from Maine to Pasadena.

There are many more importations in our "from everywhere garden" than I have had space to tell of here. I know well that these flowers and shrubs and vines are no better than any florist or nurseryman could have sold me. But to me—and to all of us here at Sunnybank—they have a glamour of their own, a value which has nothing to do with their mere worth. Like the original sprig of rosemary, they are "for remembrance."

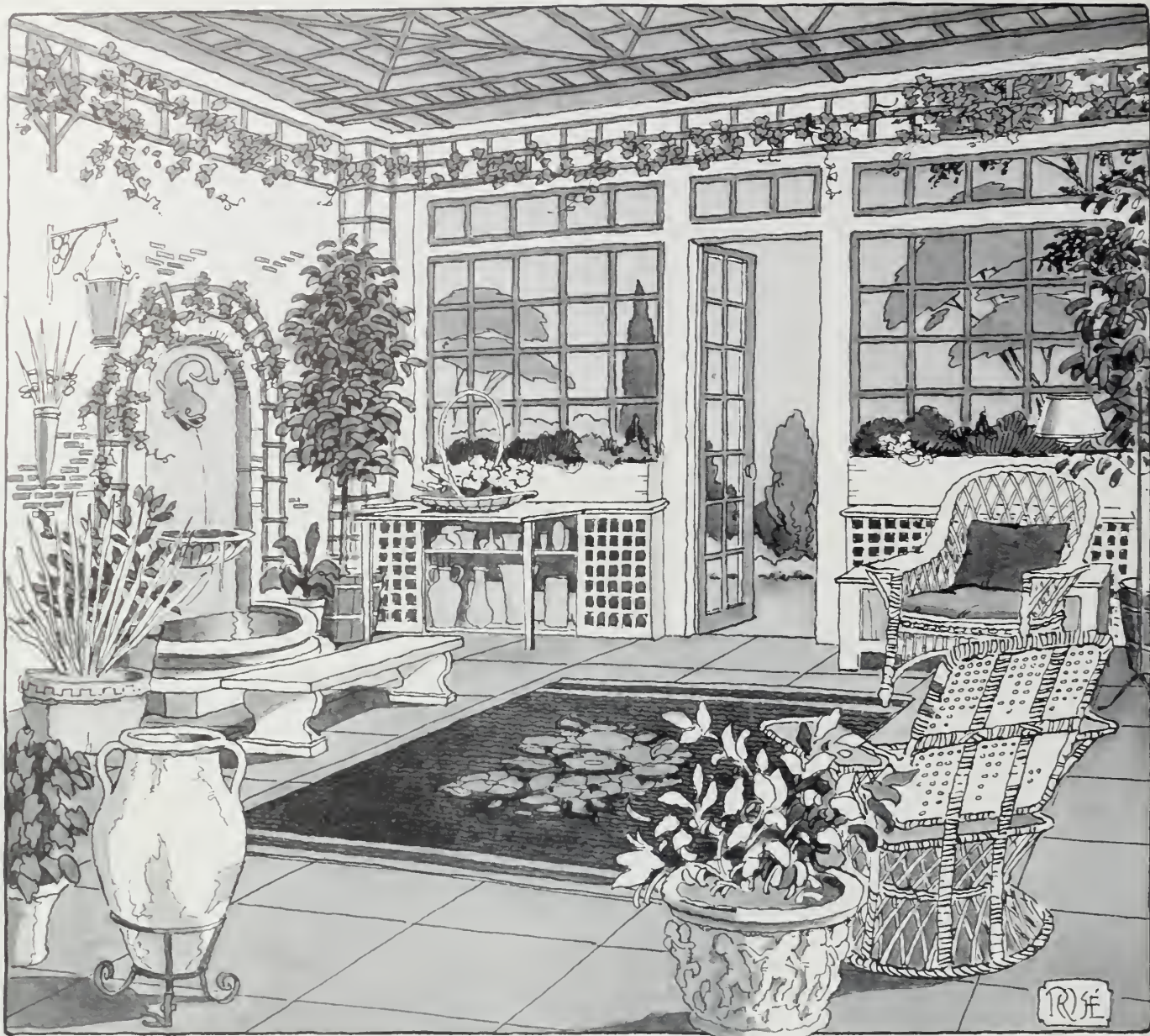


Some of "the glory that was Greece" was successfully brought to America in the shape of acanthus plants that were culled from the ruins of the Acropolis

From the garden at Anne Hathaway's cottage near Stratford-on-Avon came a sprig of evergreen to grow in an American garden and become the nucleus of Mr. Terhune's unusual garden



DE COU, FROM EWING GALLOWAY



by **GRACE NORTON ROSÉ**

WE ALL of us yearn, at times, for gardens and the products and rewards of gardens. We love to surround ourselves in our homes with flowers. All this is very well; one strolls into the living room with a basket of damp flowers and then—just what does one do with them? This is where the flower room enters the question.

Suppose, for instance, that you are a real, honest-to-goodness gardener, and you like your home to look something like a garden and your garden something like a home. You need a connecting link between the two—a room adjacent to the garden to which you can go, stripping off your garden gloves, flinging off your garden hat, even slipping off your garden shoes; and there, setting down your burden of basket, flowers, and shears on a porcelain drain board, you fill your vases and jars at leisure. You don't have to spread newspapers for severed stems and dropping leaves, nor mop up trickles of water from your best mahogany. Here in your little flower room—with running water at hand, with shelves of jars, bowls, and baskets, with cupboards for seeds, catalogues, gloves, smocks, shears, kneeling cushion, watering can, hand trowels, and dibbers, packets of labels, stakes, and all the more useful but less ornamental appurtenances of gardening—you reign supreme.

38

FOR FIXING FLOWERS

Eliminating fuss and muss

Sketches by JACK MANLEY ROSÉ

How can a flower room, charming as it may be, become a practical part of a small home, you may ask? Perhaps some compromise can be effected with your little pantry. The taking over of a cupboard, a drawer, or a shelf or two, the tinting of the whole in a delicate flower hue with tiny clusters of blossoms picked out in pastel colors on door panels and cupboard doors, would immediately link the pantry with the evanescent charm of cut flowers.

A first-floor lavatory and a flower room can be very practically combined, or a large coat closet with a window can easily be converted by the introduction of running water. A

no-longer-used breakfast nook can, by the simple addition of a few shelves, a small sink, and a portable broom closet, achieve this distinction also.

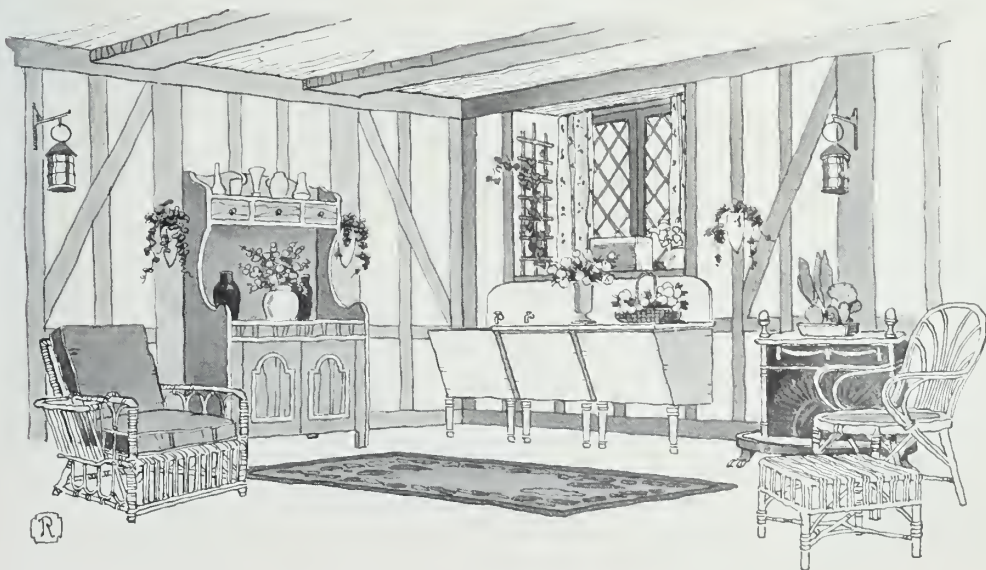
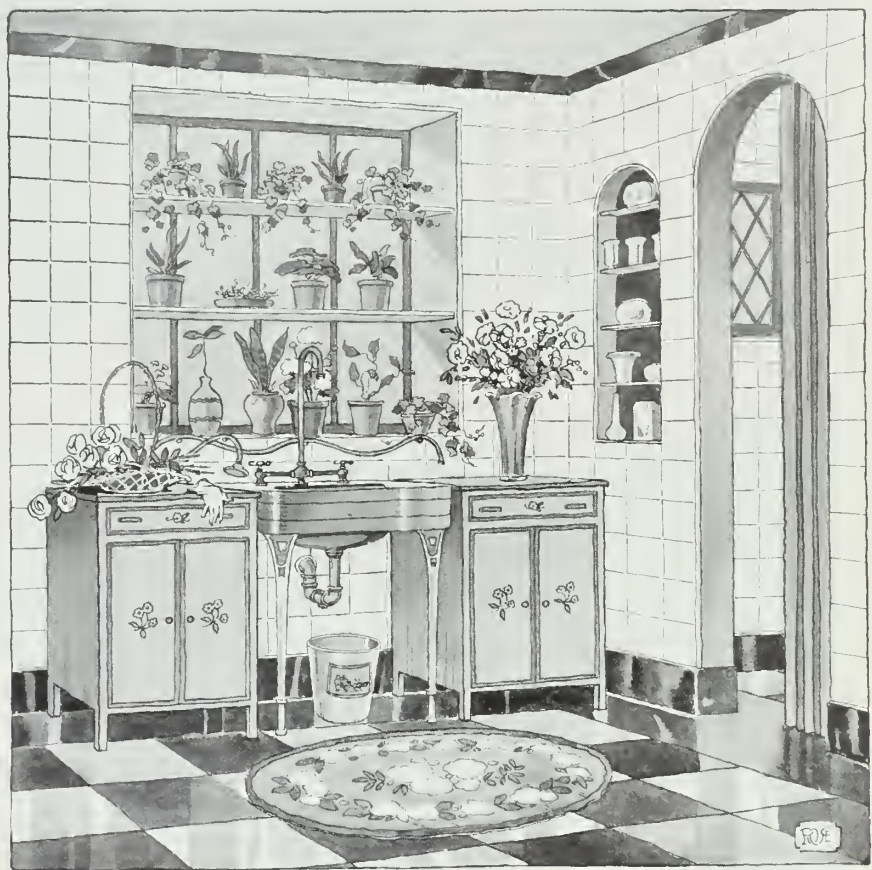
In conjunction with the garage such a room is possible; a garden house, a tool house, or a spring house might well contain a flower room. On an old place in New England the woodshed, overgrown by rambler roses, honeysuckle, and other creepers, and cut off from the house by a lilac hedge, affords an ideal retreat as well as a flower room, albeit it is called a garden studio!

Abandoned laundries in the cellar or beyond the kitchen, in these days of the oil heater and the sanitary steam laundry, offer a splendid opportunity for remodeling. All but one of the set tubs may be covered with a large porcelain table top purchasable at any department store. The little pot stove for heating water and irons can be banished in favor of a reproduction of the quaint Franklin fireplace, and an attractive linoleum laid down. With curtained windows, wicker porch furniture, the space taken up by the old dryer converted into cupboards and shelves, and the woodwork and walls painted a delicate and attractive color, the old laundry becomes the ideal flower room.

Another practical combination can be effected by using the corner of a sunroom as a flower room. This is made possible by the introduction of a single water faucet concealed under the window flower boxes or near the radiators, high enough from the floor for the tallest vase to be placed under it. This faucet, artfully covered by a leaden flower ornament, in its own niche and dripping into a lily bowl so that it may seem to be a wall fountain, may be made to serve an esthetic purpose as well as a utilitarian one. Near by should be a flat surface for arranging the flowers. This has been achieved in one sun room, where metal window boxes top all the radiators but one, by a wide table leaf covered with waterproofed material and equipped with folding legs, which can be raised into place and easily brought into use. The wall fountain in this case is a French *lavabo* of pewter bowered in wreathing ivy.

Even in a house with modernistic leanings, the flower room will not be amiss. There must always be a place for extra jars and vases, white pebbles for bulbs, wire or glass holders to set in shallow bowls, plain earthenware pots and saucers to go under them, and a watering pot, if one is to have either cut flowers or plants about the house.

A pantry that is seldom used can become a utilitarian part of the house if converted into a little room for the handling of cut flowers. Tiny clusters of blossoms painted on the door and here and there on the woodwork link this space with the out of doors



With the introduction of a few shelves, a small sink, and utility cabinets, an unused breakfast nook (such as depicted above) becomes an ideal flower room, as does a corner of the cellar, shown at the left. By covering over two of the laundry tubs with a porcelain table top, adding wicker furniture, curtains at the window, and linoleum on the floor, an attractive place for indoor gardening activities is had at small cost



"Chick" Evans—his genial smile on the golf links only goes into eclipse when he is pitted against "Bobby" Jones

"Wee Robbie" Cruickshank—had eight hundred acres to land a shot in, and missed



TEE TIME TALES

Golf in brighter vein

by **SOL METZGER**

THE good Lord should ban the glum golfer. He is the pest of the course. It is also a great mistake for one to take one's golf too seriously, except possibly the person who goes in for championships. Each course has far too many delightful bypaths, all leading to happy memories, for one to concern oneself solely with the hopeful science of holing out in par or better. Leave that to the stars. Go forth yourself to reap real relish when picturesque and undulating fairways lure you to the links.

Those who confine their mental efforts solely to the problems of shot making become dull and uninteresting boys. They miss so much of the real sport of a game that is far beyond and above the exercise, the mere stretching of flabby muscles, or the unaccustomed exposure of lazy bodies to the sunshine and air and the matching of strokes with an opponent. There is more to golf than all this.

Golf is a wide-open target for the cheerful creators of chide and banter. Humor never found a more fitting setting for contrast. Truly those who contribute their mite to this lighter side of the game do well their little part toward making this a happier world in which to live, aye more than if they played St. Andrews like a Scot.

Witness that delightful *raconteur*, Charles M. Schwab, one of America's most ardent links devotees, relating the story of a prearranged match with Cyrus K. Curtis, the publisher. Did his story concern itself with unrivaled shots and deadly explosions? Not a bit of it.

Arriving at the first tee the usual discussion about handicaps took place.

"How's your game, Cyrus?" asked the steel magnate.

"Well, Charley," Mr. Schwab reports his old friend as saying, "I played this course yesterday. I had a 7 on the first hole. Then an 8 on the second. After that my game went all to hell."

The memory of such wit lingers far longer than the deadliest mashie ever pitched.

That is all very well and good for Mr. Schwab, but out of the question for a star in the throes of battle, you may opine. If those be your thoughts, witness this incident in the career of a mighty golfer, "Wee Robbie" Cruickshank, starting his first round at Olympia Fields a few years ago in the Western Open, where place meant real cash and ample prestige.

Be it known that the Olympia Fields Country Club is, all in all, quite a bit of real estate. Over its eight hundred odd acres stretch four fine golf courses. Paralleling the No. 1 fairway of the No. 1, or championship, course, run the tracks of the Illinois Central Railroad.

Although diminutive, this Scot-bred professional, who has to his credit many important titles and the cash gained from same, can certainly belt one the proverbial mile. With such vigor did he land upon his initial tee shot here that the ensuing hook carried over the railroad right-of-way and out of bounds.

As his ball disappeared, "Wee Robbie" exclaimed to the enchanted gallery, "My God! Eight hundred acres and I missed it."

Nor is the paid player the sole spontaneous source of wit. Two crack amateurs were journeying by Pullman to Pebble Beach, California, in 1929, to play in the impending National Amateur championship that was later won by Harrison R. Johnston. Leaving Omaha, a new passenger entered the smoking compartment where the pair were discussing golf. His tanned countenance bore evidence that he, too, was closely bound to them by the ties of tees and traps. What more natural than to include him in the conversation? One turned to the stranger and remarked:

"I presume you play golf?"

"No, I don't," he replied. "But the rub is I can't give it up."

How much more delightful this shaft of humor than the customary curses about being off one's game, an alibi that is as common as it is both ancient and tiresome.

Let me recall a never-to-be forgotten story related to me by my good friend, Fritz Byers, former President of the United States Golf Association, with a great deal of relish on his part. A boundary of his estate near Pittsburg parallels the right side of the first fairway of the golf course of the Allegheny Country Club. For some reason unknown to the myriads of golf instructors, fully 90 per cent. of all players slice their shots, especially their tee shots. When you do this well from the first tee at Allegheny, you bid your ball a final, if not fond, farewell. The reason is the high retaining wall of the Fritz Byers estate, backed by high bushes. Recovery is out of the question.

Beyond the No. 1 green of this course lies the estate of Eben Byers, National Amateur golf champion in 1906, a date that fixes the high-water mark of his play in the era of the "gutty" ball, long since a dodo and almost as lifeless when it was in common usage.

Some years ago Fritz, who is Eben's brother, became aware of a nursery problem at home. A darling baby daughter was not being exposed to the great outdoors and its health-giving sunshine as often and for as long periods as the parents desired. Whereupon Fritz conceived of a brilliant plan to remedy the matter. He offered the nurse maid a reward of twenty-five cents for each and every golf ball she found on the estate, and even went so far as to tip her off concerning their constant arrival over his boundary wall. Fritz so prided himself on his master stroke of genius that he freely commented upon it at the golf club all that day.

Next evening, upon returning home, the nurse maid presented him with three pecks of "gutty" balls, all obsolete, but each at the agreed-upon figure of two bits. Investigation brought forth the fact that brother Eb, upon hearing Fritz brag of his idea, had unearthed all the long-ago abandoned "gutties" in his basement. Eben had spent the entire afternoon practicing his mashie pitch from his lawn. The target? It was the Fritz Byers estate just across the way.

Perhaps the classic of golf humor is associated with the march of Chick Evans, thrice a national champion, to the first tee at Minnikahda in August, 1927, to face the irresistible Bobby Jones in the finals of the amateur championship. Jones's game had never been of a higher order than it was that week. Evans probably knew what the outcome would be. But when he sighted Walter Hagen in the crowd, he seized him as a last straw. Hagen, the past winter, had given Jones his worst walloping in Florida.

"Walter," said Chick, "how can I defeat this personage. You of all the world ought to know. Tell me?"

Hagen placed an arm around Chick's shoulders and led him aside.

"It's easy, Chick, it's easy," he answered. "All you have to do is to sink a flock of brassie seconds."

Alas for Chick, he didn't sink them! But what better description for the golfer who could beat Jones?

The pride of a father in the accomplishments of a son may not seem a field for wit. Yet at Pinehurst many years ago, when the then young Phil Carter was making his bid for a place in the sunlight of golf, an odd situation occurred that had its tenseness and strain removed by a remark of Phil's father. Phil was playing in the finals of the North and South Open. Pater Carter was in the gallery following the match, with a few old cronies of the Tin Whistles organization. At a certain short hole Phil's opponent laid his pitch dead, six inches from the hole. It looked bad for young Carter's chances. Whereupon he performed the phenomenon of holing out for an ace.

The elder Carter was quite equal to the occasion. Instead of giving vent to his joy in one of the many hilarious ways joy has been given vent to when the sudden and unexpected happens in sport, Mr. Carter turned to one of his friends and, without batting an eye, remarked, "I knew Phil would win that hole."

Small wonder the son won. Who would not after inheriting a coolness under fire of this high order.

No important golf match, no round, is played without humor coming to the surface. All it needs is encouragement to add to the spice of many holes. Even the matter of advice leads to it, a golf article that flows freely wherever the niblick is in use. Not even a business depression can lower the rate for this apparent staple of the game.

Yet the annals of golf record but one instance of a person outside the match seeking advice from (Continued on page 78)



Charles M. Schwab's store of amusing anecdotes of the links are indicative of his geniality and good sportsmanship. On the links at White Sulphur Springs, W. Va.



Walter Hagen and Ted Ray whose sense of humor seldom deserts them even in tense moments in the game, wish each other good luck before beginning the day's play

FOR THE JUNE BRIDE

A suggestion for the bride's table





George W. Pynchon, Esq., (at the helm), likes nothing better than sailing the Istalena, which won the class M championship in 1930

by **WILLIAM H. TAYLOR**

HERE are a thousand small racing yachts for every big one, and the little ones sail more races, but it seems to be the few big ones that most often hold the center of the stage, perhaps by virtue of their very size and the fact that their owners are usually men widely known in the world of business and finance. The America's Cup races last September were thoroughly dull affairs, and the Star class internationals were highly interesting ones; but the whole country followed the reports of the former, and few but yachtsmen and their friends knew that the

latter were in progress and how exciting they were.

During the yachting season just opening, the big class M sloops promise to be one of the season's features, though there will be only a few of them in commission, and a mere handful of amateur yachtsmen sailing in them. Three that will be watched with interest are Harold S. Vanderbilt's *Prestige*, Commodore Winthrop W. Aldrich's *Valiant*, and Floyd L. Carlisle's *Avatar*. These boats will be sufficiently unusual this season to merit at least a good part of the attention they get. They will be rigged as yachts were never rigged before.

Mr. Vanderbilt, as his last year's America's Cup campaign with *Enterprise* proved, is a first-class sailorman with a studious and scientific mind. The combination is rare. Mr. Vanderbilt has long been recognized in yachting as a hard driver, a fine starter, and a first-rate racing helmsman. What most yachtsmen did not know was that he is also a profound student of all that pertains to yachts, their design, construction, rig, and handling. He has absorbed all that books and men could tell him on the subject, and knows offhand a lot of technical details on which many a naval architect is hazy.

This is quite understandable considering that Mr. Vanderbilt's other pet game is bridge. The average yachtsman is probably a better poker player than a bridge player, and there's

SHIPS AHoy!

A look at the big yachts

Photographs by Levick and Rosenfeld

The Burgess-designed Avatar, owned by Floyd L. Carlisle, is at her best in heavy weather. She was the outstanding boat of her class in 1920





While racing the Prestige, Mr. Vanderbilt generally makes his headquarters on the Vara (at the right), while Commodore Aldrich stays aboard his yacht, the Wayfarer (below)



Above, the Valiant and Prestige, with their respective owners, Winthrop W. Aldrich and Harold S. Vanderbilt. New experiments in rigging on both these M boats—as well as on the Avatar—should prove interesting to yachtsmen this coming summer

the difference. Mr. Vanderbilt has no superior as a racing helmsman, and they say it's the same with his bridge.

Last summer the Vanderbilt talents were combined with those of W. Starling Burgess, probably our most scientific designer of racing yachts. Enterprise, "the perfect mechanical ship," was the result. So intriguing did Mr. Vanderbilt find the experimenting they did with Enterprise's rig last summer that this year, with the big cup defender on the beach, he is carrying those experiments even further in Prestige. It wouldn't have been much fun to do it all alone, so he persuaded Commodore Aldrich, who was his navigator in Enterprise, to try out the same stunts in Valiant. Shortly afterward Mr. Carlisle decided to follow suit, since there appeared to be little chance of having good racing with the old rig in Avatar against the new rigs. All three owners will find or make time for an extensive racing campaign with their yachts, though with their railroads, banks, and public utilities they are busy men.

Prestige and Valiant are class M sloops designed by Mr. Burgess, Prestige built by Herreshoff in 1927 and Valiant built in Germany a year later. Each is 54 feet long on the water and about 80 on deck, and each draws 10 feet 4 inches of water. Valiant is a few inches wider and a bit heavier and more powerful, but at a little distance you can't tell them apart except by the racing numbers; or, if you remember which is which, by the fact that Prestige carries her dinghy hauled up over her stern while Valiant's



George Nichols, skipper of the Weetamoe last summer, owns the Carolina (above), a Fifty, of which much may be expected during the coming racing season

boat sets in chocks amidships. Both have fine racing records. Avatar is also a Burgess-designed boat, built in 1929, and is somewhat different, following more the lines of the successful twelve-meter sloops. She is a foot shorter on the waterline, with a more rounded underbody, and is at her best in heavy weather.

The new rigs are duplicates, and what rigs they are! The old solid wooden spars have given way, in large racing yachts, to hollow spars of wood, steel, or, as in Enterprise, duralumin. The new M boat masts will not even be tubes, but will be latticed frameworks of duralumin strips, covered with doped fabric, like a dirigible or an airplane wing. Strategically placed "zippers" give access to the inside of this structure, and all blocks, halyards, and even the turnbuckles of the rigging aloft will be concealed therein.

Again, they have defied convention by making the masts wider athwartship than they are fore and aft, some eighteen inches from side to side, to support the side strain of the great sails with fewer shrouds and stays than are used on ordinary spars. All this is done at tremendous expense to save a few hundred pounds weight aloft, where weight counts. Wide-topped booms, across which the foot of the sails slide on tracks when the yacht comes about or jibes, such as were developed in Enterprise last year, will be used on the single jibs as well as the mainsails.

Headstay winches below decks and all manner of gadgets are being installed in the two yachts at Herreshoff's, the keels have been recast, and centerboards built in. To illustrate the expected increase in efficiency, the new rigs will contain 99.7 per cent. in actual canvas of the sail area for which the boats

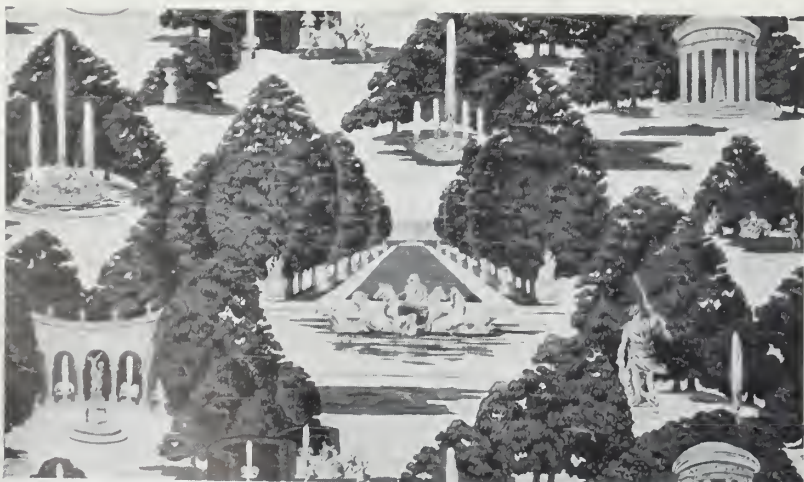
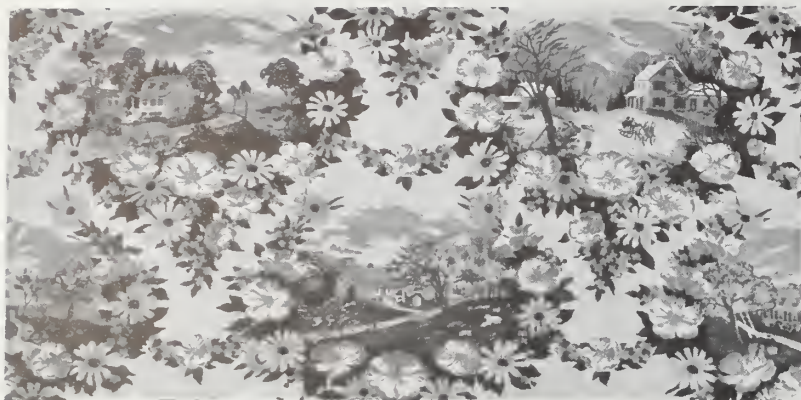
are measured under the rating rule. The best they could do before was 96.8 actual area.

These will be expensive experiments—just how expensive nobody knows. Most people, when they want to experiment with racing yachts, do it with small ones. But expense is only relative anyhow, and if it costs Mr. Vanderbilt, Mr. Carlisle, and Mr. Aldrich plenty they won't mind. Compared to the America's Cup sloops, Prestige and Valiant are just toys.

Four sloops have been built to the top rating of the M of 46-rating class since Prestige, the first of the modern M's, came out in 1927, and Valiant followed in 1928. All four were built in 1929, on either a hunch or an advance tip that there would be an America's Cup challenge before long. About 1928 it was pointed out that American designers, due to the prevalence of one-design racing here, were getting comparatively little experience in designing large racing yachts, and four owners ordered class M boats from three designers. It was intimated at the time that the class might be a testing ground for future America's Cup yacht ideas, and so it proved.

One of them was Windward, designed by Charles D. Mower for Junius Spencer Morgan. Like his father, J. P. Morgan, the younger Morgan has proven himself a skillful and an enthusiastic racing helmsman, both in Windward and in smaller craft. For several seasons on Long Island Sound the sight of the familiar Morgan brown slouch hat over the coaming of the R boat Puffin (which he usually sailed with only two paid hands for company) was enough to cause the other skippers in the R class some worry. Mr. Morgan did well with Windward, especially in light to moderate weather as she seemed unable to hold her own with some of the others in a blow. Last year she was on the beach, Mr. Morgan being a member of the afterguard of the cup candidate Weetamoe, of which his brother-in-law, George Nichols, was in command.

The class M champion last summer was George M. Pynchon's Istalena. A double-ender designed by L. Francis Herreshoff and in other respects a forerunner of that designer's cup boat Whirlwind of last year, Istalena's career must have given heart to Landon K. Thorne and Paul Hammond in their attempts to get Whirlwind into the running last summer. Istalena shaped up like a lightship during her first few months of racing in 1929, but in mid-season (Continued on page 78)



FANCIFUL FABRICS

For brightening country homes

*Designs by Decart reproduced
by courtesy of Lord & Taylor*

The decidedly novel glazed chintz at the top of the page was inspired by the "Four Seasons" prints of Currier & Ives. The rural feeling of the design is increased by the addition of daisies and wild roses, so typical of the country roadside. This chintz seems particularly suited to Colonial interiors and may be had in many colors

The Tower of London, the Thames and its boats, old wayside inns, horse-drawn chaises, and the leisurely spirit of eighteenth-century London are captured in the "Old London" chintz, whose gaiety of color combinations would enliven the dull somberness of paneled English rooms

Decorations from old French plates were used as the motif in the third glazed chintz, which is informal enough for use in a breakfast room or in a French Provincial interior. Little flower sprays against the crackled background are evenly spaced through the pattern

A modern conception in chintz of the beauties of Versailles—its famous gardens, the Basin of Neptune, the Temple of Love, and the Colonnades—is a smart design that would make striking wall panels as well as draperies. It can be had in an excellent assortment of colors

A NEW WORLD MANOR

A bit of the Old World in California

EDWARDS & PLUNKETT, *Architects*
RALPH STEVENS, *Landscape Architect*

The general view of the Normandy farmhouse residence of Clarence B. Mitchell, Esq., in Montecito, shows a combination of particularly interesting roof lines. A glimpse of the beautiful Montecito Valley is seen in the middle foreground, with the Pacific Ocean in the far distance. Shown at the right is a small enclosed garden in the axis of the dining room. A unique feature is the emphasizing with white plaster the tile ridging on the shingle roof





From the front entrance door of the Mitchell house, shown on the opposite page, one looks across a flagged courtyard to the mountains beyond. The quaint little lodge house, with outside staircase and steeply pitched roof, merges into the rusticity of its surroundings

A charming little porch, adaptable to all sorts of informal outdoor teas and parties, opens from the living and dining rooms. The furniture consists of antiques found by Mr. Mitchell on a tour through Belgium, and it is particularly in harmony with the sturdy woodwork and brick floor of the terrace

On the opposite page we stood in the doorway of the house and looked towards the lodge gate and the vista beyond; here we reverse the process and gaze across the courtyard to the house itself, with its symmetrical entrance tower so typical of Normandy farmhouses. The well in the center of the yard, with its sheltering tree, is picturesque





The Mitchell residence was so located on the property that the living and dining rooms face south towards Montecito Valley and the Pacific Ocean. From the shaded terrace on this side of the house, one has the same view as that shown in the picture on page 47. The Montecito Valley is famed for its beauty, and the Mitchell estate affords an expansive view of it

As one enters the hall of the house one is impressed with the rugged simplicity that is apparent everywhere. A novel idea was the use of hemp rope as a wall molding; a solid block of wood forms each step of the staircase, and a compass of wood is inlaid in the floor. The owner collected in France the engaging antique hardware on the entrance door. One gets an inviting glimpse, through the arch under the staircase, of the dining room beyond

A corner of the owner's den is shown at the top of the opposite page. Paneled walls form an appropriately masculine background for leather-covered furniture and the sturdiness of the fireplace frame of hewn timber. A ship model was built in the reveal of the window at the left of the fireplace

When entering the living room (opposite) of the Mitchell house, one might easily believe oneself to be in Normandy, for in this room is a fireplace with hand-wrought copper hood and crane that is typical of French farmhouses. Much of the furniture in the house and many of the antiques were obtained by Mr. Mitchell from old farmhouses in Normandy, and many of the rugs were hand woven from original designs





The master's bedroom is particularly charming and typically French, inasmuch as the walls are covered with fabric especially imported from France. The rug was designed for this room, as was some of the furniture, and curtains and bedspreads are also of imported material. The bay window gives a pleasing airiness to the lines of the room



Pleasantly quaint is the dining room, with a corner fireplace and French doors opening to the terrace. The recess in the wall directly above the doors opening into the hall is typical of many old farmhouses in Normandy. Chintz curtains and plaid chair cushions add a touch of frivolity to the coldness and heaviness of walls and beamed ceiling



There is always a stable connected with old Norman farmhouses, so there is such a building on the Mitchell estate. Its purpose here is twofold: In the wing at the left saddle horses are stabled, and where the good farmer of Normandy would have stored his farm wagons and other paraphernalia, Mr. Mitchell parks his cars. Thus the buildings of the past are happily adapted to the requirements of modern life

THE BELMONT STAKES

An historic event in racing circles



Belmont Park as seen from the grand stand. In the foreground is the straight-away of the mile and a half oval, inside of which is a steeplechase course regarded as the finest in the country. The Widener course of seven furlongs also may be seen. There is another mile training track near by



E. R. Bradley, whose colors are seen on many tracks and whose Thoroughbreds have at one time or another won every important stake race. He bred Blue Larkspur, son of Black Servant, winner of the 1929 Belmont

Commander J. K. L. Ross, in whose colors Sir Barton defeated Sweep On and Natural Bride in The Belmont Stakes of 1919, the year in which he also won the Preakness and Kentucky Derby. Commander Ross owned the Laurel Park Stud in Maryland, and is a former president of the Montreal Jockey Club



and on the beautiful lawns, and to help make this the most colorful sporting event in the New York area.

I recently asked a prominent sportsman what horse race he regarded as the most important from the standpoint of the breeder, and he answered, without a moment's hesitation, "The Belmont." Then he added, significantly, "It's unanimous!" And so it seems to be. Breeders everywhere, from Kentucky to California, from Maine to Texas, concur in the view that this, the richest stake for three-year-olds, is the classic of the American turf. While it may not have quite the popular appeal of the Kentucky Derby, it affords a better test of speed and endurance over a longer course, and comes at a time when the very best horses are in prime form. It likewise is an older race, dating back to days just following the Civil War, when turf history was in the making.

It is significant, too, that the Belmont should have done more to influence the development of the American Thoroughbred than any other race. Since the first running in 1867, its

by **ROBERT V. HOFFMAN**

HORSE racing, we are told, is a diversion for the sportsman, but the latter would have the world understand that the breeding of race horses is an art, requiring no less patience, skill, and creative imagination than painting or sculpture or other artistic accomplishment. This may explain why the Belmont Stakes, always favored by the breeders of Thoroughbreds, numbers so many and influential patrons of the arts among its most enthusiastic devotees. Leaders in society, finance, and the professions come here from their country seats to mingle with the throngs in the paddocks



Marshall Field, owner of Caumsett Farm, Huntington, L. I., and Thoroughbred studs in Virginia and England. Mr. Field owns Stimulus, a noted stake winner and sire, and is part owner of imp. Sir Galahad III, whose progeny, including Gallant Fox, earned \$403,130 last year, to place him at the head of winning sires

The late August Belmont, the first president of the Westchester Racing Association, for whose father the historic stake race was named. The Belmonts have been prominent on the turf for more than half a century. At their famous Nursery Stud in Kentucky, many great horses were bred



George D. Widener, owner of the historic Erdenheim Stud established by the late Aristides Welch, near Philadelphia, was breeder of Jamestown by St. James, the winner of the \$100,000 Futurity at Belmont Park last year



Man O' War was invincible as a three-year-old. In defeating Donnacona in the Belmont, he went the mile and three-eighths in 2:14—a record for the distance. He also made four other records in his spectacular career on the turf

winners have been taken as a guide in the propagation of racing animals. On its roster of notable speed kings are some of the breed's foremost producing sires—Hamburg, Burgomaster, Spendthrift, Hanover, Sir Dixon, Hastings, Commando, Peter Pan, Colin, Sweep, Friar Rock, Hourless, Sir Barton, Man O' War, The Finn, and Zev. As breeders always marshal their most likely candidates for this race, strong fields are the rule, and horses which have stood second and third have later gained fame as the sires of stake winners. Among these are Bramble, Superman, Fair Play, Hamburg, and King James. Sometimes the interest in the race has centered in a spirited contest for second place. It frequently happens, however, that there are not so many starters as in the Derby. By the time the Belmont is reached, many horses, which promised well early in the season, have gone bad, and the field has narrowed down to a few outstanding contenders.

The Belmont was not established in a permanent home until 1905, when the beautiful and commodious Belmont Park outside of New York City was opened. Up to 1890, it had been run at Jerome, and for fifteen years following at Morris Park, N. Y. The building and development of Belmont Park as a modern racing plant greatly improved racing conditions in the Empire State. The Westchester Racing Association, which sponsored and built it, is composed of the leading sportsmen in the metropolitan area. The association was organized in 1895 by the late James R. Keene and August Belmont, its first president, for whose father the famous stake race was named. Its present officers are Joseph E. Widener, president; John J. Coakley, secretary and treasurer; and V. E. Schaumberg, racing secretary. The Belmont Park property of 650 acres includes a mile and a half oval, inside of which is a steeplechase course regarded as the finest in this country. There are also the Widener course of seven furlongs and a training track of a mile circuit.

Belmont is an honored name in racing circles. August Belmont, the elder, was a commanding figure in the early days. He was then developing his famous Nursery Stud in Kentucky, and owned some of the best horses in training. His horses Fenian and Glenelg finished one-two in the Belmont Stakes of '69. Their positions might easily have been reversed, however, for Glenelg was much the better race horse—in fact, he was among the outstanding horses of his day; but Mr. Belmont had declared to win with Fenian. Belmont, Junior, took over the Nursery Stud upon the death of his father in 1894, and gained fame as a fancier and breeder. He bought Henry of Navarre as a two-year-old from B. McClelland, and won the Belmont in 1894 with him. He bred and raced Masterman, winner in 1902; Friar Rock and Hourless, winners in



1916 and '17; Fair Play, second to Colin in 1908, and the sire of the unbeatable Man O' War, the winner in 1920, and in turn the sire of American Flag and Crusader, winners in 1925 and '26, under the colors of Samuel D. Riddle.

The first Belmont Stakes was won by Ruthless, considered the greatest filly of the '60's. This daughter of Eclipse, bred and raced by Francis Morris, also won the Nursery, Travers, and Sequel stakes, beating such good horses as Virgil and Delaware. Her full sister, Relentless, won the Saratoga Stakes in 1867 from General Duke, the winner of the Belmont in the following year.

D. McDaniel raced Harry Bassett, Joe Daniels, and Springbok, winners in '71, '72, and '73. All were fast. The first of the trio, a son of Lexington, broke the track record for the mile and five-eighths (2:56) to win from Stockwood and By-The-Sea. He was the champion of the East in 1872, the year Joe Daniels won the Belmont. In his races against Longfellow, he lost at one and one quarter miles, and won at two miles, overhauling the sturdy son of Leamington to win the Saratoga Cup by a length, in the record time of 3:59. Joe Daniels was the best three-year-old of '72. This son of Australian beat Alarm as a two-year-old, and won the Belmont going away. Cape Race, the odds on favorite, did not place. Springbok, his stall mate and half brother by Australian, took the measure of Count D'Orsay and Strachino in the Belmont of '73, won nine consecutive races at four and eight at five, besides running a sensational dead heat with Preakness in the Saratoga Cup.

The race of 1874 was epochal. Pierre Lorillard's imp. Saxon, superbly ridden by George Barbee, won after a thrilling run down the home stretch, passing Grimstead at the finish to win by a head. G. Lorillard's Duke of Magenta, a speedy son of Lexington, the winner in '78, won eleven out of twelve starts as a three-year-old; while J. R. Keene's Spendthrift, by Australian, was carrying all before him as a two-year-old. Spendthrift was in great form when he ran against Monitor and Jericho in the Belmont, defeating the former by six lengths. He led the winning sires in 1900-'01. Among his get were Kingston, Bankrupt, Lamplighter, and Hastings. Hastings, sire of Fair Play, upheld the record of his illustrious sire by winning the Belmont in 1896, and heading the sire list in 1902 and 1908. His race with Handspring in the Belmont, which he won by a head, was one of the most thrilling in turf history.

Dwyer Brothers' Panique, winner in 1884, was bred by Aristides Welch, who founded the historic Erdenheim Stud now owned by George D. Widener. He was sired by Alarm, and out of Maggie B. B., one of the breed's outstanding winners and brood mares. She won many races in her day, and was the dam of Iroquois, English Derby winner, Jaconet, and other great brood mares. Panique won the Belmont after a hard race with Knight of Ellerslie, bred by the father of the present owner of the Ellerslie Stud, Arthur B. Hancock. Inspector B. ran a close race with The Bard to win the Belmont of 1886. He is best remembered as the sire of the outstanding filly, Endurance by Right, the champion two-year-old of 1901.

Then came the mighty Hanover by Hindoo. His defeat of Oneko in the Belmont was one of a series of fourteen straight victories. In his brilliant career on the turf, he won thirty-two out of fifty races and \$118,382. As a sire, he headed the list for four consecutive years. Following him came the sterling son of Billet, Sir Dixon, which Dwyer Brothers bought from George B. Morris for \$20,000. He won the Belmont from Prince Royal by fifteen lengths. As a sire he led the list in 1901, his get winning more than \$200,000. Blue Girl, Audience, Kilmarnoch, and Yankee Girl are among his progeny. J. R. Keene's Commando, great son of Domino, described by the sage judge of horse flesh, Walter Vosburgh, as "the best stayer of the Domino line," won the Belmont in 1901, after a hard race with The Parader and All Green, in the fast time of 2:21. He is famous as the sire of Peter Pan, Superman,



Joseph E. Widener, president of the Westchester Racing Association, presenting the historic Belmont Cup to William Woodward, owner of Gallant Fox, while jockey Earle Sande beams his approval

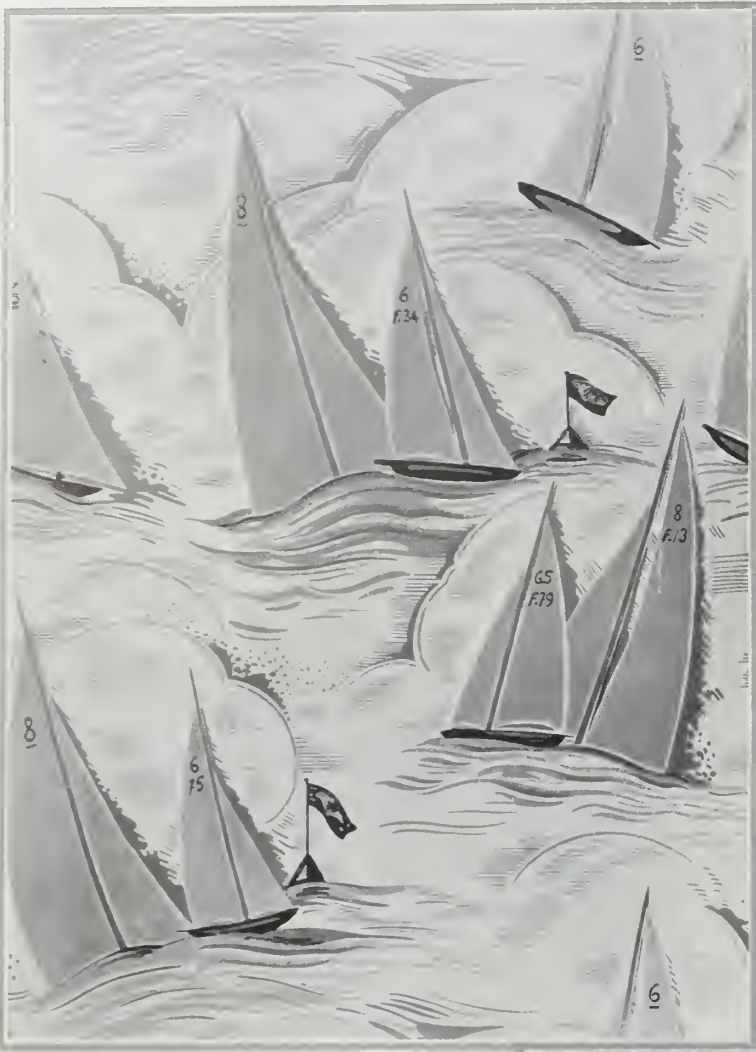


Samuel D. Riddle wrote his name indelibly upon the pages of turf history when he purchased Man O' War at a yearling sale at Saratoga for \$5,000 from the late August Belmont. Mr. Riddle is here shown holding Crusader (Albert Johnson up), after this fleet son of Man O' War had won the Belmont in 1926. Mr. Riddle also bred another son of the speed king, American Flag, the winner of 1925

Colin, all bred and raced by Mr. Keene. Peter Pan, "the stoutest colt of the Commando-Domino line," finished a length in front of Superman in the Belmont of 1907. He was the sire of a galaxy of noted breeding progeny, including Pen-nant, Tryster, Black Tony, Vexatious, and Puss-in-Boots. Colin was one of the great race horses of all time. He was never beaten in fifteen starts, and won \$180,912. Probably his closest race was against Fair Play, whom he beat in an exciting finish in the Belmont. He also vanquished King James in the Withers. Sweep, son of Ben Brush and out of Pink Domino, was another product of (Continued on page 80)

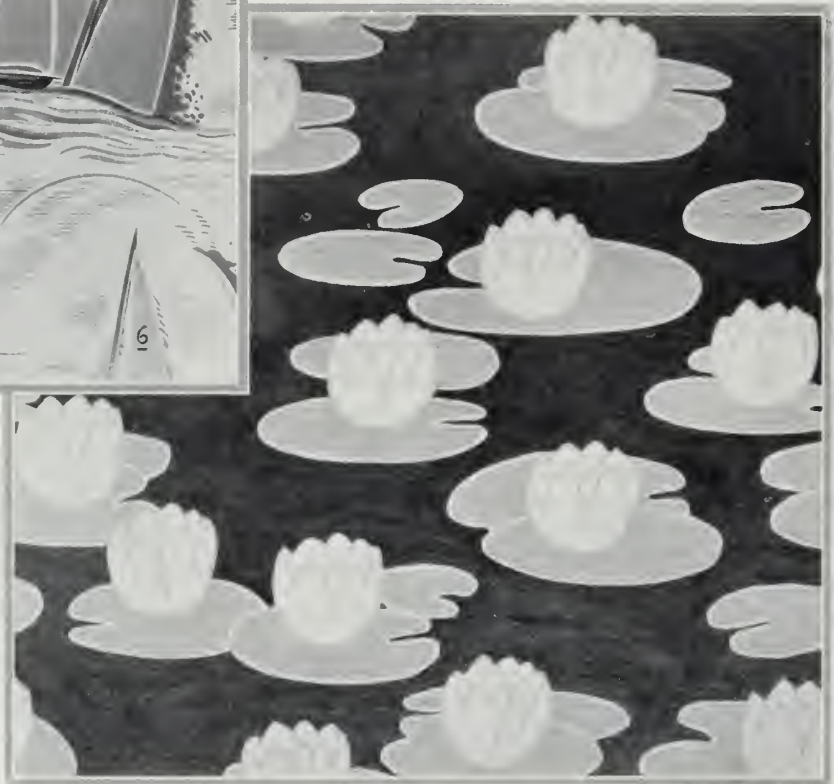
PAPERS THAT PLEASE

Designs for summer homes

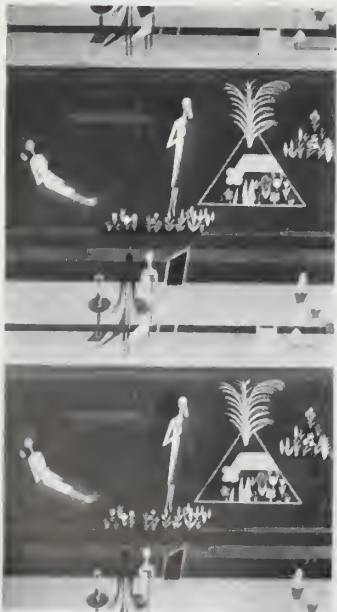


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Nothing could be more amusing than the two Wiener-Werkstaette designs (below, left) by Mathilde Flögl, both Salubra papers which can be scrubbed, unless it is the American product designed by Teresa Kilham, showing scenes from "Sweet Adeline". At the extreme right, jellyfish float amid fish in blue and green. At the right, the peace of waterlilies contrasts with the excitement of yachting



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EWING GALLOWAY

Spouting Rock Beach, perhaps the most famous beach in America, is the center of many activities for the summer residents, many of whom still prefer to call it by its old familiar name of Bailey's Beach

FAMOUS SUMMER RESORTS

I.—Newport, the golden

Photographs by Fotograms and others

by REGINALD T. TOWNSEND

RECIPE for a successful summer resort: Take some beautiful scenery, either sea or mountains; add a pleasing climate; mix the two thoroughly. Add a good location—not too far from the centers of population for convenience, but far enough away to be slightly difficult of access. Throw in a plum or two in the shape of distinguished visitors. Sprinkle liberally with publicity. The result should be eminently successful.

And in the case of Newport, the famous watering place in Rhode Island, it certainly has been. A long while ago some soul, tired of city noises and the burden of city life, sought the quiet and seclusion of a summer in the country. Just who this mortal was who "discovered" the charm of the little New England town is lost in the mists of time. Anyway he passed the good word along. More people came and, having seen, returned to become permanent summer residents. The fame of the quaint old town nestling by the quiet waters of Narragansett Bay spread quickly. New York began sending its most distinguished citizenry. Boston, Philadelphia, Washington, and other cities followed. In no time at all the little town was hailed as the gathering place for the élite. Soon mansions (the word is typical) dotted the landscape. Curious tourists arrived, to stare and be impressed by the homes of the socially prominent.



Mrs. Henry B. H. Ripley has spent almost every summer at Newport since she was born. Her residence, Beech Bound, overlooking the harbor, is the scene of much delightful entertaining



The Goelet family have been identified with Newport ever since its inception as a summer resort. Mrs. Robert Goelet, prior to her marriage, passed many years of her childhood there as Miss Roberta Willard



Vincent Astor, as Commodore of the New York Yacht Club, is to be found almost daily on the waters of Narragansett Bay. His fondness for Newport, instilled in him in early boyhood, has never lessened, and no summer goes by without his spending part of his holiday there

furiously gay as one wants or one can be as quiet as one desires. There is much to do, apart from the dinners and dances that mark the height of the season. The bathing at Bailey's Beach is excellent, and the noon hour finds most of the summer colony gathered on its sands. Many remain for lunch—bringing it in baskets and thermos bottles, for the directors of Spouting Rock Beach, as it is officially called, wisely have refused to be stampeded into erecting cafeterias and cabañas like many other watering places. The Beach's simplicity is a part of its charm.

And if you can't go to Bailey's Beach, there is Hazard's Beach adjoining—now called the Viking Beach and run in conjunction with the Viking Hotel—or there is Easton's, the public beach, or Second Beach or Third. The Country Club affords excellent golf—though tennis is really the king of sports at Newport, and the many courts at the Casino are thronged throughout the long summer days. It was at Newport that the national championships were formerly contested, and the annual tennis tournament still draws the best of players.

As for yachting, the waters of Narragansett Bay are a real heaven for yachtsmen. The harbor is full of boats ranging from small sailing craft to the mighty *Aloha* of Commodore Arthur Curtiss James, or the *Nourmahal* of Commodore Vincent Astor. It is the sight of a lifetime to witness Newport Harbor at the time of an international yacht race. Last

In short, Newport had achieved that popularity which it has ever since retained as the "premier" watering place of America.

Just what is Newport's charm? First and foremost, its scenery. It is undeniably a lovely spot. Motor along the Ocean Drive at twilight if you would deny it, or on a summer night gaze across Newport Harbor when the New York Yacht Club is here on its annual cruise and the harbor is a mass of dancing, twinkling lights. Or wander past Second and Third Beach, inland through quiet country roads bordered with picturesque gray stone walls.

Then Newport is possessed of an unusual climate. Long are the summer days, with the sky a Mediterranean blue and the waters of Narragansett Bay sparkling in the sunlight, the air full of the invigorating tang of the sea. Even when the thick fogs come rolling in—and they often do at a moment's notice—there is a mystery and fascination about the fog-draped landscape, with the sound of distant, wave-tossed bell buoys heard faintly through the mist. Even in the winter the climate may be said to remain balmy until long after Christmas has come and gone.

Life itself is pleasant at Newport. One can be as



Dr. and Mrs. Alexander Hamilton Rice, when not absent on a tour of exploration in far-away parts of the world, are two of the most popular and active of Newporters among the summer residents



Miss Leta Morris, daughter of Mr. and Mrs. Lewis G. Morris, carries the family tradition of a fondness for Newport into the younger generation

The cliff walk, skirting many of the great estates that border on the ocean, is a favorite with all visitors to the Rhode Island resort. From it one gets a good idea of the charm of Newport scenery



EWING GALLOWAY

September there was such a conclave of sightseeing boats as has never been seen before in Newport or any other port. Every type of boat was on hand, from tiny speed boats to mighty coastal steamers. There is good cod, bluefish, mackerel, and flounder fishing in the harbor or outside, and one can still enjoy a day's crabbing with the youngsters at the old crabbing pond along the Ocean Drive. If more strenuous sport is desired, good sword fishing can be had off near-by Block Island.

However, if one is more inclined to quieter pursuits, the roads at Newport are excellent and the drives lovely. Then, too, the old town possesses a rare charm and its houses, dating since the founding of the colonies, are gems of colonial architecture—a fact which, unfortunately, was lost sight of when the earlier summer colonists started to build, for they indulged in an orgy of scroll and fretwork, gables, and other things too hideous to imagine.

Yet these houses, ugly as they may appear to present-day eyes, were and are still comfortable to live in, having high ceilings and large rooms and comfortable verandahs. Quite recently Newport has seen a revival of building, and many fine new houses have been erected or are in the course of construction.

For many years after the old Ocean House burnt down in 1900 (and what—from a spectator's point of view—a fire that was!) Newport boasted no hotel for transients. But now a modern hotel, the Viking, caters to visitors, while the La Forge Cottages, the Muenchinger King, and Bateman's

still make visitors comfortable as they have done for many a long year.

Newport is reached by automobile via ferry from Saundertown on the mainland across Jamestown to Newport, a route used by many as a short cut to Cape Cod. The Fall River Line touches at Newport, and there is a week-end airplane service, supplied by the Newport Air Transport Company, in summer from New York. However, the majority of visitors prefer to go by train to Providence and thence by motor or bus to Newport.

People will tell you that the great days of Newport have passed. To be sure the days when the colony was small and intimate have indeed gone. No candidate has arisen to succeed Harry Lehr as court jester. Society's ranks have become too numerous to be dominated by a single individual. But the dances are just as brilliant and as numerous and there is more entertaining than ever. The young people and those not so young nowadays have just as good a time, if not better than before, and life at the old colony is every bit as delightful to-day as it was in those far-off days when you and I were very young.



Mr. and Mrs. William H. Vanderbilt bear a name that has been famous in the annals of Newport for many long years



Miss Doris Duke, daughter of Mrs. James B. Duke, one of the younger set of summer residents



Miss Julia Berwind, whose entertainments at her Bellevue Avenue home are eagerly looked forward to each year



Mrs. Arthur Curtiss James (right), one of the most charming of hostesses either at her estate or on her husband's famous yacht, the Aloha





COURTESY CANADIAN NATIONAL RAILWAYS



The Country Life Trophy, a silver loving cup, is awarded each year to the amateur who takes the best photograph on the official trail ride of the Trail Riders of the Canadian Rockies, an organization formed of those who know and love the Rockies. On the opposite page is shown the photograph of the first night's camp at Haiduk Creek, taken by Fletcher P. Brady on the Trail Ride of 1930, which was awarded the trophy. The official Trail Ride this year will be held from July 30th to August 2nd, and will cover the territory from Lake Minnewaska, near Banff, to Temple, B. C., through some of the finest scenery in the world. Right: A group of riders pause for rest amid rugged snow-capped peaks on their journey to lovely Maligne Lake (above), a beautiful spot in Jasper National Park in Canada

TRAIL RIDERS' PARADISE

A-horseback in the Canadian Rockies



PHOTOGRAPHS BY BURK A. CHURCH

On the Louis A. Frothingham estate at North Easton, Mass., the rose garden is a show place and in it only dependable varieties were planted. Such a garden should be more or less secluded, and an appropriate entrance to it might be a rustic gate canopied by climbing Roses. The one shown below is in the William H. Robinson garden at Bass Rocks, Mass.

JUNE'S FAIREST FLOWER

Roses bring rich rewards

by **J. H. NICOLAS**

ALTHOUGH history and legends tell of rose gardens in various parts of the world, the scarcity of varieties—limited to the native Roses in their wild state, perhaps improved somewhat by cultivation—precluded rose gardens as we have them to-day. Those so-called rose gardens of antiquity must have been great masses of rose bushes without much pretense at such arrangement as characterizes a well-planned landscape. Rose gardens as features of large estates date from the beginning of the XIX century, when the vogue was started by Empress Josephine of France, who created, in her domain of La Malmaison, the first *roseraie* on record, where all the species and varieties (about 250) known at the time were assembled.

On present-day estates the rose garden is an integral part of the ensemble, boasting an architecture of its own,



just like a period room in a modern house. It must be secluded from the rest of the estate. Various materials are appropriate for its enclosure—hedges of Carolina Hemlock, walls of *Biota orientalis* (a variety of *Arborvitae*, different from the American native *Arborvitae*), trellises or wire fences covered with Roses, an informal border of Species Roses like *Hugonis*, or tall upright growing shrubs, such as Lilacs or *Philadelphus virginialis*. I saw in Maryland a rose garden enclosed with solid walls of English Boxwood (*Buxus suffruticosa*) a century old, collected from ancient southern plantations. California Privet is also useful, but my personal opinion of Privet is that it is a little too stiff and cold for a rose garden.

The rose garden of an estate and that of the average amateur home garden are quite different creations. The amateur may be an implicit believer in catalogue descriptions; he may have some sentimental reason for choosing certain varieties; but he is, first of all, endowed with a great curiosity and spirit of adventure. He knows that some varieties are not of the show garden type, and he cares not at all if his is not a show garden. On an estate, however, the rose garden is a show place. It is one part of a general scheme, and it must be successful; to use unknown or doubtful varieties is to risk disappointment.

Since a show garden is not to supply cut flowers, the beauty

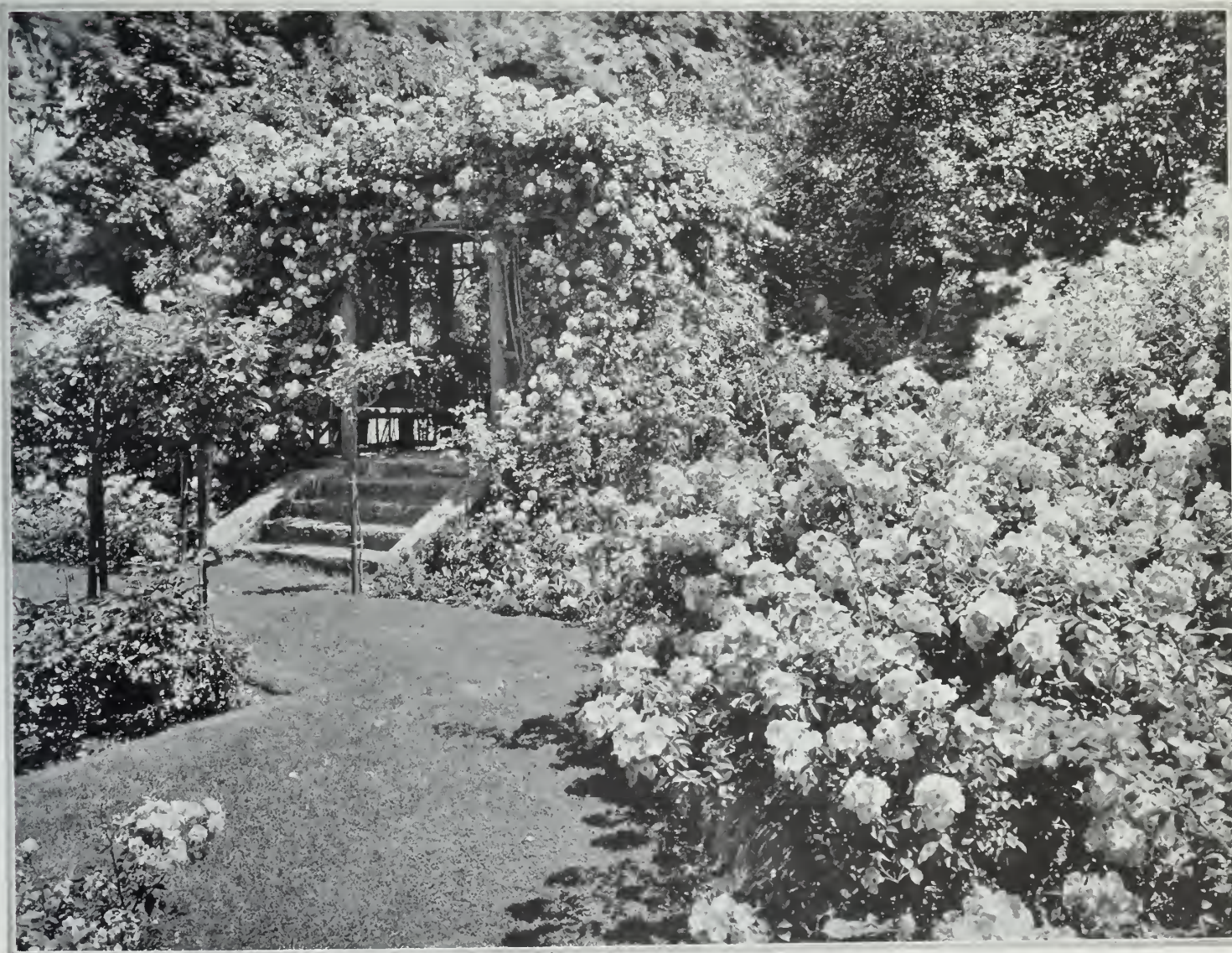
of individual blooms is secondary to profusion and brilliance of colors. Each variety has a part to play; a Rose of perfect form and color may be eliminated in favor of one not so beautiful but more bushy or spreading and more floriferous. The best varieties for a show garden are those classed as "decorative", semi-double, of uninterrupted profusion, with sparkling colorings, planted closely together in great masses to create, from a distance, an optical sensation that is intense but pleasing and exceedingly gratifying. This is obtained only with quantities of flowers of the same shade or of allied colors.

If Roses are desired for cut flowers, or if the owner wishes to have, in his show garden, varieties that are new and not proved safe, these should be planted in a separate plot away from the formal garden.

When the garden is a part of the landscape and to be seen simultaneously with the other portions, without enclosures or obstructions, solid bright colors are preferred for the distant beds, each with one variety only: for instance, K. of K. or General-Superior Arnold Janssen would be more effective than the satiny soft Caroline Testout. Polyanthas are also very effective from a distance, whether in beds or as a border of large beds; but there, also, colors must be brilliant.

In enclosed gardens, where the visitor is in contact with the Roses and the effect does not depend upon perspective, the beds may be of mixed colors, provided that tints within the same range are not side by side. For example, two red between two yellow varieties would detract from one another, as would two yellows or two pinks; but a bright

In the Robinson garden the Roses have been so planted as to create masses of brilliant color. The effect of any rose garden is greatly improved if there are supporting structures of some kind for climbers—in this instance, it is a rustic arbor, where one can sit and enjoy the sight and smell of June Roses in full bloom. The velvety softness of the grassy paths adds to the picture





In mixed beds and borders, the varieties of Roses planted together should be of the same type of growth, preferably of the branching and sprawling kinds known as "bedders." Standard or tree Roses can be used to break the monotonous flatness of the border, as has been done in the Frothingham garden

yellow between two reds, or a red between pinks, would make beautiful contrasts. Each variety should be in not less than six plants, while ten or twelve would be still better. No matter how judicious the selection of varieties and harmonious the color arrangement, the maximum effect sought for would not be attained unless the principle of close planting were adhered to: Hybrid Teas, fourteen inches apart on all sides. A show garden is a display of masses of Roses, not of the skill of the hoe wielder, and the ground should hardly ever be in the picture. Another important factor for mixed beds is the form or habit of the plants; all varieties in a bed should be of about the same type of growth, preferably branching and sprawling, of the kind called "bedders".

Rose gardens of country estates generally cover a rather large area, and flatness must be relieved by topiary work. Standard or tree Roses, umbrella or weeping Roses can be used to break monotony. Pylons are wonderful accents in conspicuous places and corners; garlands or rose chains make a beautiful frame.

I believe that a rose garden is not complete—I think that full advantage of the opportunities offered by climbing Roses is not taken—without supporting structures of some kind, such as

posts or trellises or a pergola. One can have an inexpensive pergola made of rustic timber gathered in the woods, or a very costly one of Carrara marble. I have seen both, and I can safely say that usually the cheaper was the more beautiful. One, most artistic, was made of old weathered fence rails. The dimensions of a pergola should be proportioned with the near-by buildings and surrounding grounds. Selection of rose varieties for it is important. Large-flowering climbers must be used to obtain a permanent covering, and these are trained straight up, one to each post. With these—at the same post or at a short distance—a rambler is planted which is twined about the post, and when the stems reach the top they are festooned around. In this fashion the rambler is easily taken down each year for pruning, and the pergola is completely and beautifully covered. I must caution against planting other climbing vines with Roses; they do not associate well.

For a long time rose gardens were of but two styles: French, typified by geometric designs; and English, oval beds (corbels) along the edges of large lawns. To-day, in general, modern rose gardens are conservative and designed to meet the surrounding landscape and contour of the land. Water, in the form of rivulets, lily ponds, or playing fountains, not only enhances the beauty of the rose garden, but also helps the plants by maintaining a certain humidity in the air during the warm weather.

by **ANNA M. LAISE PHILLIPS**

DOGS, like people, travel from place to place. They go at the direction of their owners, and by the same means of transportation as those used by human beings. Their comfort and safety are looked out for by the common carriers with great care, so that it is quite easy not only to send dogs from one part of the country to another but to import them from abroad, and to take them by land and sea around the world.

Private individuals often ship their pets uncrated; but, while there are advantages in freedom of movement while traveling, there is danger from baggage falling over on unprotected animals or of their own excited condition causing damage to themselves or to those who have to handle them. Muzzles and leashes have been known to become loose, and an animal—frightened because of his noisy, strange surroundings, and without the soothing voice of his master to assure him that all is well—becomes a menace to himself and to others.

As for travel by water, there are several countries where dogs are detained in quarantine—England, Scotland, Ireland, Denmark, and Hawaii. The former countries keep dogs six months in quarantine, and Hawaii half that time. Sweden quarantines dogs from one to several weeks. Owners taking dogs to a foreign country are wise to have their papers and a veterinary's certificate with them and should declare them, with sufficient identification for their coming home without question.

On ocean liners a dog may travel either in the care of his owner, or—having been received by the navigation company—in charge of the ship's employees. He may be fed and exercised by his owners during the day.

When accompanied by a passenger presenting valid transportation, dogs which are not intended for other persons nor for sale may be transported in baggage service, but they are not accepted at a higher valuation than twenty-five dollars. This fact, while not important if everything goes well, would naturally keep people from checking dogs whose value was considerably higher, and few if any dogs of any pedigree are to be had for that amount.

Uncrated dogs must wear harness or close-fitting collar and muzzle, and be under leash by strap or chain. When dogs are crated, the containers must have handles and be so constructed as to comply with regulations for comfort and safety. Two or more dogs may be placed in one crate, but the crateful is assumed to be worth but twenty-five dollars, regardless of the number of dogs in it.

The railroad companies do not regard dogs as any part of the baggage of a passenger (although they are accepted only when a passenger has a valid ticket to the same destination as that of the dog) and a charge is made for the baggage-car service. A revenue check is attached to each dog or crate, and the minimum charge for each uncrated dog is the same as for a hundred pounds of excess baggage, while that for crated dogs is rated the same as for that of each fifty pounds of excess baggage. When dogs are shipped from a station where an agent is on duty, all charges must be prepaid. Dogs must be claimed immediately on their arrival at their destinations, and passengers with animals in the baggage car must attend to feeding and watering en route, at stations and transfer points.

When dogs accompany owners, and are intended and used for public entertainment, the minimum charge for checking in the baggage car is two dollars and forty cents; but dogs that are intended for exhibitions, bench shows, field trials, races, or coursing matches are not regarded as public entertainment paraphernalia. Pets are not checked beyond junction points



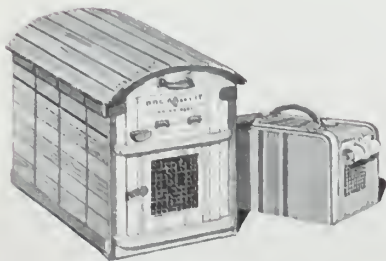
FIDO FARES FORTH

Caring for your dog when you travel

Sketches by JACK MANLEY ROSÉ



Would the Phillip Barrys abandon Patrick, the faithful pup, even on a vacation? Perish the thought, so the Kerry Blue sails away with the playwright and his family for a happy holiday in foreign countries



From E. F. Hodeton & Co., Graton & Knight,
B. Altman & Co., Abercrombie & Fitch



Playwrights and pups seem to have something in common. Mrs. Sidney Howard—the former Miss Leopoldine Damrosch—the wife of the well-known playwright, is accompanied also by her pets on the Île de France

where ferry or other vehicular transfer is required. With variations, according to unusual circumstances, there is but little difference in these regulations for dogs traveling in baggage cars in any part of the United States.

It would seem that, when his master is on the train, a dog is as safe in a baggage car as anywhere else, and generally it is too; but it behooves the careful owner to make sure that his animal is so placed in the baggage car that he gets enough air for his comfort yet is not in a draft. Day journeys are easier than night trips, so far as personally looking after animals checked on the train with passengers is concerned. The railway express has detailed regulations that explicitly cover the shipment of dogs and other animals. They may be valued at their appraised price, and insured under certain conditions.

The contract is a more or less complicated document. It provides as far as is practicable for the shipment of other larger and smaller animals as well as for dogs. Its items include a description of the number and kind of animal, their registration number and the value of each, and specifically says that the company is not liable for the acts of the dogs or other animals to themselves or to each other, nor for loss or damage to each other through the exercise of their animal propensities.

When animals are sent in large numbers in one car, the company permits an owner or an attendant in his employ to accompany them, and the company then expects the shipper to load, unload, and transship the animals at his own risk. The company, however, furnishes laborers to assist in handling the animals. Such attendants are allowed to be transported



Mrs. Robert Grosecenor, of Old Westbury, L. I., arriving on the Majestic, brings back a canine trophy from Germany in the shape of a friendly and inquisitive dachshund

free, but they may ride only in the animal car, in the smoking car, or in second-class cars when such are on the train, and they must attend to feeding, exercising, and watering the animals en route.

It must be said that express companies are exceedingly careful of animals put in their care, and on the tag which goes with the animal must appear a record of what is done by each employee handling the animal, and a full record of its food and other attention necessary during the trip.

The wise owner will see to it that his dog is in fit physical form to travel. If anything seems wrong with him, a day or two under care is better than to risk losing him should he grow worse on his

Spot, fox terrier, belonging to Mrs. H. A. Gilmore of New York, judging from the number of labels from hotels, etc., that have been pasted upon his blanket, must be the Nellie Bly of the canine world.



When it comes to preferences, J. M. Goodhue, Esq., of Boston, Mass., is an internationalist, for he brought with him on the Bremen a French bull terrier and a Belgian schipperke.

journey. Too much food should not be given—in fact, it is better to feed a dog sparingly both before his trip and after he is en route. Animals in strange and noisy surroundings are excited, and require much more water than food. Some fanciers ship dogs on a journey of two or even three days and do not feed them while traveling; others nail dog biscuits—in their package, with the end open—in the crate so that he may help himself to as much as he thinks he wants. Opinions and dogs differ.

The ideal way to transport a dog and give him a good time is to take him with you in your automobile. In your automobile. Not on the running board, whether

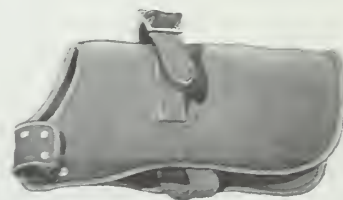
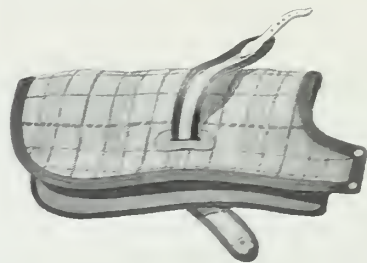
in a straight-jacket crate where he can't move anything but his eyes, nor yet uncrated. There is no more pathetic sight than that of a dog perched on the running board of a motor vehicle, seemingly and perhaps really enjoying himself, but not knowing that just ahead of him, just at that curve, over by that big rut, lies the end of his existence. And rumble seats are not safe places for dogs, either on or off leashes.

A dog in a car is not only a companion; he is a protection, and exercising him frequently along the way gives the owner a chance to stretch his own legs and his arms, and to rest his eyes from the long gray ribbon that never ends while the wheels are turning.

Feeding a dog while motoring is quite as easy as at home, but lest food that is good for him be occasionally hard to get, it is well to provide him with a supply of dog biscuits or other easily carried food for emergencies.

Hotels are pro and con, so far as entertaining dogs in the rooms of their owners is concerned—generally, con; but occasionally even a big dog gets in. Personally I have done more than twenty-five thousand miles motoring with my airedale, and only once did the hotel charge me for keeping him in my room. Many hotels refuse to allow dogs to go to one's room but provide kennels.

Dogs should not be compelled to go visiting. Like children, they behave better when at home, and no matter how well mannered a dog may be it would be an intrusion to take him with us when we go to see relatives or friends. But traveling with dogs has become so easy there is no excuse nowadays for leaving poor Fido languishing at home.



From E. C. Young Co., Boston, U.S. Patent, Mark-Fifth, Acc., Automobile S. Patent

IN PRAISE OF LILACS

An amateur gardener becomes lyrical

by **WILLIAM D. I. ARNOLD**

NO SHRUB is more patient, more enduring, more hardy than the Lilac. It thrives in almost any soil or situation and, save for "an envious, sneaping frost" which sometimes blights its buds, will produce its enthralling flowers in riotous profusion each spring. Its very name is like a lilting spring song. It is known and loved by every one. The very house cats sharpen their claws upon its bark and bask beneath its shade, as though it were nearer to them than other trees.

Both the flower and its odor recall something half forgot, quite unattainable, infinitely to be desired; suggest some intolerable but never quite necessitated renunciation. In short, they are provocative of a not-too-poignant melancholy which to many of us has limitless appeal. With this object I recommend Lilacs to the sentimental; since growing them "I have used no other!"

Incongruous though it be, the plant is a native of wild Bulgaria, from which land it escaped into Western Europe where, since the sixteenth century, it has been a fondling of gardens and as domestic as a house cat.

The dignity of the beautiful Colonial entrance to the H. J. Nicholas residence at East Norwich, L. I., is enhanced by the tall Lilac bushes that have been planted close to the house. Lilacs and Colonial architecture seem to supplement each other



HEWITT

MARIAN COFFIN, LANDSCAPE ARCHITECT

The Lilac, whose very name is like a lilting spring song, is known and loved by everyone. On the Childs Frick estate at Roslyn, L. I., it has been used effectively with Dogwood in massed plantings along the driveways

Lemoine, the great French hybridizer, has, since 1870, contributed dozens of super-Lilacs to our gardens, and a number of them have become familiar. I have wondered whether he visualized an ideal Lilac and strove to produce it; or whether the Lilac, appreciative of his efforts in its behalf, decided to show him what it could do for him if it tried.

The hybrids, with few exceptions, are quite as hardy as the old *Syringa vulgaris*, and have added many tints to a flower which was formerly either mauve or white. The trusses on the French Lilacs are usually considerably larger, the individual flowers at least twice their size, and the hybrids will bloom at a much earlier age, not infrequently bearing flowers on plants not more than two feet in height. The panicles of bloom on some of them are changed in shape. Toussaint-Louverture, for example, a charming deep, claret purple with buds which are actually black, bears long, cylindrical trusses, held stiffly erect except at the tips, like the plumes of the Prince of Wales' crest. Its flowers are single and rapturously lovely. Lamartine, a very early single, wears its flowers rather widely separated in light



HEALY

CLARENCE FOWLER, ARCHITECT

Hardly a farmhouse or country dwelling but has its Lilacs, often planted as a hedge between itself and the road. No shrub is more enduring; it will thrive in any soil or situation, and will reward even neglect by a riot of bloom each spring



BOYER

aigrets of a shade quite near to pale pink, with buds of a much deeper hue. Ellen Willmott, probably the best double white, has flowers in irregular trusses like puffs of foam and looks like a luscious dessert.

Several of the newer Lilacs are of the most startling shades of red-purple, among them Pasteur, Congo, L'Oncle Tom, Ludwig Spaeth, and Toussaint-Louverture. Congo is an especially fine sort, but Pasteur is a very weak grower and, although its bloom is regal in splendor, it is scarcely suited to the amateur. Louverture I particularly like; it is distinct in both flower and habit of growth. The bush is pyramidal in form and when topped by the long, erect, cylindrical trusses—like purple minarets against a Turkish sunset—it is magically lovely.

In my tenser moments I am prone to decide that some certain Lilac is my final choice above all others, but it becomes increasingly clear to me each year that such preferment usually undergoes a change. It is not, I hope, that I grow vacillating; but the season, and the effect that weather may have on some especial flower, may bring new beauties to light in any blooming season. Inconstancy, I am inclined to believe, is the dominant weakness of the flower lover; but, after all, no one suffers from it and, at least in things horticultural, it is to be preferred to obstinacy.

A young friend of mine not long since, when I derided his propensity to reverse his opinions, said, "I am still young enough to change my mind." Impertinent, if you will, but it gave me pause. I have no wish to become static.

As I have said, the best white among the doubles is

undoubtedly Ellen Willmott. The second best is possibly Jeanne d'Arc, a soft, creamy white. Edith Cavell, quite new, is a splendid single; and both La Vestale and Marie Legraye are good in every way. The old single white is scarcely worth growing, but sentiment has moved me to retain a tree or two.

Lamartine and Belle de Nancy—the latter double—are both delectable mauve pinks. Lamartine grows with great vigor and is with me the first hybrid to bloom.

A light bluish-lilac is Président Grévy, with pinkish buds, and Président Poincaré, one of the largest and most beautiful, is similar in tint.

Charles Sargent is a Lilac which I have seen on no place except my own, and it is not listed in most catalogues. I like it immensely. Though described as mauve, the color is to me remindful of that flower beloved of children, Quaker Lady (*Houstonia*), which spreads bits of blue sky on damp meadows. It is double, the individual flowers large and thick petaled, and its hue an ethereal pale blue washed with faint pink tints. My bush is a strong grower with a predisposition to sucker.

As with Iris and Peonies, there has been a tendency to introduce too many named sorts of Lilacs, many varieties scarcely distinguishable from each other. I regard thirty kinds as quite enough for a representative collection, and even fewer enough for most places. But plant all you can accommodate! Single shrubs and groupings are both charming, notably groups of the same color, and of pink mingled with white, and blue with mauve.

The Rouen Lilac (*Rothomagensis*) is a fine, vigorous single, with gigantic clusters of fragrant, star-like, reddish-purple flowers. It is most satisfying in all respects, and will grow luxuriantly almost anywhere.

(Continued on page 80)



COURTESY HAMILTON-SANGAMO CORP.

Seldom do we stop to think how many of the conveniences and comforts of modern life depend upon electricity. But it is a fact, and we are relying on it more and more. Now we have the perfect time keepers—electric clocks. Our houses should be so wired that the utmost use can be made of electricity

WIZARDRY BY WIRE

Electricity means efficiency in the home

by **C. STANLEY TAYLOR**

THOMAS EDISON will undoubtedly be known throughout all history as the Great Electrical Wizard; but this title will have its fullest significance only for the adults of the present generation who have experienced the miracles which electricity has introduced to their homes. How can the younger generation appreciate the contrast between candles or oil lamps and electric lights, or the even greater contrast between the drudgery of hand laundry work and dish washing and the mechanical perfection of modern electric washing machines and dish washers! Even this generation, which has witnessed the evolution brought about by electrical developments, has ceased to marvel at the refinements and improvements that are constantly taking place—and if the truth be told, it often looks upon the newer conveniences and comforts which electricity brings to us as merely another draft upon the home-owner's purse.

This is an unfortunate attitude because such indifference merely deprives the modern home of economies and conveniences that make for happier living. But more regrettable than indifference is unfamiliarity with recent improvements especially among those who want the utmost that electrical wizardry can offer.

No home, however remote from commercial sources of electrical supply, need

to-day be deprived of the economical luxury of electric light and power. Even the isolated country estate, the hunting or fishing lodge, or the island or mountain camp, far removed from the sight of power lines, can have its own generating plant at surprisingly low cost.

The occasional unreliability of commercial sources in remote sections can be supplemented by emergency generators that operate only when the commercial source is interrupted by thunder storms or other unavoidable causes.

These home generating plants are far different from those of a decade or two ago. They are available in all sizes, from a lightweight portable unit that can easily be transported to a backwoods hunting lodge to large stationary units that will adequately supply the largest country estate, including all of its farm buildings. These machines are driven by gasoline, kerosene, crude oil, or natural gas engines which, in themselves, have been made silent in operation and sturdy enough to require but little attention. The emergency units are particularly interesting. They are used as secondary sources where

the main power supply is subject to occasional interruption. These units can be obtained with devices that automatically start them in operation the moment the main source of supply fails. A brief flicker or momentary dimming of the

lights is the only evidence to the

owner that the standby

plant in his cellar or out-

building is operating in-

stead of the central

power. When the pub-

lic service is restored,

the standby plant

automatically stops.

The cost of these pri-

rate generating plants

is relatively low, fre-

quently being consider-

ably less expensive than

the cost of extending a

power line from the nearest

central source, and they are dependable.

Thus electricity has already become

universal. This, in itself, is modern wiz-

ardry of the first order. But to the family

that has never experienced the lack of

electrical supply, it is of greater interest

to examine the more important contri-

butions of recent years which electrical

equipment has made to domestic comfort

and convenience. Of first importance are

the devices that eliminate much of the

drudgery of household (Continued on page 74)



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Subtle, exquisite colors . . . and a floral design of indescribable charm . . . contribute to the distinction of this splendid Schumacher production. In printed linen or glazed chintz, it will be a most effective choice for draperies or furniture coverings in various decorative schemes—particularly in those which reflect the best elements of the Victorian period. Sold exclusively through decorators, upholsterers and the decorative departments of department stores. Offices at 60 West 40th Street, New York. Also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.



F. SCHUMACHER
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ANTIQUER'S ALMANACK

By LURELLE VAN ARSDALE GUILD

ENQUIRIES

Enclosed is a snapshot of a glass pitcher about eight inches high, which weighs two pounds and which shades from white at the bottom to robin's-egg blue at the top. Can you tell me what ware this is?—*Adria L. Harrison.*

Glass of this type was made in various European countries as well as in glass factories at Sandwich, New Hampshire. I would say from your history of the piece that it is of Sandwich make of a comparatively late date.

I am interested in the Willard clock makers as I own a Simon Willard hall clock. Can you tell me about the different members of the family?—*Martin Wild Macbaron.*

Benjamin Willard (1743-1803) was the first of this family to engage in the clock-making business. He started around 1764 in Grafton, Mass., later moving to Lexington and still later to Roxbury. His brother Aaron, of Roxbury (1757-1844), learned clock making from Benjamin and, while a far better business man, was not perhaps so skilled in craftsmanship. His son Aaron, Jr., (1806-1850) originated the lyre clock, while another son, Henry (1802-1887), also worked at the business. Ephraim (1755-1805), a third brother, was also a clock maker but extant examples of his timepieces are rare.

Simon (1753-1848) was the fourth brother and most famous of the family. At the age of thirteen, while apprenticed to an English clock maker, he made his first hall clock and so excelled his master as to draw comment. His son Simon, Jr., carried on his father's business with Benjamin, another son who later became a silversmith. Collateral lines of the family include brothers Alexander and Philander, third cousins of Simon and also engaged in clock making.

Please tell me about the following: (1) Bottle, greenish brown, on one side eagle and shield, on other shield with hands clasped and thirteen stars. (2) A picture, "The Tomb of Washington," by E. B. and E. B. E. Kellogg, of 87 Fulton Street, New York City, and 73 Main Street, Hartford, Conn.—*Mrs. A. H. Davis.*

From your sketch I judge the flask was made in Pittsburg. Some were of amber glass, others of green and aquamarine. Many times we find the letters H.S. in an oval, and in some cases the word "Union" over the stars. The bottle comes under the classification of a Masonic flask. The print is one of the Kellogg-Washington subjects—not rare but interesting. These prints were contemporary with some of the Curriers, but attract less interest.

Did Currier & Ives ever make any small pictures other than what are known as their small folios? And did they confine their efforts only to the pictures we know so well from auctions, etc.?—*Rachel White.*

Although it is not generally recorded in the contemporary books on print-makers, Currier, in his first years in business, made black and white covers for sheet music, and many of these covers were superior to his later gaudily colored prints. Through the next half of the century we find Currier & Ives making everything from window displays to optic pictures, souvenir cards, and raucously colored posters.

SHOP TALK

How delightful is the combination of antiques with Paris frocks! This is not a paradox, strange as it may seem, for none other than the well-known house of Bergdorf & Goodman Company has recently installed an antique department. Not just a floor or a corner devoted to old furniture—they have with great foresight recognized that the quality of the old pieces placed throughout the establishment gives charm and vitality to the background, and serves as a foil to the creations there displayed, while providing a new range of interest for their patrons.

It is not at all surprising to find that the pieces which the firm have selected are such as will appeal to their feminine trade. Graceful lines, soft colorings, and exquisite detail are typified in the articles on display. And moreover, it is no more surprising to find in this establishment—which for years has been the link between French *couturières* and the American woman—a tendency to confine all antique pieces to those of French design.

The fragility and daintiness of a Louis Seize straw-inlaid marquetry table typifies the feeling we have described. The soft blending of yellows, tans, and browns in an exquisitely wrought Chinese pattern will appeal to all lovers of intricate and well-executed workmanship. This table, it is said, was made in China for the French market.

During the Napoleonic wars, straw work was used as employment to fill the tedious hours of French prisoners. After staining the straw with coffee or tobacco juice, and soaking it in hot water to render it flexible, they worked patiently and tenderly for many a long hour to make a small box, a picture frame—or even a picture—of these bits of straw.

Close by stands a Louis Seize bergère covered in original Droguet and painted the typical gray of the period. This chair is small in scale but roomy, as are all French bergères. Behind it is a Decompagne screen, which makes a most decorative and delightful background. The coloring of dull blue sparkled with amusing paper figures which had been pasted upon it and glazed many times. Age has mellowed the whole piece and crackled the glaze with its own beauty.

How different in contrast appears the collection of Daniel Farr, a near neighbor, for here we feel a strong masculine note. Hunting prints, portraits of historic generals and admirals, deeply colored needlework, with flashes of burgundy velvet, bespeak masculine appeal.

A large upholstered eighteenth century English wing chair commanded immediate attention. It was not just another wing chair but one with wings so gracefully molded that the chair ceased to be a large heavy bulk and became a thing of delicacy and great comfort. The carved cabriole legs of walnut terminate in scrolled toes and a pad foot. The upholstery is of rare eighteenth century brocade, in that well-known blue background with a scattered pattern of roses in gold, rose, and green that is so typical.

A silver table of the same period made a delightful companion piece to the chair. A raised rim and the acanthus carved knee terminating in a rosette are noteworthy features.



SIDEBOARDS. The specimen illustrated is typical of the symmetrical beauty and refinement of the Eighteenth Century Sideboards in the Vernay Collection, many of which are of unusual character and interest.



A superbly executed inlaid Sheraton mahogany Sideboard having concave center containing a drawer and cupboards at each side. 1780-1790. Length, 6'1"; depth, 2'4"; height, 3'. An Oriental porcelain Bowl decorated with Chinese figures in colours on coral and gold chequered ground. A pair of Sheffield plate Candelabra with interesting branches. 1780-1790. A late 18th Century carved wood and gilt convex Mirror. Height, 3'8".

Vernay

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LONDON, TRAFALGAR HOUSE, WATERLOO PLACE

WIZARDRY BY WIRE

(Continued from page 70)

work. Into this category fall electric ranges, clothes washers, dish washers, towel driers, power-driven kitchen utensils, refrigerators, and vacuum cleaners. Little need be said of the range with its uniform-control heat—which, as a scientist recently observed, may not make a poor cook into a good one, but which enables a good cook to reproduce epicurean delights with greater assurance of satisfactory results.

Undoubtedly electric clothes-washing machines have done the most to lighten household drudgery. Even the family that patronizes the highly efficient modern commercial laundry finds constant use for these devices. Recent improvements include self-draining mechanisms; more efficient wringers, or the elimination of wringers by the use of whirling tubs that damp-dry the clothes through centrifugal action; the introduction of Monel Metal or nickel alloy steels which cannot chip or stain the clothes, or as an alternative the use of higher grade stainless porcelain enamels.

The success of the domestic clothes-washing machine is now being repeated by the domestic dish washer, which has had to fight the habits of countless generations accustomed to hand washing and drying of dishes, glassware, and silver. Science has firmly established the fact that modern dish-washing machines are

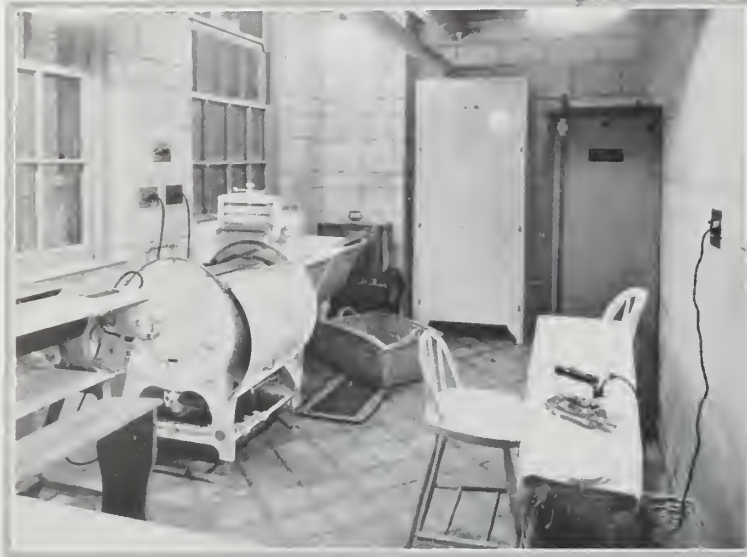
more sanitary and more effective in their cleaning action than the most meticulous housewife, and that the self-drying of hot china in the dish-washer racks is better than hand drying with towels. Only the glassware and silver need the polishing effect of final drying with a cloth. The reason is simple; no man or woman can stand the high temperature of the water used in electric dish washers. It is this high temperature, coupled with the powerful swirling action of the electrically impelled streams or currents of water followed by rinsing in perfectly clean, very hot water,

that produces results superior to those achieved by hand methods. These new machines are self-draining and self-cleansing, and they tend to protect dishes from breaking rather than to increase the hazard of breakage.

A more recent introduction of great convenience is the electrically heated metal cabinet which can be built into the wall of a kitchen for drying dish towels and other small washings that are a daily occurrence in the well-managed household.

The recent introduction of power-driven machinery into the modern kitchen has given delight to the cynical humorists who have hinted at the need for college degrees in mechanical engineering on the part of "kitchen mechanics". With electrically driven fruit extractors, silver buffers, egg beaters, mayonnaise mixers, and a host of other labor-saving devices of similar character, it would indeed be necessary to choose domestics with a talent for mechanics if these devices were not so simple and reliable in operation. Fortunately, manufacturers have recognized the futility of introducing any thing but trouble-proof equipment.

Electric refrigerators and vacuum cleaners complete the major types of mechanical equipment through which electrical wizardry eliminates household drudgery. Their familiarity precludes the need for further comment.



The laundry in Mrs. Elbert H. Gary's residence was planned by Mrs. Christine Frederick. Everything possible is run by electricity; the result is high efficiency with the minimum of fatigue



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Our Wonderful French and English Neckwear and Hosiery are a Revelation to those preferring the Exceptional. Patrons find our Fine French Lisle Hosiery far superior to ordinary Lisle. Complete Assortments ranging up to Size 12.

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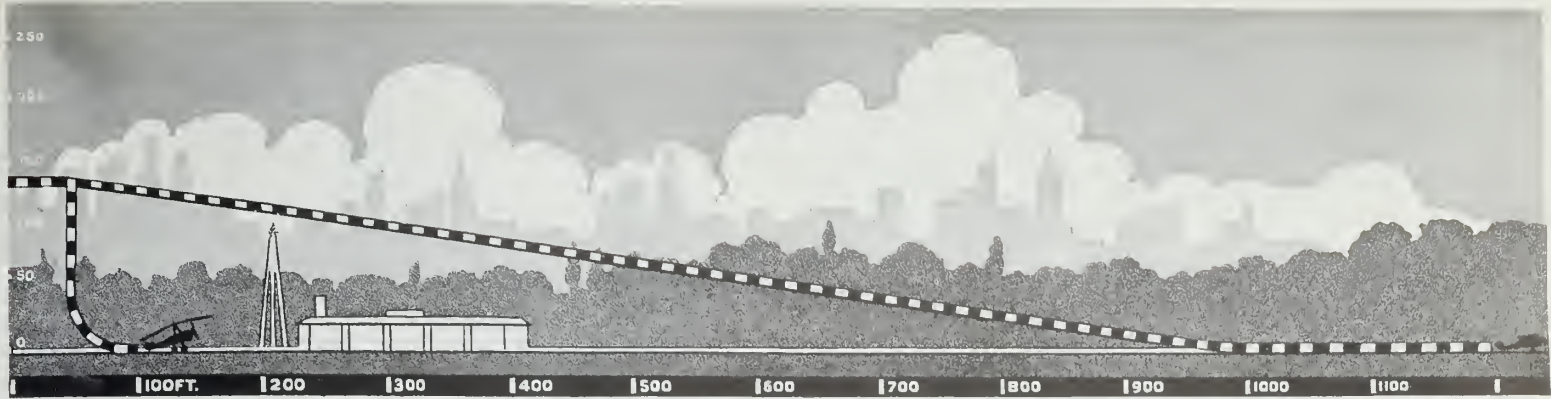
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2 RUE DE CASTIGLIONE



COMPARATIVE AREA REQUIRED FOR SAFE LANDING OF AUTOGIRO AND AIRPLANE—COMPARATIVE DATA 300 H. P. PITCAIRN AUTOGIRO—300 H. P. PITCAIRN MAILWING

IT KNOWS HOW TO

GET DOWN

Come down when and as you will. Glide down to touch the earth as gently as a bird. If you prefer, come down straight—for here is a type of aircraft with a way of landing all its own.

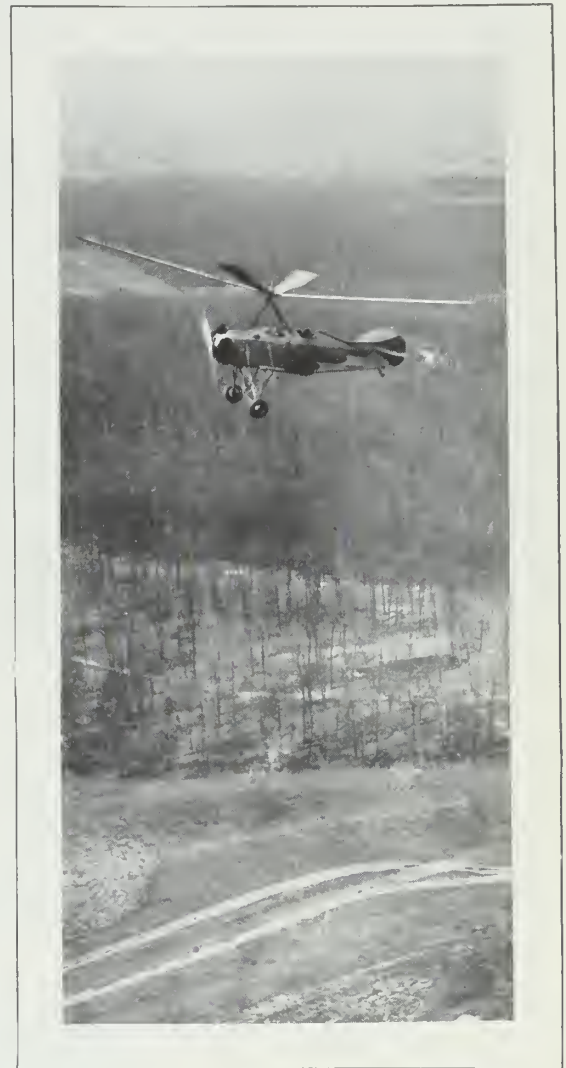
With the engine dead or idling, it will bring you down, slower than a man in a parachute, to let you land on any selected spot with no forward run required.

Ease of landing is matched by ease in flying safely, either high or low. Even if you never flew before you can learn to fly a Pitcairn Autogiro in a few hours, under personal instruction included in the purchase price of your ship.

You climb, you bank and turn, come down and land, without regard for flying speed or fine exactness in flying judgment. For here is a craft that can not fall into a tail spin, since the blades which are the lifting surface can not stall. It is sustained by four rotating blades, independent of the engine or your skill. They are rotated by natural forces and provide sustaining power as long as the craft is in the air.

Because it brings you down in comfort and security, lands and takes off in restricted areas, it is obviously the craft for the private owner-flyer. Whether on sport or business you may start a day's flight from almost any country estate. Land on any polo field, golf course, or other available area near your destination. Come back home at night, not to a distant airport, but to your starting point.

The Pitcairn Autogiro offers to amateur and professional alike, flight that may be fast or slow, high or low, and above all with security comparable with that of your own motor car. In production now are a 300 horse power, three-place model, and a 125 horse power, two-place, tandem cockpit sport model. Write for the new book, "It Lands in the Length of Its Own Shadow."



Advantages—Steep angle of climb, short radius of turn . . . Can not go into a tail spin . . . Lands vertically without any ground roll . . . Descends in a glide with short ground roll . . . Descends slower than a man in a parachute . . . Takes off at slow speeds, lands with no forward speed . . . Flies fast, slow, or hovers momentarily . . . Easy to learn to fly, its characteristics make it the aircraft for the private owner-flyer.

PITCAIRN AUTOGIRO

WIZARDRY BY WIRE

(Continued from page 70)

work. Into this category fall electric ranges, clothes washers, dish washers, towel driers, power-driven kitchen utensils, refrigerators, and vacuum cleaners. Little need be said of the range with its uniform-control heat—which, as a scientist recently observed, may not make a poor cook into a good one, but which enables a good cook to reproduce epicurean delights with greater assurance of satisfactory results.

Undoubtedly electric clothes-washing machines have done the most to lighten household drudgery. Even the family that patronizes the highly efficient modern commercial laundry finds constant use for these devices. Recent improvements include self-draining mechanisms; more efficient wringers, or the elimination of wringers by the use of whirling tubs that damp-dry the clothes through centrifugal action; the introduction of Monel Metal or nickel alloy steels which cannot chip or stain the clothes, or as an alternative the use of higher grade stainless porcelain enamels.

The success of the domestic clothes-washing machine is now being repeated by the domestic dish washer, which has had to fight the habits of countless generations accustomed to hand washing and drying of dishes, glassware, and silver. Science has firmly established the fact that modern dish-washing machines are

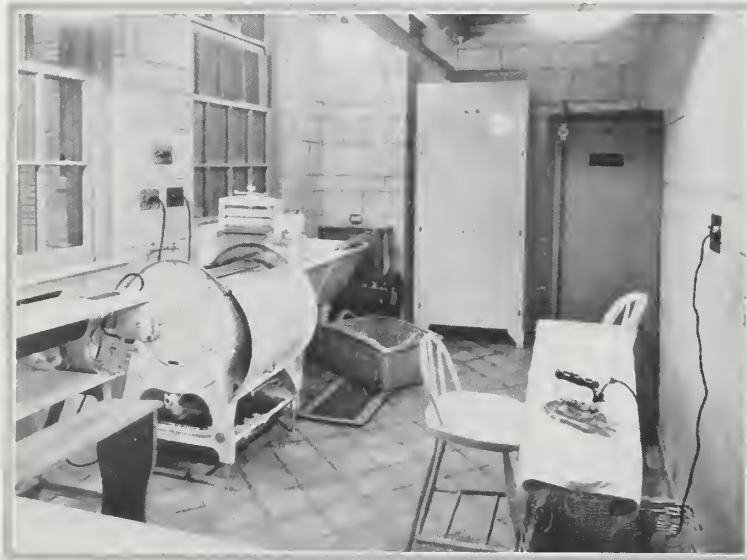
more sanitary and more effective in their cleaning action than the most meticulous house wife, and that the self-drying of hot china in the dish-washer racks is better than hand drying with towels. Only the glassware and silver need the polishing effect of final drying with a cloth. The reason is simple; no man or woman can stand the high temperature of the water used in electric dish washers. It is this high temperature, coupled with the powerful swirling action of the electrically impelled streams or currents of water followed by rinsing in perfectly clean, very hot water.

that produces results superior to those achieved by hand methods. These new machines are self-draining and self-cleansing, and they tend to protect dishes from breaking rather than to increase the hazard of breakage.

A more recent introduction of great convenience is the electrically heated metal cabinet which can be built into the wall of a kitchen for drying dish towels and other small washings that are a daily occurrence in the well-managed household.

The recent introduction of power-driven machinery into the modern kitchen has given delight to the cynical humorists who have hinted at the need for college degrees in mechanical engineering on the part of "kitchen mechanics". With electrically driven fruit extractors, silver buffers, egg beaters, mayonnaise mixers, and a host of other labor-saving devices of similar character, it would indeed be necessary to choose domestics with a talent for mechanics if these devices were not so simple and reliable in operation. Fortunately, manufacturers have recognized the futility of introducing any thing but trouble-proof equipment.

Electric refrigerators and vacuum cleaners complete the major types of mechanical equipment through which electrical wizardry eliminates household drudgery. Their familiarity precludes the need for further comment.



The laundry in Mrs. Elbert H. Gary's residence was planned by Mrs. Christine Frederick. Everything possible is run by electricity; the result is high efficiency with the minimum of fatigue



NECKWEAR AND HOSIERY

Our Wonderful French and English Neckwear and Hosiery are a Revelation to those preferring the Exceptional. Patrons find our Fine French Lisle Hosiery far superior to ordinary Lisle. Complete Assortments ranging up to Size 12.

Boundless Varieties for your Choosing

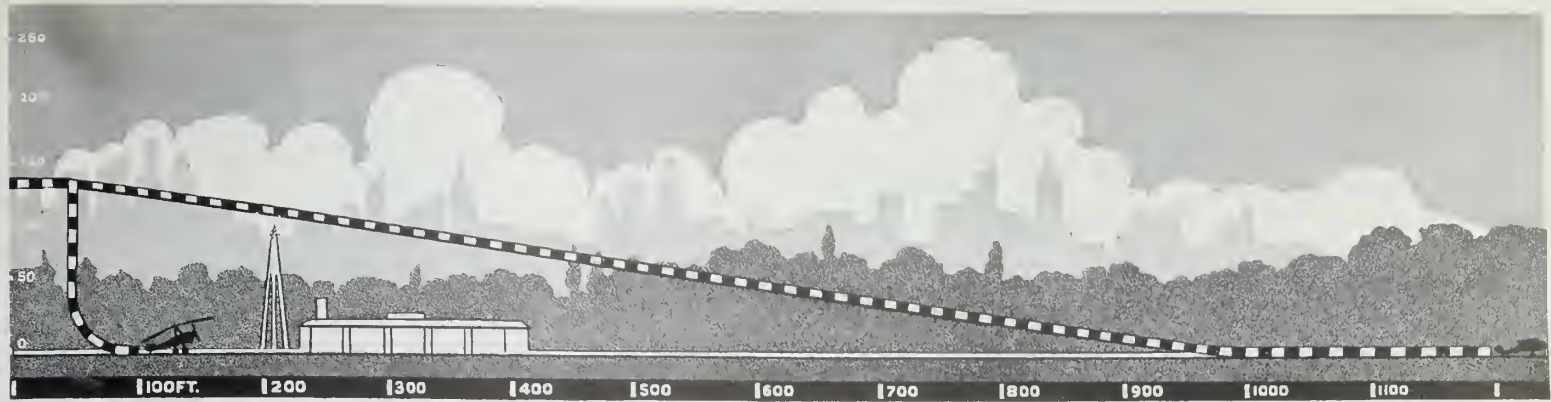
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COMPARATIVE AREA REQUIRED FOR SAFE LANDING OF AUTOGIRO AND AIRPLANE—COMPARATIVE DATA 300 H. P. PITCAIRN AUTOGIRO—300 H. P. PITCAIRN MAILWING

IT KNOWS HOW TO

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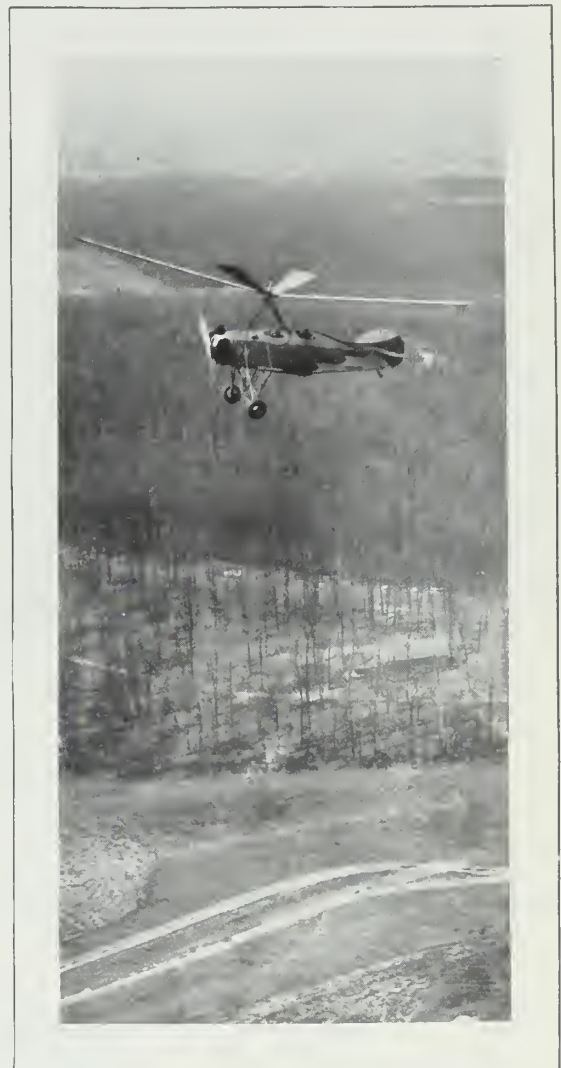
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Ease of landing is matched by ease in flying safely, either high or low. Even if you never flew before you can learn to fly a Pitcairn Autogiro in a few hours, under personal instruction included in the purchase price of your ship.

You climb, you bank and turn, come down and land, without regard for flying speed or fine exactness in flying judgment. For here is a craft that can not fall into a tail spin, since the blades which are the lifting surface can not stall. It is sustained by four rotating blades, independent of the engine or your skill. They are rotated by natural forces and provide sustaining power as long as the craft is in the air.

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PITCAIRN AUTOGIRO

GEO. H. WHEARY

THE "EDISON"
OF TRUNKS
AND LUGGAGE

Presents
a NEW
LUGGAGE INVENTION



BEFORE you buy any luggage be sure to visit the Wheary dealer of your city and see Geo. H. Wheary's ingenious new inventions. He has modernized luggage, by eliminating unnecessary weight and perfecting new practical features which carry all of your clothes —without wrinkling!

Now, you have clothes pressed before you pack. Remove same at journey's end, neat, fresh and unwrinkled, whether you travel by train, steamship, plane or automobile.

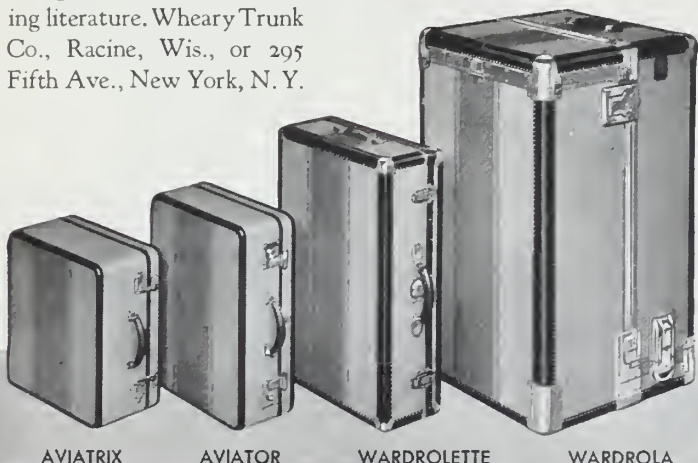
Four basic Wheary Modernized Luggage Inventions, shown below, represent the ideal luggage equipment every modern home should have. Replace old, worn, cumbersome "baggage" with these smartly styled inventions. Fashioned in Wheary Duckoid-canvas, luxurious leathers or fabrikoid coverings, enhanced by beautiful linings. Send for interesting literature. Wheary Trunk Co., Racine, Wis., or 295 Fifth Ave., New York, N. Y.



AVIATRIX

(Patented)

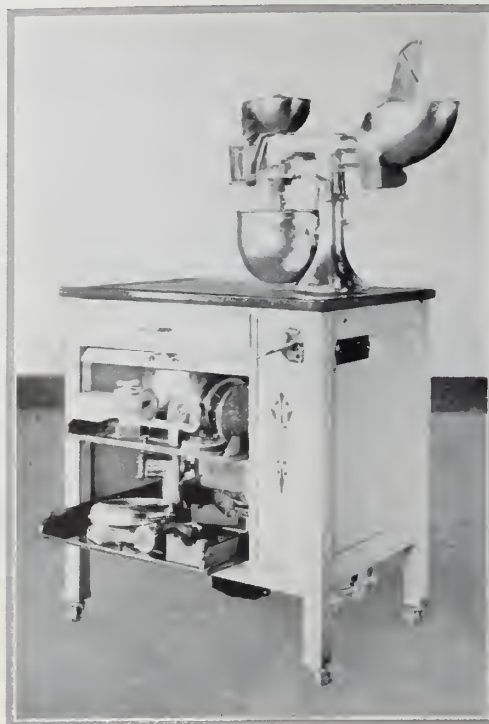
Carries 6 to 10 dresses, the longest evening gowns, medium lengths, or shortest sports dresses, on No-Wrinkle Dress-Holder. This gives increased capacity for lingerie, hats, shoes, etc., in base of case. Made in four practical sizes. Some models as low as \$10. Others up to \$100.



AVIATRIX AVIATOR WARDROLETTE WARDROLA

WHEARY

modernized LUGGAGE



COURTESY ALTDORFER BROS.

The "electro table," equipped with a motor, contains electrical equipment with which it beats eggs, mashes potatoes, grinds coffee, and does so many other small jobs that it seems almost human

Among the more important contributions which electricity has made to personal comfort within the home are modern electric oil burners and stokers; electric thermostats that assure uniform heating; electric heaters of all types, from the portable glow heater to the electric storage hot-water heating system; electric fans for summer comfort; electric blowers for uniform forced warm-air heating; and electric exhaust fans for ventilation.

Health, too, is now served by electricity. The sun lamp, or ultraviolet lamp, which produces indoors the healthful tan of a summer sun, is the most remarkable among modern domestic adaptations of electrical discovery. Electric vibrating machines, mechanical horses, and other electrical exercises tone up the physique of those of sedentary habits. For the invalid there are heating pads, heating lamps, and massage machines. The use of these devices requires no other preparation than the provision of convenient outlets where the device may be wanted.

But regardless of the degree to which electricity has eliminated household drudgery, increased per-

sonal comfort, and contributed to indoor health, it is the convenience of electricity that stands as its greatest asset. Real electrical convenience is a matter of intelligent planning of the wiring system. There is hardly a house to-day that is utilizing electricity to achieve the utmost of modern convenience, even though the cost of proper wiring is one of the smallest items in the building budget. How many houses are using electric clocks without extending long attachment cords to some base plug or lamp fixture that was never intended to serve this modern utility? In how many homes are lights, switches, and power outlets placed where convenience can best be served? How many homes have yet concealed the ugly wires that serve the indispensable radio, and how many have been equipped to permit a single standard radio receiver to serve secondary speakers in various other parts of the home? The extent to which we have failed to take advantage of real convenience of electricity is amazing to one who thinks for but a moment of the many appliances that make for luxurious and economical living.



With an electric clothes washer, wringer, and mangle, the week's laundry work becomes a matter of but a few hours. Note the electrically equipped sink in the kitchen beyond

Something worth Remembering



WHAT YOU SEE YOU GET, WITH FILMO

with a *genuine Bell & Howell FILMO *personal movie camera*

as low as

\$92

Filmo Cameras range from \$92 to \$493.50; Filmo Projectors from \$198 to \$295. Outfit shown is \$361, with Sesamee-locked case.

It's how they looked and the things they did that bring back endearing memories of the children after they've grown up. And it's Filmo movies that recall their childhood as nothing else can do it. For in clean-cut, brilliant Filmo movies you have the closest thing to life itself.

Start your movie record of the children now. And learn, too, the tremendous enjoyment there is in movies of the whole family—at home, on vacation, on week-end outings, or at your favorite sport. There is a movie waiting around every corner.

Investigate Filmo. Ask any owner. You will discover that it's the world's preferred movie camera, used and owned by discriminating persons of every nationality. This is because Filmo takes superbly beautiful movies, and with extraordinary ease—characteristics which spring from the superfine materials and workmanship in Filmo's careful manufacture. Why not see your dealer today? Or, write to us for booklet No. 20 on personal movie making. Filmo Cameras use Eastman Safety Film (16 mm.) in the yellow box, obtainable everywhere. Filmo Cameras and Projectors may be equipped (under license) for use of Kodacolor film for movies in full color.

Bell & Howell Co., 1806 Larchmont Ave., Chicago, Ill.
Gentlemen: Please send me booklet No. 20—the fascinating story of Filmo Personal Movies.

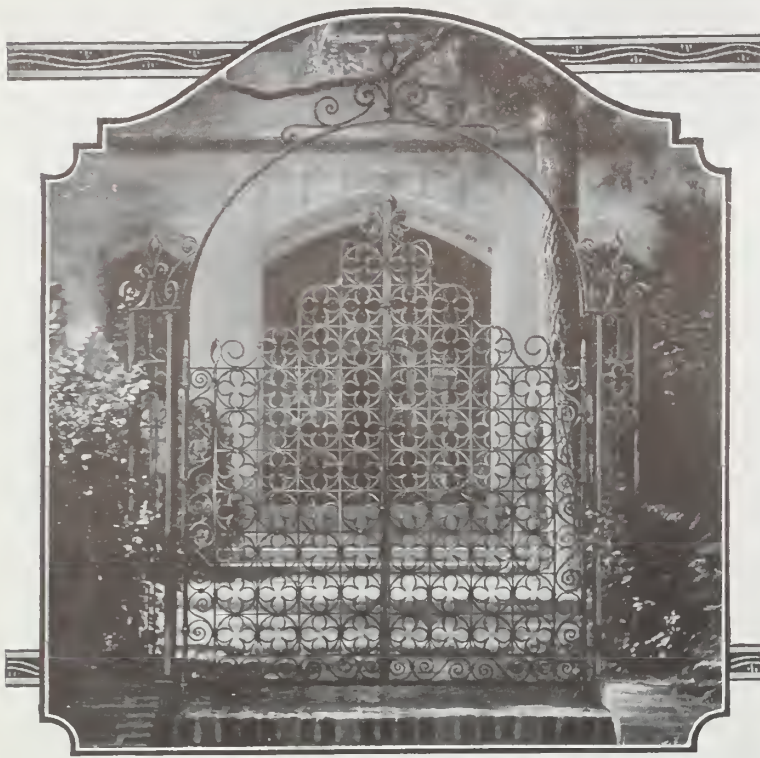
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DECORATIVE metal work by FISKE expresses all the pride of old-world craftsmanship. Authentic designs in decorative grilles, entrance gates and stair rails are reproduced with an exactness which immediately characterizes them as FISKE installations.



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FISKE specializes in every type of metal fencing for the country estate, including chain link fencing, wrought iron railing and tennis court and kennel enclosures. FISKE experience covers over 73 years.



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FISKE carries a complete line of metal furniture for garden and terrace. Modern Deauville designs made popular by the seaside resorts of Europe . . . Victorian cast-iron chairs and settees . . . also a large assortment of weather-vanes, sundials, and all metal accessories for the country estate.



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We shall be glad to mail descriptive material on any of our specialized lines on request. Kindly mention the products you are particularly interested in.

J.W. Fiske IRON WORKS
80 Park Place — New York
ESTABLISHED 1858

THE BELMONT STAKES

(Continued from page 55)

the Keene Stable to win The Belmont, beating The Duke of Ormonde easily. He led the winning sires in 1918.

Tanya, winner of 1905, was "one of the best fillies William C. Whitney ever bred." She was by Meddler out of a dam by Hanover, and came by her speed by inheritance. In the following year the burly Burgomaster, son of Hamburg-Hurley Burley, "whose legs were hardly able to sustain his 1,300 pounds," took the measure of The Quail in the Belmont, under the Whitney colors. In 1918, another Whitney horse, Johnen, by Spearmint out of a Meddler dam, proved a sensation in his three-year-old form, defeating the odds-on favorite, War Cloud, in the Belmont by more than a length.

J. K. L. Ross's Sir Barton won from Sweep On in 1919, the year in which this son of Star Shoot also won both the Preakness and Derby—a record equaled only by Gallant Fox. Zev won the Derby and Belmont, but was out of the money in the Preakness; Pillory won the Preakness and Belmont but did not run in the Derby; Man O' War won all of his races at three, including the Preakness and Belmont, but did not run in the Derby.

The decade from S. D. Riddle's Man O' War to William Woodward's Gallant Fox produced some splendid horses. H. F. Sinclair's Grey Lag, Zev, and Mad Play were a sterling trio, the first named being a capable performer at all times. Samuel D. Riddle's American Flag and Crusader, J. E. Wid-

ener's Chance Shot, A. H. Cosden's Vito, and E. R. Bradley's Blue Larkspur each contributed his bit to the fame of the Belmont, also; but none of them attained the eminence of the sons of Fair Play and imp. Sir Galahad III. In their days upon the turf they were the highest expression of the breeder's art. And there was a wide difference in their racing temperaments. Man O' War loved to go, but Gallant Fox was only at his best under the spur of competition.

The 1931 classic, on Saturday, June 13th, has thrilling possibilities. A strong field will compete for a record purse. Among the 464 horses originally entered nearly two and a half years ago, a number of top-notchers will, barring accident, compete. These include George D. Widener's Jamestown, C. V. Whitney's Equipoise, the late Gifford A. Cochran's Epithet, Mrs. Payne Whitney's Twenty Grand, William Woodward's Ormesby, Walter J. Salmon's Ladder, and J. E. Widener's Novelist.

The race will have a gross value of more than \$75,000, of which \$7,500 goes to the second horse, \$2,000 to the third, and \$1,000 to the fourth; the nominators of the first three horses will receive \$2,000, \$1,000, and \$500 respectively, whether they are owners of the horses when they race or not. No matter who wins, it will be a great race and worthy of the traditions and associations of its time-honored and historic past.

IN PRAISE OF LILACS

(Continued from page 63)

A late Lilac is the old Persian (*Syringa persica*) and it comes in both lilac and white. The white is faintly tinted and both are deliciously fragrant. The growth is spindling and the blooms weight down the flexible branches.

In planting Lilacs I suggest the avoidance of crowding. Six feet between the plants is not too much. I spray with lime-sulphur late each fall and am not, therefore, troubled by scale. Borers are sometimes troublesome and should be watched for, but in my own case these wholly pernicious grubs are too busy with the locust trees to give the Lilacs much attention.

And, most happily, ingratitude is not among the Lilac's vices. Its culture is the simplest: a good soil, some cultivation, not too much crowding, and plenty of lime, and it is ingratiatingly responsive.

In addition to the varieties I have already mentioned, the following will also be found most attractive: Leon Gambetta and Charles Joly, double rose; Cavour and de Miribel, single violet; Gilbert, Victor Lemoine, and René Jarry-Desloges, double bluish mauve; Mirabeau and Mme. Francisque Morel, single red

violet; and Mme. Lemoine, another dependable double white.

Until lately it was conceded by authorities that plants grown on their own roots are far superior to those grafted on Privet. But change of opinion is making itself manifest, and many now admit that, with proper care as to deep planting, the grafted stock soon establishes itself on roots of its own. As it may be grown in less time, it is now largely planted.

Washington carefully tended his Lilacs at Mount Vernon; the proud and agonized Marie Antoinette walked sadly among them at Petit Trianon. Stern, tired New England housewives have paused for a moment in the daily drudgery to look, with softened faces, at their flaunting, odorous plumes. The flowers, white or "lilac," watch over little graves in lonely country churchyards, and often their myriad eyes look out at passers-by from where once stood a house; countless lovers have lingered in the shimmering patterns made by moonlight through their heart-shaped leaves; and wistful old eyes have dimmed at the memories of past happiness which they evoke.

In them is the fragrance and the promise of all springs.



For those
who enjoy
luxurious
travel

YOU WANT, naturally enough, a motor car that is distinctively and favorably different from other cars—a car that you know is eminently fine, and one that is manifestly fine in the eyes of everyone else.

The Chrysler Eight De Luxe, now available in five luxurious body styles, is precisely that kind of motor car.

Before now you may have looked at moderately priced motor cars you thought were admirably smart, but—*look at this one, please.*

Before now you have ridden in moderately priced cars which seemed to be very rich and very comfortable, but we ask you—*ride in this one.*

Before now you have driven moderately priced cars you may have considered to be highly capable in performance, but again we ask you—*drive this one.*

Maybe this seems over-enthusiastic. Maybe we appear to be leading you to expect too much, even of a Chrysler. On the contrary. Chrysler Eight De Luxe fully justifies our enthusiasm. It will not disappoint your high expectations.

Chrysler's fine quality has gone into it. Chrysler's engineering genius has been lavished in designing it. We know the many, many tests we have given it. We know what the car will *do*. We know how it compares with other cars.

That's why we so confidently ask you to expect splendid things of the Chrysler Eight De Luxe.

This de luxe edition of the Chrysler Eight is patterned after the magnificent Chrysler Imperial Eight. It has that smart double windshield with chrome-plated frames; that lengthy sweep of line; that extremely graceful effect resulting from a low center of gravity; that visible staunchness that denotes a car of fine quality—that *aristocratic* look.

It has unusually *small wheels* and unusually *large tires*, maintaining normal road clearance, but greatly enhancing the car's smartness as well as adding much to de luxe riding comfort. Five wire wheels are standard—or four wood wheels and spare rim, if you prefer the wood.



The
Chrysler Eight
De Luxe

Inwardly, the Chrysler Eight De Luxe is sumptuously spaced, upholstered, trimmed and fixtured. Bedford cord upholstery of extremely rich weave and quality. Floor carpetings of high-pile luxuriousness. Soft seat backs and cushions with the deep, embracing comfort yielded by Marshall-type springs—the very finest. There are interior sun visors. Interior panels, instrument board and window mouldings are of dark walnut finish.

These are but a few of the luxurious features of the car. Bodies are large and unusually roomy, built for restfulness. And as to performance, we repeat—*just drive one.*

It is a car of de luxe *power*, de luxe *speed*, de luxe *pick-up* and de luxe *smoothness*, as well as a car of de luxe style and appointments.

Its big, quiet engine is insulated from the frame by live rubber; has a perfectly balanced crankshaft, fully counter-weighted—and generates with ease a good 95 horsepower.

Eighty miles an hour—if you want to travel at eighty miles an hour—and if you don't want to drive that fast, the power that makes this speed possible enables you to "float" along at moderate speeds without consciousness of engine effort.

A vital factor of this large car's de luxe performance is the Chrysler Multi-Range 4-speed transmission with Dual High gears. Two high gears

instead of one. A high gear for city driving and another for the open road. Both gears are of a patented internal-mesh design, which means that you can shift from either high to the other in an instant, at any speed, without clashing.

Drive this Chrysler and "Learn the Difference." Learn new things about pick-up. Learn new things about speed. Learn the difference in ease of handling—due to pivotal steering and internal self-equalizing hydraulic brakes.

These de luxe models of the Chrysler Eight comprise a De Luxe Sedan, a De Luxe Coupe, a De Luxe Convertible Coupe, a De Luxe Phaeton and a De Luxe Roadster—each a model you can place alongside of any other car of similar price and realize at once that Chrysler value, like Chrysler performance and Chrysler style, is on the plus side in Chrysler's favor.

DE LUXE COUPE	\$1525
DE LUXE ROADSTER	1545
DE LUXE SEDAN	1565
DE LUXE CONVERTIBLE COUPE	1585
DE LUXE PHAETON	1970

ALL PRICES F. O. B. FACTORY



Add... a new charm to your Garden

Whether your garden is large or small, its charm will be enhanced by Battleship Teakwood Garden Furniture. The dignified beauty of this historic furniture is revealed at its best against the soft background of a garden.

The teakwood used for this furniture is taken from famous old Battleships. Only the very best teakwood can find its way into the building of a warship, and it is doubly seasoned during the course of the ship's life.

Skilfully built by expert craftsmen, in a variety of graceful and immensely strong designs, these seats defy the ravages of time and weather. The seats that we built many years ago are still in use, unimpaired, to-day in English Homes, and their durability has gained them great fame in the eyes of many of the leading landscape architects in the United States.

BATTLESHIP TEAKWOOD GARDEN FURNITURE

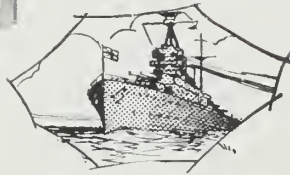
Write us to-day for catalogue showing our range of Battleship Teakwood seats, chairs, tables, entrance gates, etc., with prices for delivery into the United States.

We can despatch them right to your home without any trouble on your part.

THE HUGHES BOLCKOW SHIPBREAKING CO., Ltd.,
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(Above "POWERFUL" Six Set. Copyright design. Table and six chairs.

"THUNDERER" and "COLLINGWOOD" sets (table and four chairs) are also available.



HEART PICKET

... an HABITANT Fence of quaint charm

EVERY lover of the true "Down East" Colonial will be captivated by this authentic replica of an old Cape Cod fence... The flat, waney-edged pickets are rough sawed from the heart of northern white cedar timber and erected on sturdy cedar posts. Natural wood or whitewashed finish.

The HABITANT HEART Picket comes in ready-to-erect sections, requiring only that post holes be dug... a saving you will recognize and appreciate.

Write for complete catalog of HABITANT Fences.

HABITANT SHOPS

712 Jefferson St. INCORPORATED Bay City, Michigan
Sales and Service Offices in 62 Principal Cities

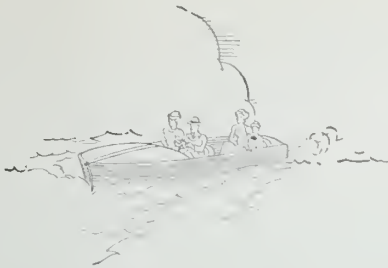


THE new light car type Cantrell Suburban Body retains all the patented features of previous models, but is much more distinctive in appearance. The floor of the compartment back of the driver's seat is covered with linoleum and is without obstructions of any kind.

The Cantrell Body can be supplied anywhere for the Dodge Six and the Chevrolet Chassis, and, within driving distance of the factory, can also be supplied for the Buick, the Cadillac, the Chrysler, the Franklin, the Graham-Paige Chassis, and other Chassis.

We shall be pleased to send you upon request our folder "C" giving details and specifications

J·T·CANTRELL & COMPANY
Makers of Suburban Bodies
HUNTINGTON, N.Y.



NO TIMBERS TO SHIVER

THE Sea Eagle

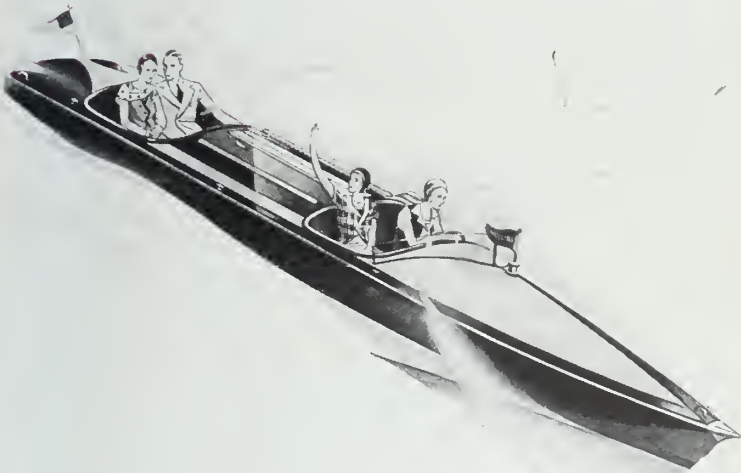
A buoyant, lively and responsive inboard, the Sea Eagle has a metal hull, puncture proof, unsinkable and of lifeboat air chamber construction.

Sea Eagle grace of line, swanky style and brilliance of hue are due to the peculiar adaptability of metal to boat building. Metal also permits the modern volume production methods which enable the Sea Eagle to sell, complete and ready to run, at its remarkably low price.

A rare combination of qualities are presented in the Sea Eagle. To all who yearn for the water and long for a quality inboard, it offers realization at far below luxury price. To ultra-moderns it offers the conveniences they are used to. Mechanical service, should it ever be required, is as close as the nearest garage... any automotive repairman can service the Sea Eagle motor.

Incidentally, the 40 horsepower Lycoming Motor, which is quiet as a drowsy kitten, is mounted on a deadening base... there are no hull shivers.

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The Mayfair Marine Corp., 9 E. 57th St., New York, N. Y.
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Special Sea Eagle, with corrosion resisting, indestructible Monel Metal hull for Salt Water, available @ \$1145.00 f. o. b. Salem, Ohio.

600-CL

Some attractive dealer territory remains open. Earliest inquiries will receive first consideration

SEA EAGLE FEATURES—Galvanized 19-gauge Arco Ingot Iron Hull... Lifeboat Construction with Air Chambers... Lycoming 40 hp. Motor... 30 Miles Per Hour... Quiet in Operation... 15½ feet long... Seats five; three forward, two aft... Automobile Type Starting and Steering... Unsinkable... Puncture-Proof... Safe... Seaworthy... Dry.
MULLINS OUTBOARDS: Other boats completing Mullins line include an outboard for Class A motors @ \$84.00, and an outboard for Class B, C and D motors @ \$165.00.

Mullins Manufacturing Corporation,
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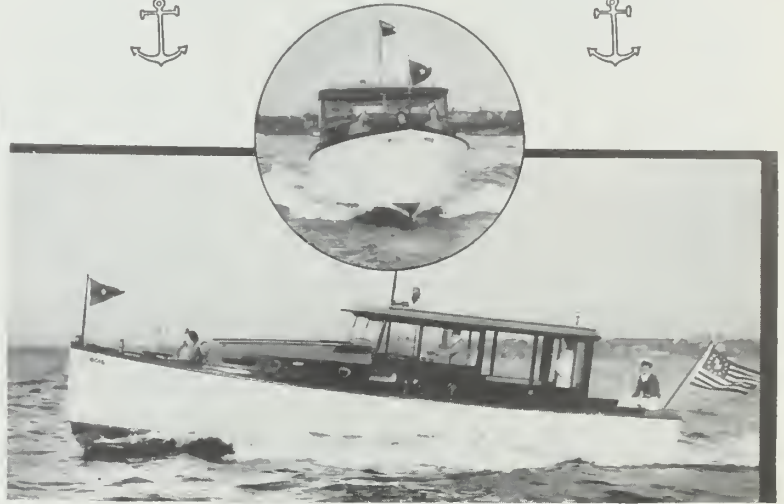
Please send me complete details of your
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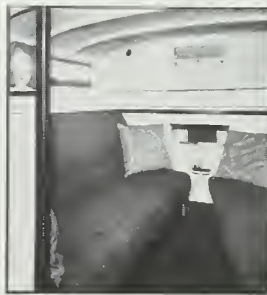
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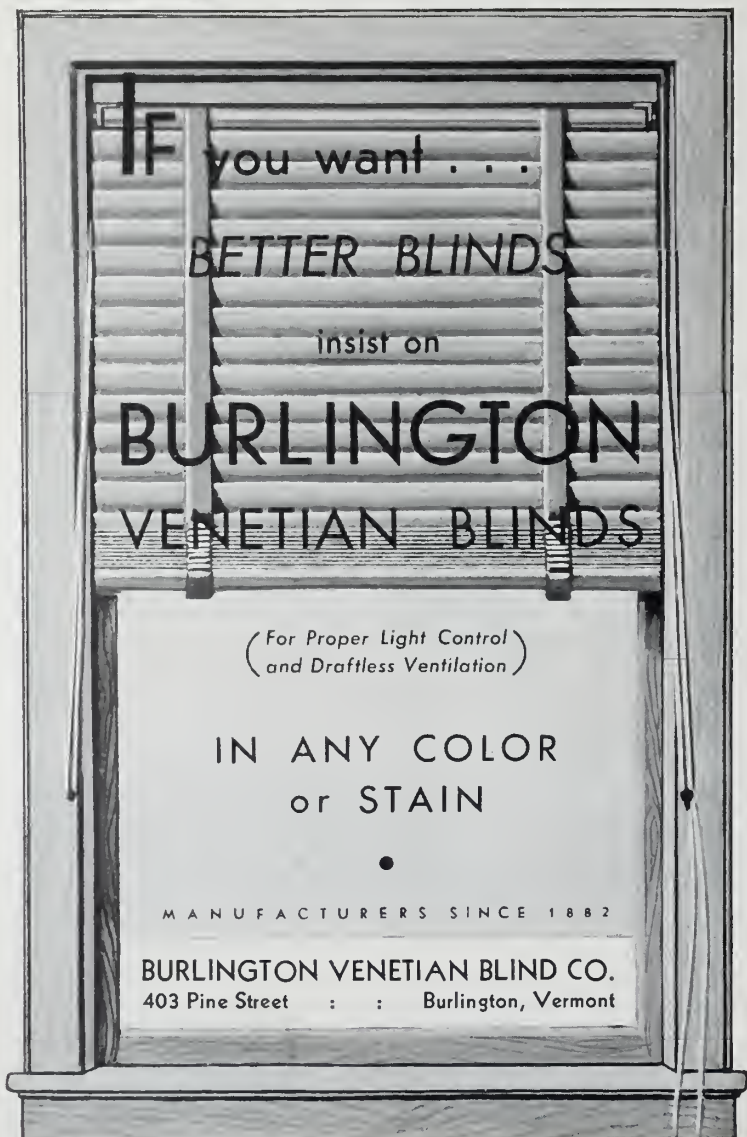
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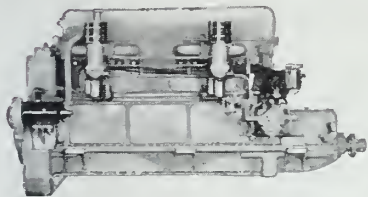
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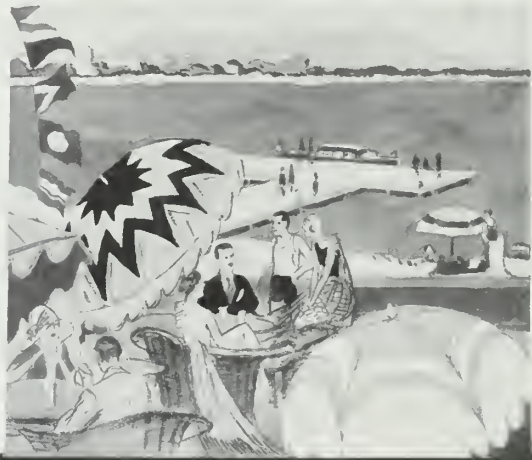
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This happens to be the terrace of Mrs. Jay Gould's town residence, but it might just as well be that of a country house, so cleverly has Ruth Collins, the decorator, given it a garden atmosphere. The graceful, wrought-iron vines are particularly attractive as a support for a screen of living ivy over the walls



This smartly ambulant purveyor of luncheon for twenty people may be ordered in any color, provided it does not clash with the gleaming copper of the two ice containers. Also designed by Ruth Collins

THE LIVABLE GARDEN

How to make it comfortable

by LEE MCCANN

THE garden is an expression of man's truce and friendship with Nature the while unceasing warfare is waged between them for supremacy. Nature nourishes but to devour, and yet it is to her we turn for comfort against the very fate with which she overwhelms us. When the conflict is fiercest, as in our machine-driven age, we need her most when most nearly victorious against her.

Gardens we have always had, primly boxed or picturesquely tangled, and we have had verandahs, too, for shade and leisure; but the enchanting combination of the two is so new that it is still developing, and each year sees new ideas in comforts and decorative arrangements. We have city gardens high in the air as well as country gardens. A more scientific knowledge of horticulture has instructed the skyscraper resident in the ways of penthouse gardens where many delightful shrubs and flowers now carry the fragrance, color, and illusion of earth-growing gardens. The country garden, on the other hand, has learned that something besides beauty and fragrance might be its mission, and that it is possible for it to minister in a more practical way and to be more intimately companionable to its owner.

Comfortable chairs in which to rest awhile in the open air and absorb the violet rays came

first. Tables at which one could enjoy a game of bridge and serve refreshing drinks were a quickly recognized necessity.

Our sense of pleasure in spaces adequately and decoratively laid off for our needs expressed itself in terraces of brick, which the architect planned as part of, yet separate from, the garden-at-large on estates and which offered opportunities for making livable spots that give to the limited area of a city terrace garden an intimate charm.

Ruth Collins, who has contributed so much

in ideas for furnishing the garden, said to me that most of the best innovations had come originally from the owners, and the decorators had but developed their suggestions. It was this, she thought, which gave a fundamental value to modern accessories for gardens. They are the expression of a need which had been brought to the designers' attention. When people began to live more in the open air, they missed at first all the little indoor comforts. Now most of these have been brought outdoors.

(Continued on page 95)



A fascinating sensation of looking at flowers growing under water is had when one sees them through the translucent glass top of a wrought-iron dining table designed by Ruth Collins



For a formal Italian garden, the William H. Jackson Company suggests this superbly executed bench of Carrara marble, a copy of a famous classic

(Continued from page 92)

The latest development in garden living is *al fresco* dining. The discovery that the savor of food served in the open air is a fillip for the most jaded appetite at once registered in a demand for dining tables large enough for guests as well as family. The seven-foot, glass-topped dining table with wrought-iron frame is an answer to this that many have adopted. Wind and weather are powerless to harm it. The decorations of flowers and ivy are placed underneath and held by an arrangement of the iron for this purpose, so that at all times one looks down on a mass of lovely color seen through the transparent glass top. It is a pleasant variant of the long standardized manner of using table decorations.

Another answer to the demand for *al fresco* dining is the tiled table, which is quite decorative. This comes only in a square design. One

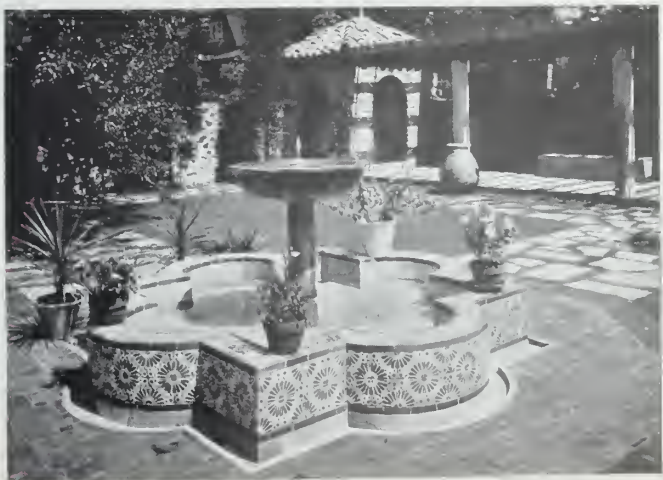
is adequate for serving four people, but many have found it convenient to own two so that they can be placed together to make one long table for entertaining. Where one's space is limited this is more practical than a table which is larger than the everyday seating requirements. There are a number of tile designs for selection, but perhaps the most effective is a new one representing bright colored fruits. This goes especially well with iron or painted reed furniture.

The earth colors are very popular in garden accessories, and relate the furniture effectively with natural surroundings. There is a new earth red which is primitive and yet soft in tone that is being used for iron furniture successfully. One of the long glass-topped tables just described has its iron frame painted in this shade with a thin inner line of turquoise blue—the colors of earth and sky.



One of an interesting pair of eighteenth century stone garden groups, from the collection of Cecil Partridge—restful and pleasing to the eye—that could be used in any garden

The William H. Jackson Company have used for the tiled fountain below primitive reds and yellows, giving the feeling of Old Spain in a quiet, shady setting



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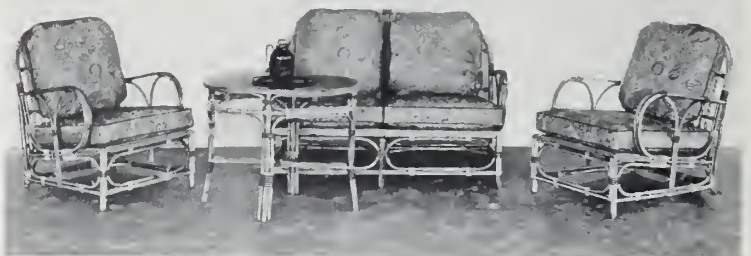
A replica of the famous Medici vases in Carrara marble. From the William H. Jackson Company

Sometimes the long table is insufficient for the number of guests, or again it is pleasant to dispense with its set formality, or still again it is pleasant to roam at will and feel that the commissary travels after you to cool glade or swimming pool or wherever fancy leads. And it was man the rover, undoubtedly some brilliant executive, who had the idea that a luncheon on wheels was a necessity for the garden. A luncheon cart, smart, gay, and roomy, to follow hard upon the heels of twenty hungry people, was designed in response to this request, and is a miracle of efficient serving.

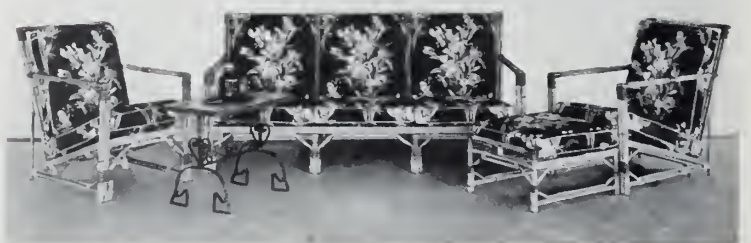
So much is now known about the virtues and extent of waterproof materials that it is no longer necessary to expatiate on this subject. These follow the fashion in hues and patterns, and there is no arrangement of colors with which they are not in harmony. On a roof or in an enclosed verandah, there will always be furniture covered in hand-blocked chintzes, which were never smarter than this summer. But by and large, it's a comfortable feeling to say, "Oh, let it rain!" knowing the cushions will be as fresh as flowers after a shower. As for the reed furniture which they cover, what strikes one as this season's principal contribution is the detail of design—so

difficult to capture in such a résumé as this—and in the studied adjustments of back and seat and also of proportions, with the perfect comfort of the occupant in mind. It is delightful and decorative to have little iron chairs for bridge and a casual rest; but for real relaxation there is nothing like overstuffed cushions in a reed armchair that has a footrest to match, or a chaise longue, or one of those chairs that seem to combine the best features of both and have little wheels on which they can easily be moved about.

The classic tradition of marble for gardens still holds its ancient lure in this age of color. The cool, low-keyed whiteness of Carrara, the lovely designs which grace some of the most beautiful gardens ever seen, are still treasured for spacious country gardens and those where formality rules. Benches, little fountains, and vases cool against glowing masses of bright flowers and luxuriant green, will always be the garden choice of those who love the periods from which these types came down to us. They go well with garden vistas, shady lawns, and tall trees, as do the stone groups from old English gardens, which are charming to contemplate from the vantage of tea on the terrace, looking out to green reaches.



It is important to choose furniture that is comfortable as well as good looking and serviceable. This new suite of rattan with French cane trimming and waterproof cushions has all three qualities. Designed by The Reed Shop



Another of the new garden suites made by The Reed Shop, which add so much to the comfort and pleasure that one takes in summer outdoor living

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"But of all possible ways in which money can be spent," said our greatest American philosopher, "the noblest is for the relief of pain." Perhaps you now serve on a hospital board; surely you give money, through a Community Chest or directly,

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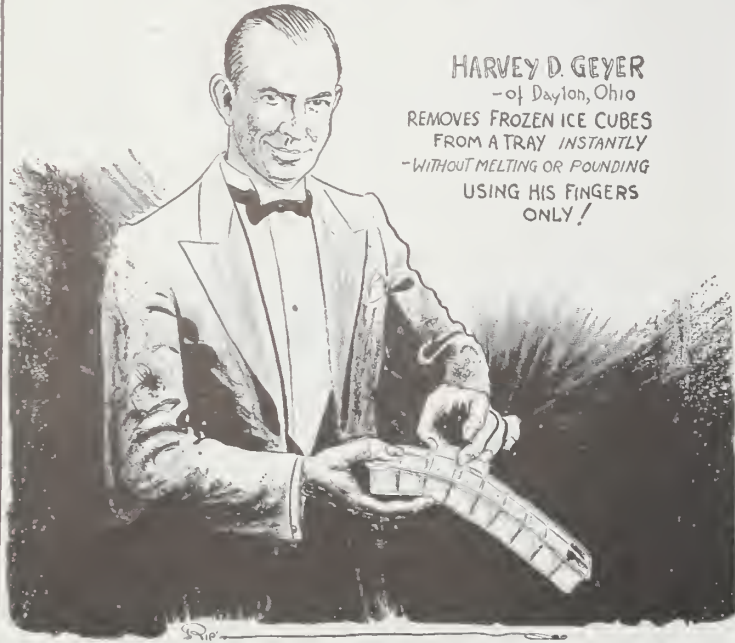
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"AND CUT SOME ROSES

FOR THE TABLE, PLEASE"

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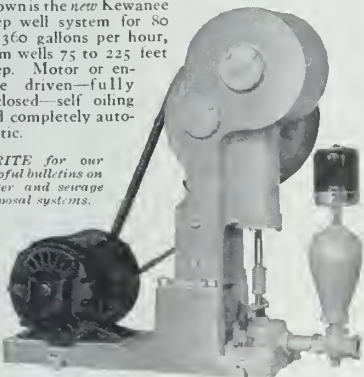
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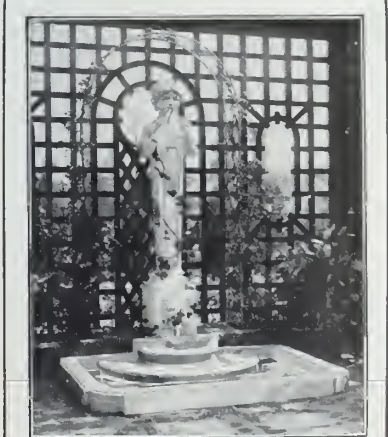
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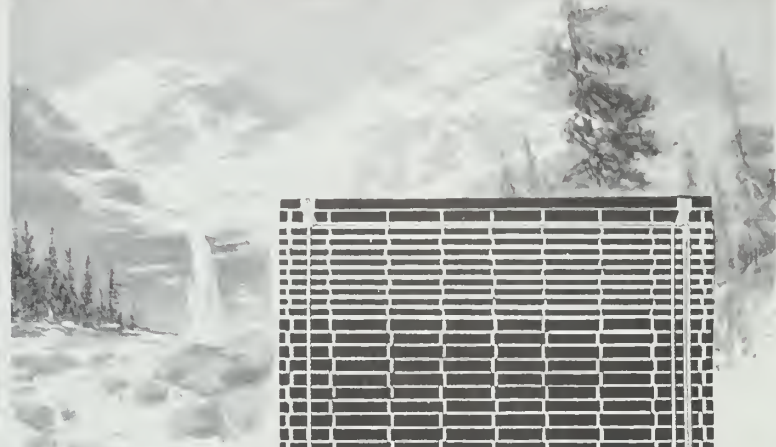
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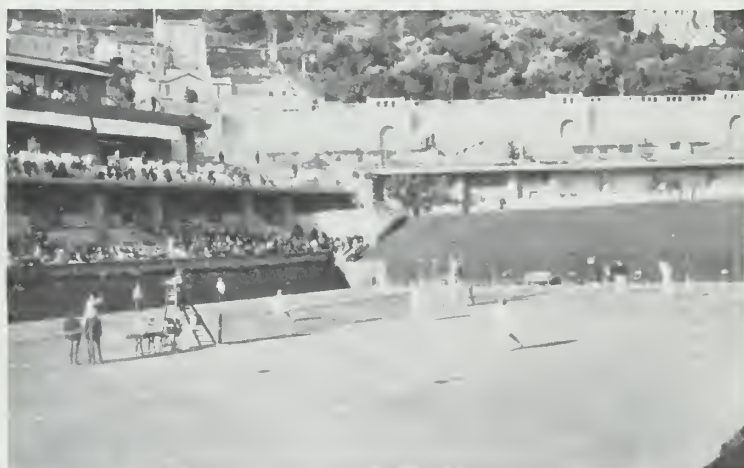
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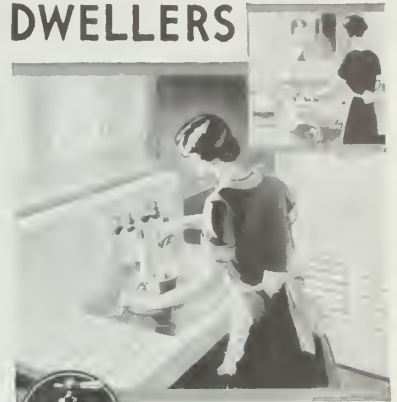
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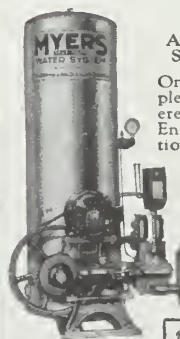


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From the Instant

you arrive, all the planning of a month in "the most interesting 50-mile square" in America is done for you by a Los Cerros All-Expense Vacation.



Your time

is always your own, but fine cars and fine horses, with expert chauffeurs and guides, will take you at your convenience and without extra cost to the most interesting Indian pueblos, the quaintest Spanish villages, the greatest natural wonders of the Santa Fe Region.

The accommodation is delightful. This old Spanish hacienda has been thoroughly modernized without loss of charm, and its canyon location at the edge of old Santa Fe is inspiring.

Here is indeed a different and wonderful vacation. Ideal at any time of year. One month, all expenses

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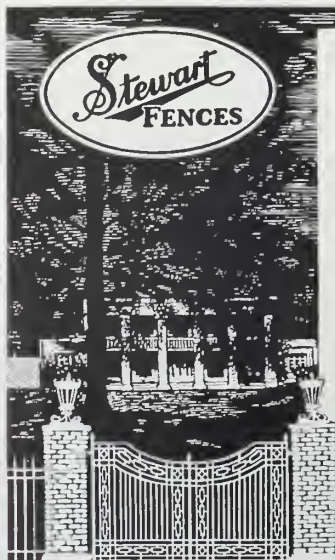
For many years the privilege of serving visitors from America has been enjoyed, resulting in experience which makes the Service admirably suited to the needs and requirements of visiting American Business men and to Americans on vacation.

Aptly described by a satisfied hirer as "Capable, efficient service from well trained drivers, handling excellent cars."

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ADVANCED  REFRIGERATION

To the Father



of a young woman about to go in for housekeeping

Doubtless your daughter will receive a bountiful abundance of asparagus tongs, book ends and backgammon sets . . . and doubtless, too, there will be quite a nice check tucked away in an envelope marked "From Father" . . .

But, if you will ask your wife, she will tell you that a thoroughly modern electric refrigerator is about the best "surprise present" that can be bestowed upon a brand new home-maker . . . it's such a perpetual sort of gift . . .

Now, of course, the Bride (especially this particular Bride!) desires the Best . . . and there are *many* excellent electric refrigerators to choose from . . .

Did you know that Frigidaire, always in the forefront of its field, is responsible for developments in the past fifteen years that have made household refrigeration so healthful, convenient and economical?

The Frigidaire shown in the adjoining photograph, for instance, offers advantages you would possibly not expect to find in any refrigerator.

And we believe that every Frigidaire Dealer has enough facts and figures and thermometers and hygrometers to *prove* it to the satisfaction of any open-minded man.

Why not take an hour off, one of these days, stop in at our showroom, and see for yourself?



Incased in pure white porcelain
Frigidaire offers
a new standard of Advanced Refrigeration

This new Frigidaire stands for all that is modern in refrigeration. It provides a service so complete, so far beyond the ordinary, that once you investigate you will never be satisfied with less.

You will be delighted with the outstanding beauty of the pure white cabinet in Porcelain-on-steel . . . with the desserts you can freeze so quickly by turning the "Cold Control" . . . with the ice cubes that tumble so easily from the Quickube Ice Tray . . . with the crisp, fresh vegetables you take from the Hydrator.

And your enthusiasm will continue to grow

as you use Frigidaire. For time and use will bring out the advantages of the seamless, acid-resisting interior . . . the service-shelf top . . . the elevated food shelves . . . the quiet, concealed, surplus-powered unit that uses current only a few hours a day.

Best of all, the very improvements and refinements that make Frigidaire the *advanced* refrigerator make possible many savings in the home. Frigidaire is the truly economical refrigerator to own and to use. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio.

F R I G I D A I R E

THE NEW ALL WHITE PORCELAIN-ON-STEEL FRIGIDAIRE'S ARE SOLD
WITH A THREE-YEAR COMPLETE GUARANTEE



Where the St. Lawrence beckons to the Sea



MANOIR RICHELIEU AT MURRAY BAY, PROVINCE OF QUEBEC

HOWEVER you travel the ninety miles from Quebec to Murray Bay—by our luxurious steamers, by the railroad hugging the north shore of the St. Lawrence, or overland by motor, dipping and rising over the immense backs of the Laurentian Capes as on some inspired coaster ride—you will be amazed at the gorgeous scenery and thrilled with the scent of pine and balsam blending with the salty tang of the sea.

The MANOIR RICHELIEU welcomes you with gracious hospitality and you note with pleasure how naturally this very large and dignified hotel fits into its picturesque background. In the old-world atmosphere of French-Canada it represents the seigniorial manor house, and might be the estate granted to some deserving gallant by Cardinal Richelieu himself.

Every sport is at its best at Murray Bay. There is golf on one of the finest eighteen-hole courses on the continent—and one of the most beautiful. Sure-footed saddle horses know woodland trails and mountain byways. A large outdoor salt water swimming pool is the noon-day meeting place for the fashionable summer colony. Splendid *en-tout-cas* tennis courts are made for championship play. The evenings are whiled away with dancing in a charming little seventeenth century chateau—the dances interspersed with strolls on the cool terraces overlooking the vast St. Lawrence.

We would like to send you an illustrated booklet describing the beauty and a little of the history of this northern paradise in French-Canada. A pamphlet entitled "*Freedom from Hay-Fever at Murray Bay*" may also interest you or a friend. Both will be mailed gladly on request.

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Agents in the Leading Cities of Canada and the United States or your own Tourist Agent



The remains of two small churches, St. Haus and St. Pers, where once was the "place of sacrifice," are now but grass-grown ruins

A VISIT TO VENERABLE VISBY

Sweden's famous resort on the Baltic

by **ELIZABETH SHAW**

VISBY, a mass of crumbling ruins, centuries old, and within their very shadows the quaintest, smallest cottages where old women sit, placidly knitting; Visby, a riot of roses—crimson, shell pink, golden topaz and ivory white, and beneath the ground the skeletons of thousands of Gotlanders who died in defense of their city; Visby, in its peaceful beauty the most entrancing town I have ever visited and yet, on a hill, still stand three gallows posts, and the name itself means "village by the place of sacrifice," reminding one of heathen rites practiced there ages ago. Such is the capital of Gotland.

A night's sail southeast from Stockholm lies Gotland, a Swedish possession, an island of low, limestone cliffs, remarkably fertile and, most of the year, luxuriant with roses. As early as the sixth century before Christ there were inhabitants here, but it was not

until after the eleventh century A.D. that Visby reached her full glory and became the largest and richest city on the Baltic. At that time every ship from every port poured gold and jewels into her treasure vaults and, being consequently puffed up with pride, she built about herself a crenellated wall with gate towers and saddle towers for defense. Then, in the fourteenth century, came fire, famine, and plague, and at last surrender to the Danes. However, three hundred years later Sweden regained the island, bringing peace and security back to her.

When Visby became a world power in the twelfth century, she surrounded herself by a crenellated wall ten thousand feet in length that encircled the entire city. Its crumbling remains and thirty-seven of the towers still stand

I first glimpsed the town from the ship, and even from that distance it lured me magically and I felt that I wanted to be alone there.

At the end of a crooked street or narrow alley, there would suddenly appear a vista of blue sea, framed in roses; then again one would be completely hedged in by such cottages as surely belong only in a fairy tale; or there would be but crumbling ruins.

On one street near the burgomaster's house I turned to the left along a shaded walk; I was on the outside of the great wall, but through the openings I could see the restless waters of the Baltic. Away to my right stretched the rambling old town like a patchwork spread. Further on I came to the Powder Tower, which was used as a watch tower long, long ago; and then the Maiden's Tower where, in the fourteenth century, the burgher's daughter was imprisoned for treachery. And this is the tale of it: (Continued on page 112)



BURTON HOLMES FROM EWING GALLOWAY

The joy of a **CANADIAN** Vacation starts when you board a *Canadian National Train*



Luxurious observation cars that give the fullest views of Canada's magnificent scenery, large vita-glass windows that let the vacation sun pour through in undiluted rays, dining cars with unsurpassed cuisine, radio head phones at your chair.

Canadian National takes you everywhere in the Dominion. It operates the fastest service between Montreal and the Middle West. Takes you across the continent without changing cars . . .

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A soda fountain is part of the regular buffet service.



Women appreciate the really good waves they can get on many of the Canadian National trains.

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...the most modern and complete of modern homes...
 ...the most complete and modern of modern homes...
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(Continued from page 106)

In 1361 the king of the Danes, Waldemar Atterdag, sailed into the harbor of Visby and, having quite a way with him, arranged a clandestine meeting with the burgher's lovely daughter. The poor girl, as is the habit with women, believed in his ardently professed love and allowed him to enter the city. What must have been her disillusion when she saw his soldiers looting Visby of all its treasures, and how must she have felt later when, immured in the tower, she was told her faithless lover had set sail with all the city's wealth—even to the sacred ruby-red carbuncles from the west wall of St. Nicholas Church? But the gods avenged her, for they visited upon the marauding ships a terrific storm which wrecked the whole fleet. The carbuncles—so the fishermen of today swear—are still glowing like eyes of fire at the bottom of the sea and serving as beacons for all mariners.

Beyond the Maiden's Tower the wall turns at right angles and runs in a semicircle about the western and southern sides of the town, finally terminating in the ruined castle of Visborgs Slott, once the most noted stronghold on the Baltic Sea.

There are fourteen old churches in Visby and of these St. Catherine's, with its Gothic arches and pentagonal apse, is by far the most beautiful. The floor is of velvet grass, and flowers and ferns grow in the crevices of its ruined and shadowy pillars. Over the entrance door is a flower, stone carved, telling the story of a monk's unlawful love for a nun.

The town's marketplace adjoins St. Catherine's and, during some excavations here a few years ago, a grave was discovered—a grave many hundreds of years old. In it was found the body of a woman with two men at her feet. As I walked across this public square, I thought of the woman and wondered who the men were that had been buried with her—were they sons or lovers or slaves, and had

they rested peacefully together through all these centuries? (I doubted this, as there was a hatchet found by her side.) In the Visby Museum I gazed at the almost perfect skeleton of this woman and wished that it could speak and tell me its curious story.

By the ruins of the two small churches, St. Hans and St. Pers, was situated the "place of sacrifice," where now only the sunlight drowsily warms the stones while flowers sway about a tiny cottage where children play.

I shivered as I entered the sepulchral Church of the Holy Ghost. I ran up the narrow, dark, stone stairways to the broken roof for a view of the city, and drew a breath of relief when I found myself in the open again.

Leaning over the parapet, cushioned with brown and green moss, I allowed my eyes to run along the line of that marvelous old wall, ten thousand feet in length. It entirely sur-

rounds the site of the ancient city—which, by the way, occupied a much larger space than that covered by to-day's town. At close intervals along this wall rise towers, thirty-seven of which are still standing. A sky of indigo curved protectingly overhead. Here and there below me were vivid splashes of color from the roses.

In the distance, beyond the walls, I could see the site of Waldemar's Grave, as they call the section where three thousand Gotlanders died in battle and were hurriedly buried in a common grave. Earlier in the day I had read the Latin inscription on the stone cross: "In the year of our Lord 1361 on the third day after Saint James fell the Gotlanders before the gates of Visby at the hands of the Danes. Here lie they interred. Pray for them." No wonder the treacherous maiden was imprisoned in the tower for the rest of her life!



The south side of the burgomaster's old house is hidden by a great sapivy—a huge, satiny curtain of jade green several feet thick. The burgomaster's house is now a museum

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THE old order changes. It has changed decisively in the manner of flower shows. Compare, if you can, any of the big spring flower festivals of this year with the flower shows of, say, twenty-five years ago. The present-day exhibition is a demonstration in the use of plants and flowers; in the older time they were demonstrations of cultural skill. I am not entirely satisfied that the tremendous swing to displaying the utilization of plants is entirely "to the good." Haven't we indeed gone to the extravagant extreme in the present direction just as formerly we went to the other extreme?

The cultivator derives considerable pleasure—kick, to use the expressive contemporary phrase—out of a magnificently grown plant of any kind whatsoever. Cultural skill is still the acid test of a good gardener, in one direction. In the contemporary flower show the culturist has to hunt into the remote corners and byways to find the finely cultivated examples. The space provided for them, even in schedule, is getting noticeably less and less. Yet cultural skill is the horticultural foundation on which the proper use and effective display of plants are built. In no way do I want to be misunderstood as depreciating the importance of the proper uses of plants. Unless those that are grown are effectively used, the original effort is in vain.

The attention given to and the interest evoked in decorative arrangements of cut flowers are parallel interests nursed into an important place by individual members of the multitudinous garden clubs. Practical usage of flowers in decorative arrangement offers a competitive field for many a woman who is concerned just as much indoors as outdoors. Floral decorative manners are subject to fashion and undergo changes, too. We are pleased to flatter ourselves by saying that we—the people—have become more artistic, which is to say that we of to-day feel that we are

A page of intimate news and useful information for the garden enthusiast, conducted every month by the Horticultural Editor of COUNTRY LIFE

much more enlightened and much more artistic, whatever that may be, than our forefathers. Even if it be not so, it is a happy conceit that can injure nobody. The old-time compact "posy" that was a kind of glorified cauliflower to-day awakens a reminiscent interest because of its pure quaintness, and we feel that it belongs to the age of hoopskirts and crinolines.

Then came the era of the more naturalistic bouquet, with the same conglomeration of color but the individual flowers singly displayed in a fairly natural manner. The same thing applied to vase arrangements and table centerpieces. Later came the phase of worship of the Japanese cult of flower arrangement which, to a large extent, we still have with us. Its very simplicity was intriguingly intricate, and it taught the effectiveness of a few flowers used in a perfectly balanced design—design based on definite laws and principles. Unfortunately, some flowers would not obey these laws which, starting originally on a basis of naturalness, became, as all such laws eventually must, quite artificial. A few of the most available flowers could not be employed—as for example, the Carnation, which develops an "un-Japanese" type of arrangement.

But progress rules, and at last came the "modernistic." Just what modernistic is may be hard to define; but as soon as it is accurately defined, it will become restrictive and

Even in the absence of color these exhibits of the several garden clubs of Illinois display the effective line and mass harmony of the flower and container

lose a good deal of the charm of daring originality that it now allows those who follow this scheme. Broadly, we may say that modernism in flower arrangement symbolizes pure solid masses of color boldly used in emphasis of structural line and mass. To me, modernistic flower arrangement has an irresistible appeal. Certainly it affords opportunity for the display of the intrinsic quality of each and every kind of flower. Some of its exponents do not stop there; they use anything that grows, borrowing from the kitchen garden even blanched celery stalks. In one display, I saw a combination of globe artichokes laid in a flat dish with a head of blanched endive! Everyone to his taste! That wasn't mine.

Particularly noticeable this year was the contest in modernistic displays that was the chief feature of attraction in the flower show, at Chicago, of the Garden Club of Illinois. Practically every club within a reasonable radius participated. To me it was a triumphant vindication of modernism in flower arrangement. Reproduced in black and white as on this page, the display loses much because color was such an important factor. The background was of black velvet with silver trim. The exhibitors were allowed unlimited freedom in their selection of schemes and in choice of container.

Modernism is bringing into legitimate use flowers that have been more or less difficult of arrangement in the past. Stately statuesque Callas and Anthuriums, for example. If for no other reason, this present trend serves a useful purpose in that it is teaching us to appreciate freedom in utilizing every flower that grows, and each one for itself. I, for one, feel that there lies concealed in every flower some element of beauty, and that the skill of the artist is challenged in devising a method to display it. Anything that will liberate us from the trammels of ironclad convention in flower arrangement is surely worth while.





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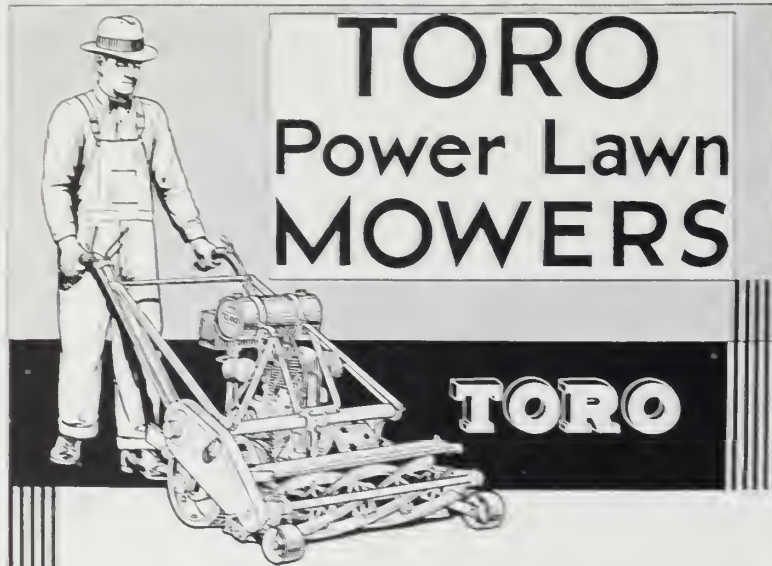
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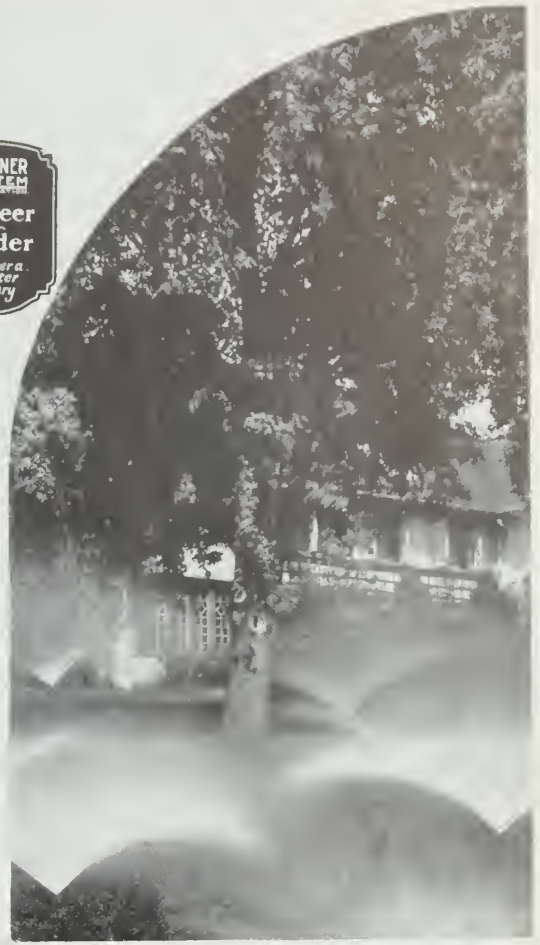
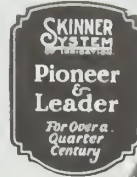
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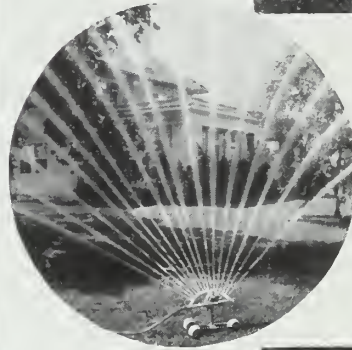
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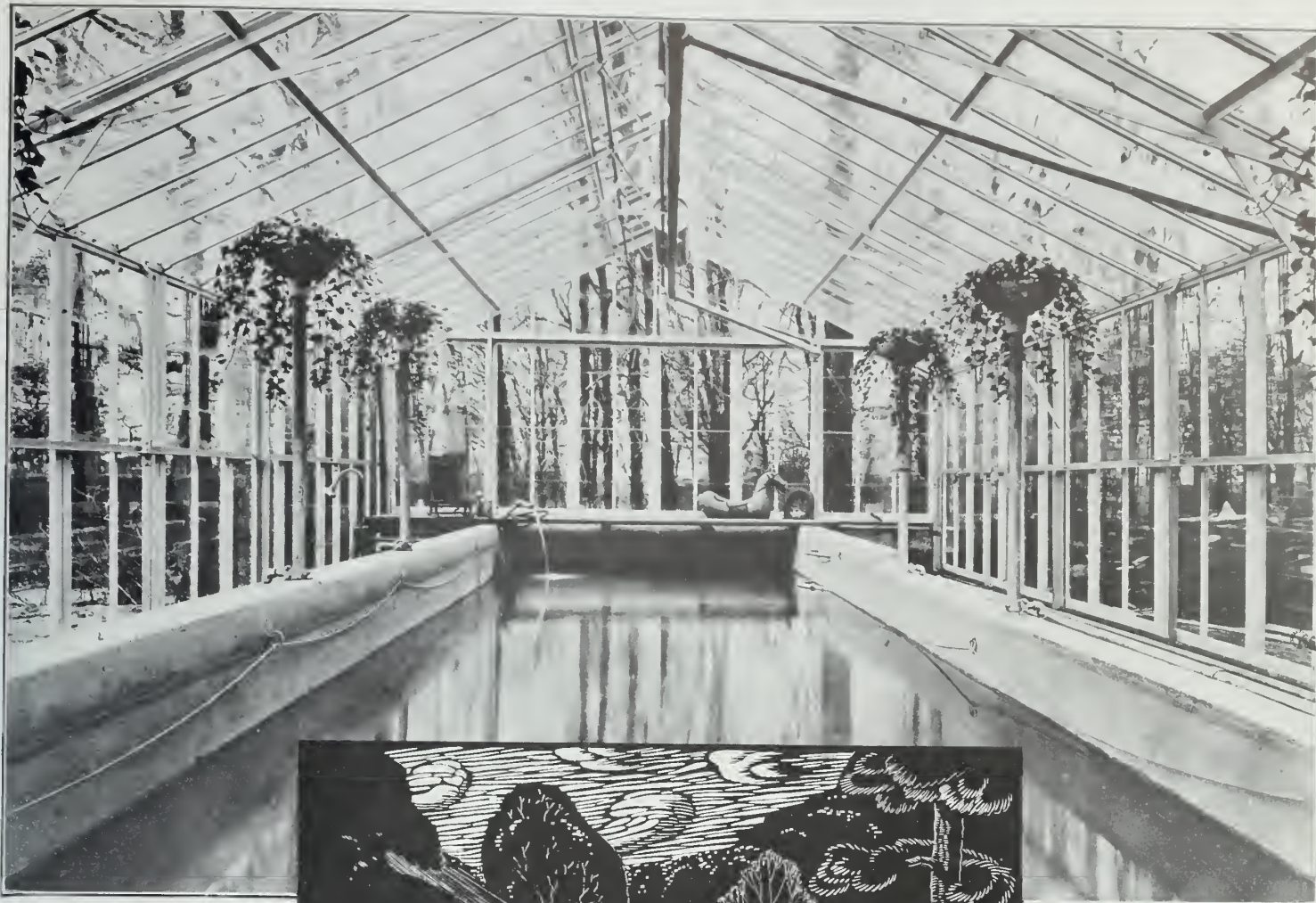


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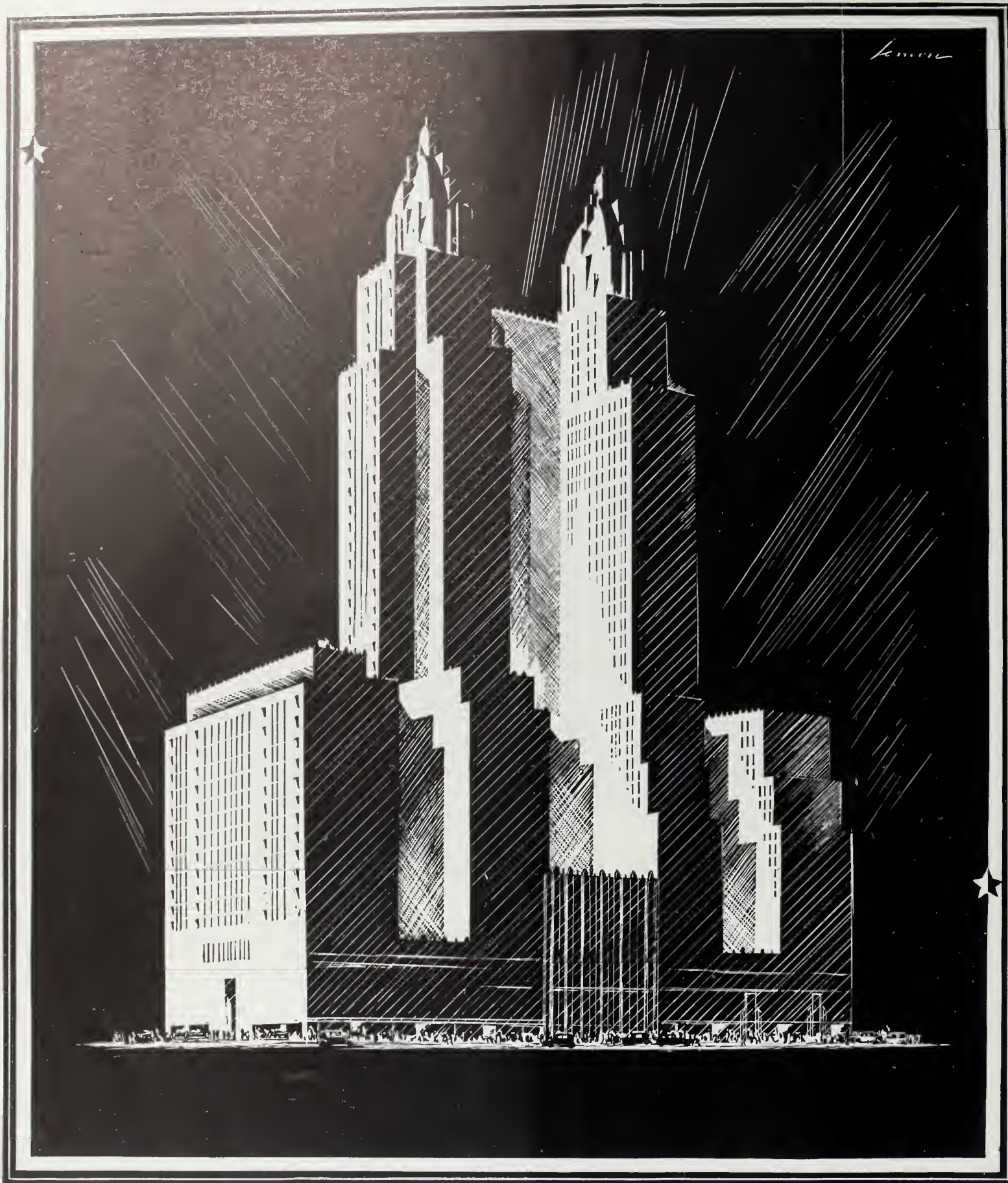
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CONNECTICUT

CONNECTICUT

CONNECTICUT



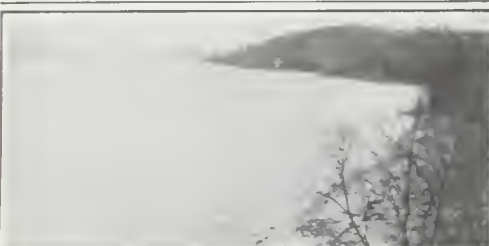
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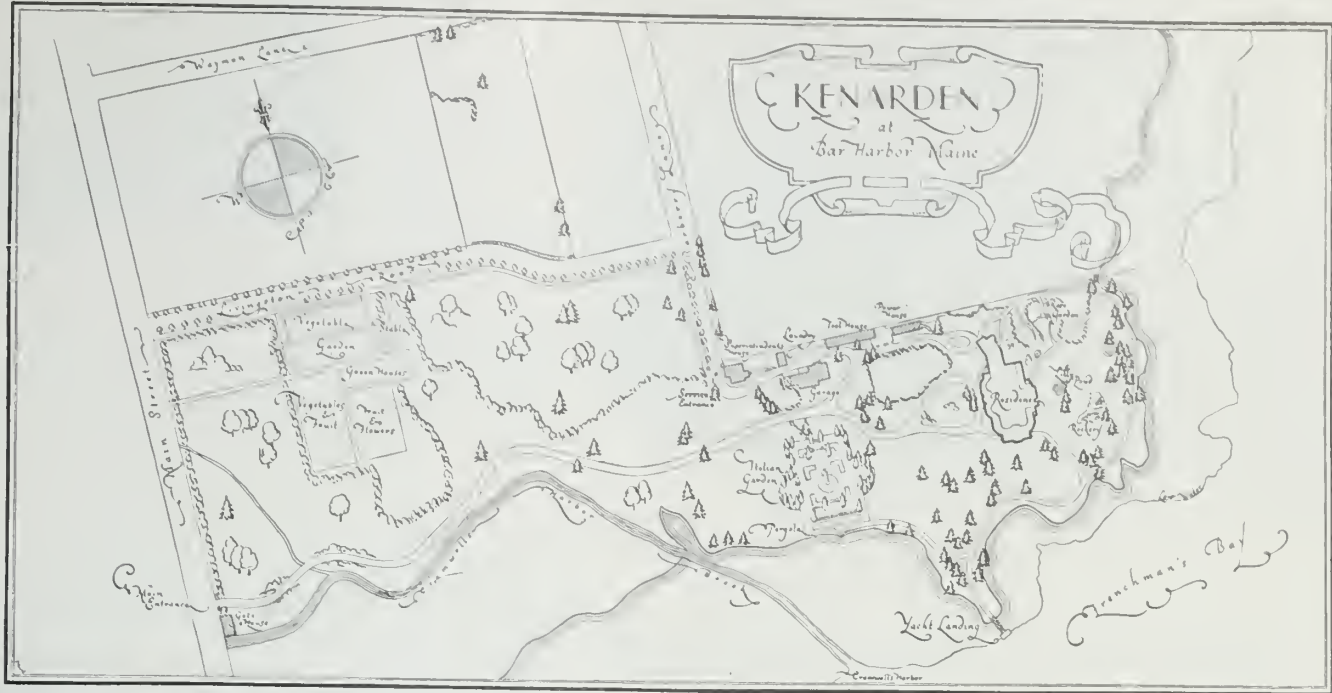
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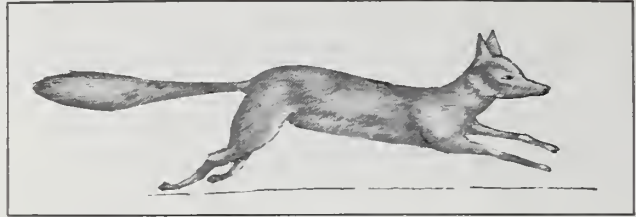
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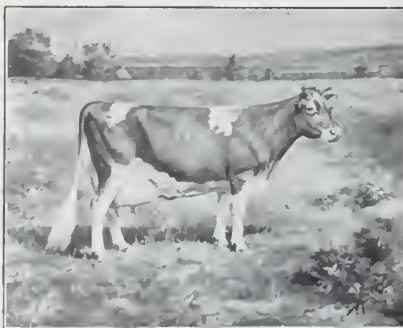
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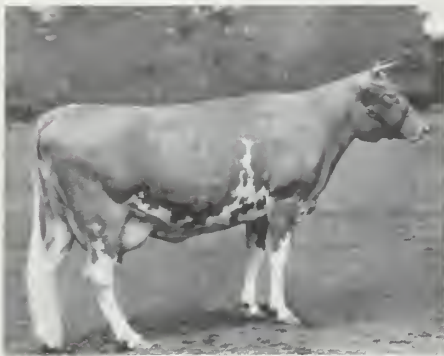
The National and other sales

by **ROBERT V. HOFFMAN**

PRECEDENT was broken at the annual Guernsey sales at Trenton, N. J., during those seven days known as Guernsey week—May 12 - 16.

In former years the National Sale, which consists of consignments from the leading herds in all sections of the country, has made the best showing, with the Coventry-Florham Sale held the following day not far behind. But this year the order was reversed, the National Sale falling short of expectations. The sixty-two head realized a total of \$30,500, an average of \$491.93 each.

The top of the offering was the bull, Langwater Cheer, a son of Langwater Merrymaker, out of an A. R. daughter of Langwater Valiant, which was sold to Pierre S. du Pont, Longwood Farm, Kennett Square, Pa., for \$2,000. Caumsett Easterner, a son of Langwater Northerner out of a 895.6 Class A daughter of Langwater Ultimas, consigned by Marshall Field, of Huntington, L. I., was bought by Thomas Marsalis, Queenstown, Md., for \$1,250. J. C. Penney, of Hopewell Junction, N. Y., consigned the top female, Supreme's



Majesty's Fidelity, top cow of the Coventry sale, was consigned by G. M. White and sold to J. C. Penney for \$1,600



Supreme's Hebe, top price female at the National sale, was sold by Mr. Penney to Mr. Ames for \$1,200



Group of consigners to the Coventry-Florham sale, which made the high average of Guernsey week: (l to r) H. G. Haskell, R. L. Benson, George M. White, Manager R. H. Allen, Joseph L. Hope, William T. White, John S. Ames

Hebe, a junior yearling heifer by Royal Supreme, out of a daughter of Langwater Foremost. She fetched \$1,200. Max Besse, of Oak Grove Farm, A. R., a phenomenal dairy cow, consigned by Nicholas G. Roosevelt, of Moncks Corner, S. C., went to R. T. Lock, of Michigan, for \$1,000.

Coventry-Florham was the outstanding sale of the week, the bidding being brisker and the prices uniformly better throughout. Forty-seven head were sold for \$27,700, an average of \$589.36.

John E. McLoughlin, of Clinton, N. Y., purchased the top bull, Langwater Eurotas, a son of Langwater Hector out of a daughter of Langwater Sheik, for which he paid \$2,600. He was consigned by Mr. Ames.

George C. Kluder, of Penllyn, Pa., paid \$1,500 for another Langwater bull, Ulika, a seven-year-old son of Langwater Sheik, out of a daughter of Langwater Steadfast.

A. Stanley Zell, of Riderwood, Md., paid \$1,300 for Florham Beau Ideal, a son of Langwater Country Gentleman, out of a daughter of Langwater Star Gazer, consigned by Miss Ruth V. Twombly, of Madison, N. J.

George M. White consigned the top female, Majesty's Fidelity, a daughter of May Royal's Majesty out of a daughter of Langwater Foremost. She was purchased by J. C. Penney for \$1,600.

J. L. Hope sold several choice animals of his own breeding, including Florham Egypta, to L. F. Loree for \$950; Florham Gold Flower to George B. Post for \$900; Florham Celosia and Florham Mareta to R. F. Locke, of Cressey, Mich., for \$850 and \$825, respectively.

A. D. Thayer, of Gwynedd Valley, Pa., purchased Coventry Ultra Foam, a daughter of Coventry Neptune out of a daughter of Imp. Coventry Valentine's Honour for \$825. She was consigned by R. L. Benson, of Princeton, N. J. Merry Dora of Hill Girt Farm, a daughter of Merry Ne Plus Ultra of Hill Girt, out of a daughter of Langwater Demonstrator, was sold for \$675. She was one of six head purchased by John Endicott, of Michigan.

On Saturday the Bellaire Farm dispersal, and a consignment sale from the herd of Miss Dorothy E. Cadwalader, brought satisfactory prices. Although there was but one-third the attendance of the National held two days previously, a business-like atmosphere prevailed. Thirty-four head were sold for \$16,075, an average of \$473.

The proven sire, Hector of Greenway, topped the Bellaire dispersal, fetching \$1,325. He was bought by H. B. Tuttle of Naugatuck, Conn. Chester A. Lyon, Waynesboro, Pa., bought the fine roomy cow, Rock Spring Cherie Blossom a daughter of Imp. Blanchette's Butterfat, out of a daughter



Rockingham College King sold for \$3,500 at the Moorland dispersal, the highest price paid for a Guernsey bull at auction in two years. Standing back of him are Manager Noah Knight, E. A. Moore, seller, and Stuart Aldrich, buyer



Langwater Eurotas, top price bull at Coventry-Florham, consigned by John S. Ames, was bought by J. E. McLoughlin for \$2,600

of Clara's Emblem, for \$1,025. She was the top female of the sale.

Nineteen head were sold by Chestnutwold for \$8,710, an average of \$458. Raymond R. De Long, of Bowers, Pa., purchased the top female, Chestnutwold Betty.

The dispersal of Moorland Farm's Guernseys, the long established herd of E. A. Moore, took place at the farm in Kensington, Conn., on May 18th. Fifty-five head were sold for \$16,570, an average of \$301.70.

The top of the offering was the high-priced Guernsey of the season, the bull Rockingham College King, outstanding son of Langwater Holliston and Mixer May Della, a 790-pound Class AA daughter of Langwater College King. Rockingham College King was bred by Daniel G. Tenney, Rockingham Farm, Salem, Mass., and was sold last year at the Lincolnwold Farm sale to Mr. Moore for \$2,050, as a senior herd sire.

The top cow of the offering was Moorland Merry Marguerite, a granddaughter of Langwater Soldier out of a daughter of Cherub's Pearl Royal of Shorewood. She was purchased by Harlan Miller, of Arlington, Vt., for \$550.

The Moorland herd was established in 1912, and is one of the oldest Guernsey establishments in New England. The dispersal was a matter of deep regret not only to Mr. Moore but to his host of friends in the industry.

The sales were all conducted by Louis Merryman, of the Herrick-Merryman Sales Company, with George A. Bain in the box. The veteran Leander F. Herrick, the organizer of the National sale, was also in the box at the Moorland sale.

An average of about \$375 was obtained for the fifty-four head sold at the Chester Country Breeders Consignment Sale at Sunny Ridge Farm on May 12th. The seven-year-old cow, Brookmead's Sweet Alyssum, a double granddaughter of Langwater Stars & Stripes, consigned by Frank Graham Thomson, topped the offering. She was purchased by John S. Ames for \$600.

AROUND THE SHOPS

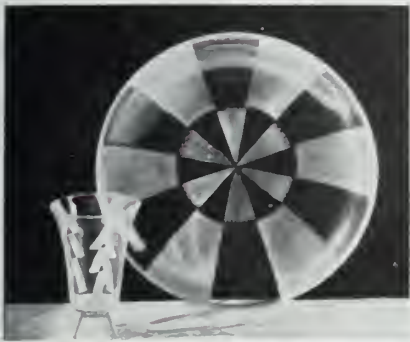
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TWO



THREE



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SIX

1 A cool summer pattern in Wedgwood ware is this copper lustre and green design on a warm cream ground. Though very restrained and quiet, it has undeniable chic and has just been imported from England. The 10" plate costs \$36, 9" plates \$30, tea cups \$36, bread and butter plates \$18, soup or celery \$27, after-dinner coffee cups \$34; all of course by the dozen, express collect. At the same place you will find a numerous selection of other types of plates, from Cantagalli to Wedgwood, most of them exclusive with the Little Gallery and imported by them direct.

Also lovely old silver and Sheffield plate, linens, pewter, as well as all types of glass, from Venetian goblets to modern French Dôm glass can be found there.—**THE LITTLE GALLERY, 29 W. 56th St., N. Y. C.**

2 If you are an inveterate reader in bed, you have probably discovered, as I have, that no bedside lamp throws enough light on the page.

This little Star Lite fits on the cover of your book, thus enabling you to turn the pages without disarranging it. To light, you simply give a half twist to the button on the shade; to extinguish it the same motion in another direction. It comes complete with a tungsten bulb and six feet of silk cord, and can be had in the following colors: light blue, Yale blue, brown, gold, gray, light green, dark green, ivory, lavender, red, and rose, thus fitting in with almost any color scheme. Another inexpensive luxury to add to the joy of the week-end guest, as it costs but the small sum of \$1 prepaid.—**MELODELITE CORPORATION, 2540 Belmont Ave., N. Y. C.**

3 Though you may not like modern art or furniture, you must concede that exquisite effects with glass have been attained. This plate of lucid white glass is etched by hand in a simple yet effective design. I suggest placing it in the center of your dining-room table and, after filling it with water (though

fairly shallow it will hold a sufficient amount, cut off the stems of a handful of flowers and let them float on top. The plate costs \$16.50 prepaid, while the same article in a hand-etched zigzag pattern costs \$12.50, prepaid. The 6" vase is a suitable size for shorter stemmed flowers, such as sweet peas, etc., and costs \$6, also prepaid. By the way, while visiting this shop, take a peek at the new modern room in the rear which has been done by Robert Heller, and see if your opinion of modern furniture has not changed.—**RENA ROSENTHAL, 520 Madison Ave., N. Y. C.**

4 In America we do not seem to appreciate eating out of doors as much as they do in Europe where, beginning with the first days of spring, the cafés all over town are crowded to overflowing, the little restaurants are putting their chairs and tables out on the sidewalks, and the countryside is dotted with picnic parties. Our attitude is probably due to the excessive heat during most of the day, though as one well knows it is pleasant to have the evening meal in the open. These lamps are for this purpose. The one illustrated holds two candles and is made of red enamel and brass; price \$12.75. There is also a 4½ foot floor lamp with single candle and nickel trimmings costing \$17.50; or, if your table is small, you can obtain a smaller table lamp with one candle for \$4.50. All prepaid within 100 miles of New York—to points beyond, charges collect. Order from **The Three New Yorkers Division, HAMMACHER, SCHLEMMER & Co., 145 E. 57th St., N. Y. C.**

5 We nominate as the smartest iron chair which we have seen this season the one illustrated, discovered at the Mayhew Shop, which carries a most discriminating selection of out-of-door furniture. It is solid and surprisingly comfortable, though it should be placed somewhere more or less permanently, as it is fairly heavy to move. The lady on the back is none other than Diana, the Huntress, with one of her faithful hounds. It has a wooden slat seat, and painted in white is especially delightful. You can obtain it in the more conventional almond green, or other colors to order. Price \$45, while a two-seat settee costs \$90 and a three-seat settee \$150, express collect, which I do not consider expensive for furniture of such excellent workmanship and extremely good style.—**MAYHEW SHOPS, 603 Madison Ave., N. Y. C.**

6 This lacquered set comes, of course, from Japan and, though fragile looking, is eminently practical for use, as both tray and glasses are impervious to liquids; another advantage is that it is light in weight. The set comes complete with six glasses, though we have only pictured three of them in order to show the fascinating rooster design on the tray. The tray is of terra-cotta red, the roosters, as well as the inside of the cups, are in gold. The set can also be obtained in black and red, black and gold, red and gold, all with or without the design, \$12 prepaid. In all gold, \$15. This shop contains one of the outstanding displays of Oriental goods in New York and is well worth a visit.—**GUNN & LATCHFORD, 323 Fifth Ave., N. Y. C.**

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Nineteenth-century decoration is in vogue at the present time and, though I frankly admit that I see no reason for reviving such overflorid and ostentatious taste, I do think that naïve touches here and there add a simple charm to an interior. This glass bowl has been decorated with a decalcomania and coated inside with opaque pink paint, which gives a refreshingly new effect. It is not guaranteed for water, but would be useful merely as a decoration or for holding artificial flowers or fruit. Price, \$17.50 prepaid.—**JANET HURTER, 128 East 10th Street, N. Y. C.**



To receive a basket from Fortnum & Mason, all fitted up with divers delicacies, is not an ordinary occasion, for this shop is so full of exciting and extraordinary groceries that I think everyone should know about them. The following list is representative of their stock: Kangaroo tail soup, \$2; Bêche de mer, \$1.75; Earl Grey tea, \$1.90; poppa-

dums, \$.95; Stilton cheese, 22-ounce crock, \$3.50, 38-ounce crock, \$5.50; turtle jelly, \$.65; little scarlet strawberry jam, \$.90; peach blossom honey, \$1.50 (also 27 varieties of honey); peladillas, \$1.50; sharks' skin soup, \$3; bird's-nest soup, \$2; Atkinson's hot chutney, \$1.25; Bombay duck, \$.75; Fortnum & Mason relish, \$.50; Saxon black cherry jam, \$.75; bramble jelly, \$.50; Australian passion fruit, \$1; mouchabacks, \$.55; strawberry sugarless jam for diabetics, \$1.10. Everything is prepaid east of the Mississippi; otherwise express collect. All from **FORTNUM & MASON, 607 Madison Ave., N. Y. C.**

Ideal for the small summer cottage or bachelor's apartment is this unique Italian breakfast set. Shown assembled below, one piece fitting on top of another, it takes up little room on the cupboard shelf and is easily carried about. At the right of the photograph it is shown all spread out, ready for use. The set, consisting of six pieces, includes a large plate, coffee cup and saucer, egg cup, porridge bowl, and tiny salt cellar. Made of Derutta majolica, it can be had in either a solid blue green, with a conventionalized design applied in a lighter tone, or with a gay floral design on a cream ground, splendid for use in the summer house. Set is priced at \$10, prepaid from **CARBONE, 342 Boylston St., Boston, Mass.**

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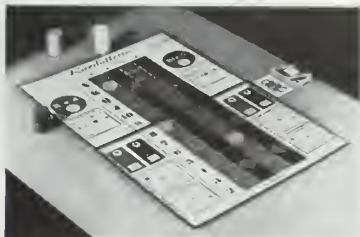
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At Abercrombie & Fitch's you will find a most complete collection of ale tankards and beer mugs. It is undoubtedly one of the few shops where buying a present for a man is not a harrowing experience. The tankards pictured above are all individual, and will fit any purse and taste. Reading from left to right, the row in front contains a Sheffield pewter tankard with crystal bottom, capacity $\frac{1}{2}$ pint, price \$12.50. The next one is a brown glazed mug decorated with vivid



dener's respect as being a useful article. As you probably know, you will find everything for the garden at Max Schling's; if you prefer a smaller or lighter can, you will find it there, too, as they carry a large variety in all shapes and sizes. The watering can pictured costs \$7.50, express collect.—MAX SCHLING, 618 Madison Ave., N. Y. C.

It is rare indeed to find a good game of chance and one that can be played by any number of persons, of whom one is the banker. Kardolette, at left, is a new game, and one that surely deserves notice. It was inspired by roulette, and is played with an ordinary deck of cards, chips, and counters, and is not complicated or difficult to learn. With a black fabrikoid back, the price is \$2; with a blue leatherette back, \$5, and in genuine cowhide, \$15. It is sent prepaid anywhere from KARDOLETTE, INC., 110 W. 42nd St., N. Y. C.

coaching scenes, thus giving it a two-toned effect, price \$3.50. The oak ale tankard on the extreme right is the type that is very popular in England and is bound in Sheffield, gold washed inside; after use the oak will swell a little, closing the cracks; price, \$25. On the left in the rear row, the Toby jug costs \$10, while next to it is a copy of the famous Black Jack Doulton jug, which was originally made of black leather; price \$17.50. They have also a group of old English silver steins decorated with an assortment of crests, of which the one in the rear is typical. All prepaid from ABERCROMBIE & FITCH, Madison Ave. and 45th St., N. Y. C.

There has been a revival of interest in the old Mayan civilization this year. Mayan art was both



weird and exotic, and the few remaining architectural designs and ornaments contain a virility and strength which show this race to have been far from decadent. This shop specializes in reproducing authentic Mayan designs on linens, of which the tea cloth above is representative. A small jaguar is embroidered in orange on a soft blue linen. With four napkins it can be had for \$8.50, prepaid. At the same shop you will find attractive luncheon cloths suitable for use on summer porches and in cabañas, as they are very vividly embroidered with the different sacred Mayan animals, in bright colors. Order from AGNES BOWMAN, MAYANART, 310 E. 44th St., N. Y. C.

It is difficult to find a watering can that is as decorative as it is practical. The brass and copper one pictured here has the charm of the



French Provincial one from which it was copied, as well as the capacity for holding two full quarts, therefore commanding any gar-



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Something new in press relations is shown above. A well-known actress takes a group of friends for a spin in her Robinson Seagull through Long Island Sound, and asks that her name be not mentioned. And at the right, to emphasize the fact that one is never too young to learn, ten-year-old Mary drives her father's Hacker at a forty-mile clip



Mrs. Vanderbilt Church for several years past has been a most ardent racing and boating enthusiast, and she and her craft are familiar sights in the waters about Newport, R. I., where her country estate is located. At the right, she is shown speeding along in her Chris Craft



A loaf of bread, a jug of wine, a cruiser, and thou—these things would undoubtedly go a long way toward making the boatman's ideal Paradise. At the left, these requisites for such a heaven are being stowed in a 24-foot Elco Marinette, preparatory to a cruise up the Hudson River, whose scenic loveliness and many ideal spots for picnicking attract water craft of all sizes and kinds during the summer months



At the left is a 50-foot English-built cruiser powered with Kermath engines—Lady B, owned by Mrs. Wilson Fillmer, of Leeds Castle, England. This boat has been spending some time along the French Riviera after a 2,600-mile cruise from Southampton, across the English Channel, through French waterways into the Mediterranean

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COUNTRY LIFE

COUNTRY LIFE IN AMERICA

VOLUME LX

JULY, 1931

NUMBER 3

Editor REGINALD T. TOWNSEND
Art Editor FREDERICK KLARMAN Contributing Editor C. STANLEY TAYLOR

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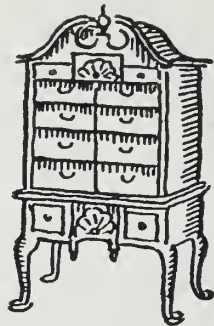
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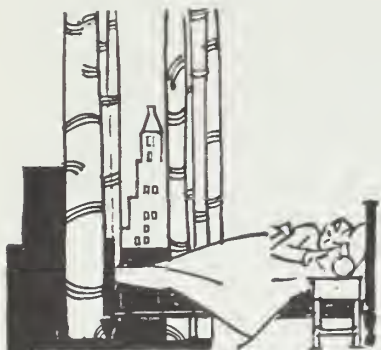
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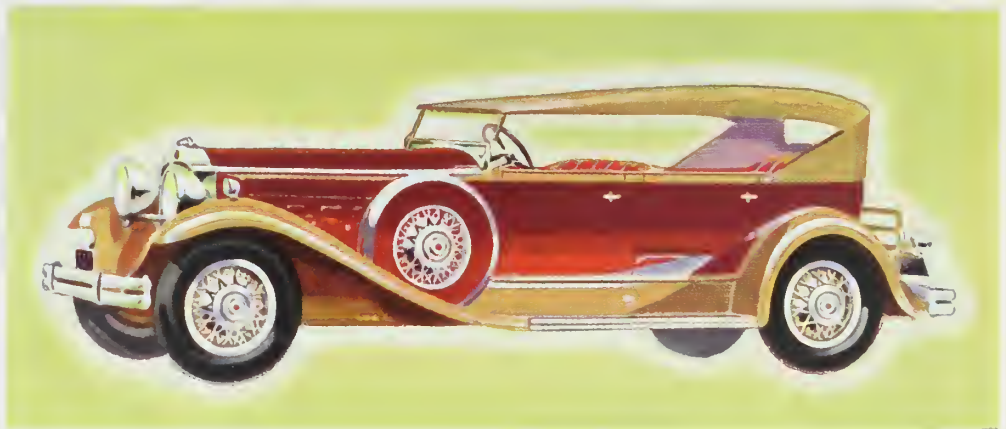


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A summer necessity for the seashore

by **R. W. SEXTON**

IT STANDS to reason that we all cannot own private beaches. There is not enough water-front property for that. And the public beaches are so crowded, in hot weather especially, that it is not much fun swimming there any more. There seems to be only one thing to do and that is to give up swimming. But why? What about a beach club? There you can swim in the open water or in a pool or loll on the sand and with no crowd to spoil your good time. For the "crowd" at the beach club are all fellow members of the club, your friends. And no one will deny that half the fun of any sport is in being surrounded by others who are having a good time too—particularly if those others are your friends.

The pool is one of the features of a beach club, and is generally considered the most important feature of the whole plan. Cabins—owned individually or rented by the members—are grouped around the pool, with other cabins facing the open water, according to available space. Generally there is a casino



In planning the new entrance building for Bailey's Beach at Newport, R. I., the architect, Colonel Francis V. L. Hoppin, was confronted with the difficult problem of combining the informal existing bath houses with a formal entrance in keeping with the traditions of this, the most famous and exclusive of all beaches. How well he solved the problem is indicated by this little sketch



MOTT

California's lovely beaches offer fascinating sites for the development of beach clubs. Here is the aptly named Bel Air Bay Club at Santa Monica. Elmer Gray and Mark Daniels, architects; Bell, Schuyler & Killian, decorators



MOTT

Gleaming white walls surrounding a swimming pool filled with crystal clear water, for those who prefer a pool to a dip in the ocean, are distinguishing features of the attractively designed San Clemente Beach Club, built in the Spanish manner of white stucco surmounted by a red tile roof, at San Clemente, Cal. Virgil Westbrook was the architect



In connection with its other activities, the Piping Rock Club at Locust Valley, L. I.—perhaps the most famous country club in America—is planning to erect a swimming pool with attendant cabañas on Long Island Sound. Here is a model of the proposed construction, designed by Bradley Delehanty, architect

The Bar Harbor Beach Club recently opened a new clubhouse and swimming pool on Mt. Desert Island, amid some of the loveliest scenery to be found anywhere. Bradley Delehanty was the architect for this reconstruction, while Grace Hyman Hutchins did the decorations



HEWITT

where luncheon and supper are served, and it is often found desirable to include a dock or pier at which yachts may land.

Every beach club presents its own problems, and it is the architect's business to express in his design the purpose to which the building is to be put. The architect attempts to devise a plan that will in every way suit the needs and requirements of the members collectively. The property on which the club is to be located naturally draws certain restrictions. Then from this plan he develops a design that will be appropriate to the prevailing climate, to the natural landscape, and to its purpose.

A club of any description is based on sociability, friendliness, cordiality, and informality. These characteristics may all be interpreted in terms of architectural design, but the manner of expression is determined by the architect. The materials to be used afford him the opportunity to give voice to his individuality, although the choice of materials is governed to a very great extent by the climate. In southern California, for example, where the sun shines almost every day and the temperature varies only slightly, light tones of stucco form a perfect background for the brilliant colors of nature, while the bright sun brings out in sharp relief every irregularity of the textured surface.

Here we find beach clubs designed in the present-day Californian type of architecture. While the style generally is inspired by early Spanish and Mexican buildings, the details are often original and informal and sometimes bear a decided suggestion of early Colonial.

On Long Island, New Jersey, and other parts of the eastern coast, climatic conditions are vastly different, and the architecture accordingly takes on a firmer, more enduring character in contrast to the picturesque quality of the Californian types.



GILLIES

Last summer the Creek Club at Locust Valley, L. I., opened a beach annex, with a swimming pool surrounded by gaily decorated cabañas, which became immensely popular with the club members and their friends. A cafeteria is a feature of the development. Godwin, Thompson & Patterson were the architects

After a swim in the ocean and a sun bath on the beach, what more enjoyable experience could one imagine than a refreshing dip in the cool waters of a pool such as this below, which plays an important rôle at the Capistrano Beach Club, Capistrano, Calif. John R. Kibbey was the architect

MOTT





UNDERWOOD & UNDERWOOD

The Dunes Club (above) at Narragansett Pier, R. I., was one of the first of the beach clubs to attain the success that seems to have followed all efforts in this direction. Somewhat more pretentious than many other similar clubs, it is the center of social life at this popular Rhode Island summer colony. Kenneth M. Murchison was the architect

The beach at Southampton, L. I., is famous for all those qualities that go to make the perfect beach, and each day at the Southampton Beach Club the smart world, which makes up the summer colony, gathers for its daily dip. Peabody, Wilson & Brown were the architects for this unusually attractive club

GOTTSCHO



The Anitra, of Marblehead, Mass., when sailed by her owner, Charles L. Harding, Esq., and Richard Boardman, Esq., can be counted upon to give a good account of herself in the races for twelve-meter boats. This season is expected to be the most active the class has ever enjoyed, and the interest promises to increase



PHOTOGRAPHS BY LEVICK AND ROSENTHAL

SAILING SUMMER SEAS

Three popular racing classes

by **WILLIAM H. TAYLOR**

PERHAPS in the discussion of class M racing yachts last month the twelve-meter sloops should have been mentioned; for although they are built to an entirely different classification, they happen to fit in just over the bottom limit of forty-six-raters, and on occasions they have beaten the larger M boats, to the great glee of their owners.

Clifford D. Mallory, president of the North American Yacht Racing Union and one of the leading figures in world yachting, is the father as well as the champion of the Twelves. The leader in introducing to this country the International rule classes in which most international yacht racing is done of late years, Mr. Mallory interested five other yachtsmen in building to

the twelve-meter class with him in 1928. W. Starling Burgess designed the six sloops, which were built in Germany. The hulls are identical, 69 feet long on deck by 44 feet waterline, with the rounded sections and heavy displacement typical of all the "meter" boats from the six-meters up. The rigs and cabin layouts vary slightly.

In 1928, their first season, the Twelves were admitted—without enthusiasm on the part of the club's "old guard"—to competition in class M for the New York Yacht Club Cup. They promptly mopped up, and haven't been allowed to race in the M class since. Tycoon, with Mr.

Mallory at her helm, not only won the series with the aid of a very moderate time allowance, but actually beat the bigger class M sloops, boat for boat.

Mr. Mallory took this as a great triumph for the new twelve-meters. The other twelve-meter owners, who hadn't fared quite as well, credited the victory at least as much to Mr. Mallory's skillful sailing as to the boat herself, though they were enthusiastic about their new craft.

The Twelves have never been as keen a racing class as they should be. Tycoon, as rigged and sailed by Commodore Mallory, has always outclassed such opponents as she has had. Of these the most consistent is Iris, owned by W. A. W. Stewart.



Commodore Maxwell, who generally owns a dozen or so racing yachts and who hates a loser, chartered *Isolde* to Commodore Vincent Astor, of the New York Yacht Club, in 1929. Returning from the club cruise, she was rammed and sunk off Execution Light by a power cruiser, aptly named *Regardless*. *Isolde* was later raised and repaired, and is now *Sally Ann*, owned and occasionally raced by Spencer Borden, of Fall River.

Commodore Astor, incidentally, was in the class again last year as charterer of *Iris*, but Mr. Stewart sailed her most of the time when not too busy helping to choose the America's Cup defender.

The name of Cornelius Shields is a famous one in yachting annals. A master helmsman, he is equally at home sailing a "Fighting Forty" or an S boat (at left)

*For four seasons now the twelve-meters have furnished some of the keenest racing on Long Island Sound. The *Narcissus* (below), owned by Francis S. Page, won the championship in 1930*



*Clifford D. Mallory at the helm of his famous twelve-meter *Tycoon*. President of the North American Yacht Racing Union, Mr. Mallory is an enthusiastic champion of the twelve-meter boats*

Onawa is another twelve-meter, owned by W. Cameron Forbes and one of the vast fleet of yachts, large and small, modern and ancient, that sailed out of Hadley's Harbor, the beautiful little haven in the Forbes-owned island of Naushon, in Buzzards Bay. She races only once in a while and with indifferent success. If you are going to beat Messrs. Mallory, Stewart, and Harding, you will have to work at it all summer. *Waiandance*, the sixth twelve-meter sloop, was something of a mystery ship until this year, for she had never been seen in or near a race during the three seasons she has been here. Last spring, however, her owner, F. Spencer Goodwin, of Hartford, sold her to Henry B. Plant, an active and successful racing skipper, and she should be taking her place in the starting fleets regularly this summer.

Then this spring a seventh twelve-meter sloop appeared on the scene—*Magda XI*, built by Anker, of Norway, in 1928 and champion of her class last summer in the all-European series at Sandhamn, Sweden. She was bought last April by Bayard S. Litchfield, a veteran yachtsman who had been out

Mr. Stewart is a regular starter whenever there's a race on, and takes his frequent defeats by *Tycoon* and his occasional victories over her with an equally broad smile.

Charles L. Harding's *Anitra*, of Marblehead, meets these two in at least half their races and, sailed by her owner and Dick Boardman, frequently takes a fall out of *Iris*, *Tycoon*, or both. Another of the Twelves was *Isolde*, built for Henry L. Maxwell, but she never seemed to get going in their first season.

In open water in a stiff breeze and a bit of a sea, the Forries are grand boats. Of late years William B. Bell's Mistral (right) has captured most honors in this class

Though still a junior, young William Cudahy, sailing the Marilee (below), has beaten many old skippers. The ten-meters, of which Carroll B. Alker's Nautilus (shown at the bottom of the page) is a striking example, are good all-around boats with accommodations for six aft and a crew of two forward



of the racing picture for two decades. All in all, this season is about the most active the class has ever enjoyed, and it promises to grow.

The Twelves, besides being fast for their rating, are big, powerful craft that offer comfortable cruising accommodations for half a dozen persons. They should be, and some day may be, an important class in international racing. Many yachtsmen feel that there should be a class big enough to appeal to the man who likes big yachts but not big enough to incur the murderous expenses of the America's Cup class, in which racing would be held on the grand scale now associated only with the latter competition.

Either the Twelves or the M boats, which rate about fourteen and a half meters under the International rule, would be suitable, and half a dozen countries would enter a really significant race for such boats. Whether it will be the Twelves or the M's that are selected when this comes about, depends on who gets behind which class and promotes it.

The building of the twelve-meters was encouraged by the success of the ten-meter class the year previous. Fourteen of these, all alike, were built abroad from Burgess designs—59 feet on deck and 36 on the water—and for four seasons they have had some of the keenest racing on Long Island Sound.

The first year it was Commodore Malory who won the championship in Twilight. The second year Commodore Floyd L. Carlisle, with Revenge, took the title to Manhasset Bay, (Continued on page 78)





PHOTOGRAPHS BY S. H. GOTTSCHO

One of the oldest and most picturesque towns on Long Island is East Hampton. Many fine old houses line both sides of its wide, elm-shaded main street, the quaintest of them being the old home of John Howard Paine, in which he is said to have written "Home, Sweet Home." An end of it is shown above, with the typical windmill that was so essential to the comfort of the first Dutch settlers

At Hay Ground, the estate of Miss A. Pelton, an old windmill—to all intents and purposes a windmill and nothing else—is in reality a charming little house with comfortable rooms. The sails, in this case, are simply ornamental

In the days of the first settlers, every house had its windmill to save the labor of pumping water by hand. One of the ancients is still standing by the little old burying ground close to the duck pond on the main road in East Hampton (at left). The residents appreciate and cherish old landmarks



“WITH ARMS AKIMBO”

Inheritances from our Dutch forebears



PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

Even the most fastidious guest would approve of these delightful "four walls" of pale lettuce green, on which delicately colored old French flower compositions have been applied to form attractive panels. Café au lait chiffon voile sash curtains at the windows are overhung with clear green satin draperies edged with a darker ball fringe

The library in the Hoguet residence is an old English pine-paneled room of considerable beauty. From the antique Georgian curtain poles hang draperies of old French wool that is embroidered with an unusual vine design and large bunches of green and mulberry grapes. The leather upholstery on the furniture is an invigorating leaf green





YSEL, INC., Decorator.

The architectural wood trim in the Hoguet living room was copied from the Alexandrian ballroom in the Metropolitan Museum, New York, and is finished in pine, the cornice, walls, and ceiling being of palest robin's-egg blue. Chartreuse yellow satin curtains, light terra cotta and rust upholstery on the eighteenth-century English furniture, and a carpet of warm taupe provide an admirable color scheme that forms a pleasant contrast with the bluish walls and ceiling.



The entrance hall is a striking combination of black and white, its most unusual feature being the highly decorative wrought-iron stair rail that was designed by Mrs. Thomas L. Robinson and executed by the Firm of Beed. The white woodwork is Georgian, and the floor is of black and white rubber tile.

THE CHARM OF SERENITY

Interpreted in the residence of Dr. Peter Hoguet at Locust Valley, L. I.



Walls and ceiling of the octagonal dining room are white. The doors are panels with hand-carved borders done in silver, turquoise, and green; the floor, designed by Mrs. Robinson, is of ultramarine rubber tile with inlaid rays; iron trees in wall niches are blue and green; and these colors are repeated in the curtains, hand painted by Lucinda Goldsborough. Silvered blue leather covers the Chippendale chairs

In Mrs. Hoguet's dressing room, yellow, blue, and rust are effectively displayed against pale yellow walls and terra cotta woodwork. Three antique French panels, gaily painted with swag motifs and costumes of Incroyable design, form striking and colorful wall decorations, making an appropriate background for the French furniture that is covered with Directoire striped satin. Here, as in the other rooms, the carpet is taupe velvet

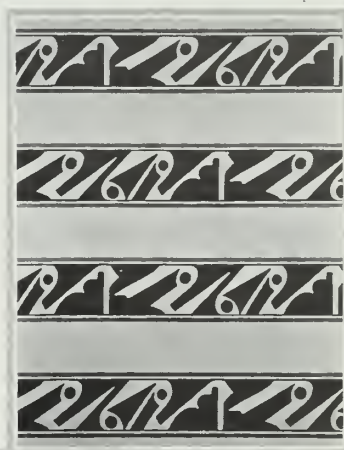




Awnings play an important and extremely useful rôle in the residence of Mrs. A. H. Spero at Scarsdale, N. Y. Frank Partridge, decorator

AWNINGS FOR ALL PURPOSES

Modern fabrics for modern needs



Two new and striking designs in awning material, the one above being green and white, that at the left an import from France—a gray, white, and black boating design with dots of tangerine to represent the oarsmen. Charming for the home by the seaside or on a yacht

by **CHARLES A. BYERS**

THE primary purpose of awnings is, of course, to provide protection. Rightly used, however, they are also greatly improving to the outside appearance of a house in a decorative way. They should receive consideration from both points of view.

The most familiar use made of awnings is for constituting a protection at windows. Here, as a utility, serving to shut out the direct rays and glare of the sun, they not only help in keeping the interior cool and comfortable during the hot days of summer, but also contribute to preserving window draperies and floor coverings against fading and sunlight deterioration, and thus result in saving the owner as much as they cost.

But awnings also may be made delightfully serviceable about the house in a number of other ways. For instance, they are especially desirable for giving added protection and privacy to living porches, particularly in regulating breeziness and sun glare. Then, too, they are much used in summer for covering paved terraces, house-attached pergolas, and similar features about the house and grounds, temporarily making these places useful and enjoyable. Again, awnings may sometimes be employed to practical and admirable advantage for giving protection

A decidedly novel and practical idea is the use of copper as awnings on the W. C. Terry residence in Knoxville, Tenn. One need never worry about such awnings getting torn in the wind



COURTESY COPPER & BRASS RESEARCH ASSO.



Awnings can make or mar a house. They should be large enough to fill the purpose for which they are used, and care should be taken to see that they blend unobtrusively with the architecture, as in the case of the house below



The John L. Shuff country residence (above) at Fort Thomas, Ky., faces east, and the glare of the morning sun has been eliminated by means of awnings at all the windows. The house is situated on an elevation overlooking the Ohio and Miami rivers. C. C. and E. A. Weber were the architects

A new idea originating in California is to have the outside of the window draped with brightly colored awning cloth—orange, henna, red, etc.—after the manner of ordinary inside curtains. This is especially suited to tall studio windows and those on balconies



to otherwise unsheltered doorways, notably of houses of English and other styles of architecture which do not commonly possess the entrance porch.

Decoratively, awnings invite attention not only from the standpoint of color, but also in the matter of style or design. To-day they offer exceptionally broad opportunities for selection in each of these respects.

The outside appearance of a house can very often be materially enhanced in attractiveness by the addition of a few outstanding touches of color. This is especially true if the house appears to possess an unduly severe or commonplace aspect, or an unfriendly, inhospitable atmosphere. And in no other way can these needed touches of color be so readily, so effectively, and so legitimately added as through the use of awnings.

There is hardly any color, or combination of colors, in which awning material cannot now be obtained. In the solid or single-color kind one may have tan, light or dark brown, terra cotta, orange, burnt orange, light yellow, golden yellow, cream, red, maroon, blue, bright or dark green, olive green, sage green, and many other hues. In the striped pattern, comprising two, three, or more colors, there is also afforded almost unlimited choice. Some of the most popular combinations of this kind are green

and white, brown and tan, red and white, orange and orchid, lavender with cream or yellow, orange and black, and so forth. Moreover, considerable range is offered in width of stripes.

In addition to the single-color and striped kinds, awning material may be obtained in a number of more or less intricately figured patterns, of various color combinations. Also, some of the solid-color kinds—usually of somewhat neutral shades, like tan, light brown, and so forth—are provided with stencil decorations, the stenciling perhaps being done in dark brown, maroon, deep blue, or some shade of green, either singly or in combination. And still another possible choice in awnings is the kind which has appliqué decorations, in the way of some central ornamentation or a conventional border or edging.

Awnings nearly always bring to the outward appearance of a home an atmosphere of friendliness and hospitality, as well as contributing any needed color highlighting. All in all, they constitute a very worthy investment.



Instead of the usual entrance porch, the doorway at the right is protected by a cream, green, and lavender striped awning that is supported at its outer corners by spear heads. There has been a considerable increase in the use of this style of awning with the growing popularity of the Spanish type of house

One can achieve many picturesque effects in houses in the Southwest, where Spanish architecture is so much at home. The French windows above, opening onto a narrow terrace, are shaded by awnings of purple and lavender stripes on a cream ground that are loosely extended outwards on spear-head brackets



A charming effect is had at the left, in which a large arched window is protected from the rays of the sun by a circular awning of light brown, having a stenciled border and fringe. Plain material relieved by a stenciled border is always in good taste

Below, a large terra cotta awning with a stenciled border of green, blue, and orange extends over three windows. It is open at the sides, and spear-head bracket rods, hinged to the walls, permit of its being raised when the sun has gone





Wickyup Club is located about forty miles from Bar Harbor in the heart of the fish and game sections of the State of Maine; its name signifies "a shelter in the forest." The preserve of 16,000 acres is a huge natural playground, containing twelve lakes (at the left is a typical scene on one of them), many mountains, and unspoiled forests, where all the fun of healthful outdoor living can be enjoyed. The clubhouse, of log construction, contains all the conveniences of comfortable living, and is in complete harmony with its rugged surroundings

A SPORTSMAN'S RETREAT

Wickyup Club, in the depths of the Maine woods

THE SADDLE HORSE

Horseback riding returns to favor

by **MARION LELAND**

SAVED from the obloquy once seemingly threatened by motor speed and mechanical ingenuity, the pleasure horse is no longer an anachronism. On the contrary, he is to-day the last word in outdoor sport and diversion—the liveliest thing to have emerged from this machine age. The automobile has crowded him off the hard roads of the highways and out of the traffic-laden streets of the city, only to create for him a haven of protected byways where he has come into his own.

Miles and miles of bridle paths through private estates or public parks, sheltered trails across country, free from traffic; soft-bedded, well-marked roadways in the national parks; riding clubs and innumerable academies and well-kept stables everywhere—all these signs of a veritable horse Utopia bespeak the support of the entire countryside.

In practically every state, there has been a multiplication of bridle paths in all the public parks; and in cooperation with private associations and clubs, national organizations, such as the Horse Association of America, have enlarged the network

of protected riding trails so extensively that they stretch across the continent.

The country gentleman, long interested in developing bridle paths, can now count on neighborly cooperation. With the aid of riding clubs and associations, he is opening up the hidden beauty of field and woodland. Thus villages and towns have spread out, developed and taken on new life and added attraction. On Long Island, estate owners in and about Piping Rock Club, Locust Valley, Brookville, Syosset, Wheatley Hills, Glen Cove, Oyster Bay, and Jericho, through the creation of the Country Lanes Committee, have constructed 400 miles of paths and woodland roads in Nassau County. This committee, which has existed for about twenty years, has been supported by voluntary yearly contributions of not



LEVICK

Mrs. Vance McCaulley, daughter of Seward Prosser, Esq., of New York, on a morning ride along the bridle paths at Hot Springs, Va., where riding adds to the joyous activities of life at this famous resort



Miss Edith Hope Iselin, daughter of Mr. and Mrs. C. Oliver Iselin, of New York, spends part of every year at Hopelands, the Iselin estate at Aiken, S. C., where she can indulge, to her heart's content, in her favorite pastime of horseback riding

H. E. Weiss, Esq., of Houston, Texas, and a group of young friends form an interesting cavalcade on the trails at White Sulphur Springs, W. Va., where horseback riding, golf and tennis form the main attractions enjoyed by visitors to this lovely section





T. Elliott Cabot, Esq., of Boston, Mass., and Mrs. Thomas Hitchcock on the woody paths of the Hitchcock estate at Aiken, S. C. The name of Hitchcock has long been associated with horses and fox hunting



Miss Jane Bancroft, daughter of Hugh Bancroft, Esq., of Oaks Farm, Mass., on Likely Lady, a champion American Saddle horse of the type and gait preferred by American fanciers. All through Massachusetts interest has been aroused in the Saddle horse, and many miles of bridle paths have been developed

HAAS



Miss Mary Fisher, of Detroit, Mich., on Beaucaire, one of Dixiana Farm's many brilliant mounts, at the South Shore Country Club, Chicago, Ill. In the Lake Forest environs, the number of bridle paths is steadily increasing, Chicago having been a pioneer in this movement

HAAS



Colonel William Nelson Pelouze, of Chicago, Ill., and his daughter, Miss Medora, with their two excellent mounts at Hot Springs, Va. In the southern winter resorts and along the western coast, the Saddle horse has become a necessary item in everyday life

At the right, Joy and Gerard Coster, children of Mr. and Mrs. G. H. Coster of New York, at White Sulphur Springs, W. Va. Children quickly acquire the art of equitation which is never lost in after life, and it is an exercise that makes healthy bodies and happy minds

more than \$25 each, an ample sum to support the work in conjunction with the upkeep contributed by country gentlemen to the paths crossing their estates.

The *modus operandi* of this organization has been followed in other sections of the country. In Connecticut, the Greenwich Riding Association has built 150 miles of bridle paths through territory covering 115 square miles. They are constantly extending these paths, which run through beautiful stretches of woodland and connect with similar paths in Rye, White Plains, and Mt. Kisco, N. Y.

The same story of coöperation is repeated in another of New York City's environs through the accomplishment of the Somerset Bridle Path Association in New Jersey. Here a bridle-path system has been mapped through 100 square miles of the country, embracing two dozen villages and settlements. This links attractive country clubs in that section with the many famous estates around Far Hills, Peapack, Bernardsville, and Gladstone.

No estimate can be made of the aggregate number of miles that have been routed throughout the United States, in the various systems developed through community associations and the city, state, and federal park commissions. Chicago was among the pioneers in setting the pace. A number of years ago, trails totaling 175 miles were laid out in the Lake Forest environs, and each year sees a steady increase of that city's bridle paths. Denver and several other cities in Colorado have offered every sort of facility to the horseman, while riding is one of the favorite diversions at famous Colorado Springs.

Boston has laid out more than a hundred miles of good riding trails in the natural parks adjoining the city, in addition to the bridle paths of its city parks and outlying districts. In western Massachusetts, the extensive estate of J. Macy Willets, at New Marlborough, provides an example of the spread of saddle-horse trails, for there are miles of riding available through his estate and the hunting preserves owned by him and Rodney Williams. Mrs. Henry R. Hoyt, and Charles Scribner. In Maine, Mrs. F. W. Woolworth last year put the finishing touch to a beautifully arranged private roadway running through the grounds of her estate near Winthrop. Saddle horses have always been popular at Bar Harbor, where the many beautiful bridle paths are in constant use.

Near all the large cities of the East and Central West, at the southern winter resorts—Aiken, Pinehurst, Asheville, White Sulphur Springs, and Hot Springs—and at many places in Florida, Georgia, and Virginia, bridle trails abound, while hundreds of miles of protected pathways are being developed along the Pacific Coast, from Washington to California, to meet the unprecedented interest in the saddle horse.

Amateur enthusiasts like to supplement their regular riding with the added interest of competition in the show ring. Practically no section of the country is without its quota of outdoor





COURTESY THE COLORADO ASSOCIATION

In the wide open spaces of the Rocky Mountain National Park, the horse is a necessity, for how else could one get around in order to see as much as possible of the beautiful scenery that greets one on every side in the lovely state of Colorado.

horse shows. These have increased in popularity and size within the last five years until they have reached almost unbelievable proportions.

A corresponding interest and improvement in the quality of horses used, and in horsemanship, has resulted. This is as it should be, since the love and intelligent use of good horses is our heritage. In the far days of colonization, young America took to the saddle in the new country where roads were none too good for vehicular travel. Endurance and easy gait counted most in those rugged times and places. The ambling type, known as the Narragansett pacer and the Galloway, then had their day. Importations of the Norfolk Cob and Hackney brought in other qualities in style and conformation which left their imprint. The prevalence of fox hunting and race meets meant good blood available for the riding horses

that were being produced, making for quality and mettle as well as for substance.

After a time, during which the admixtures of Trotting and Thoroughbred blood contributed toward speed, style, quality, and disposition, definite strains were established through selective breeding, and the American Saddle horse was evolved. Four strains dominated, and most of to-day's outstanding products are from the Denmark, Peavine, Bourbon King, and Montgomery Chief lines. Rex Peavine and Highland Chief are rated as the greatest of the Kentucky Saddle horse sires.

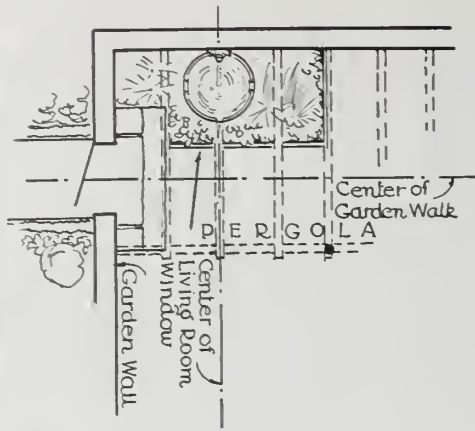
Later, when the highly developed points of the Kentucky-bred Saddle horse threatened to produce a mount that was all picture horse, certain New York horsemen decided that outside opinion from England, where good riding qualities were always of first importance, would be helpful. They invited Mr. Vivian Gooch to judge horses at the New York National Show, and his findings called attention to the shortcomings of our impressive types. The attention of breeders was thus directed to the need for developing better shoulders and stronger hock action.

To-day the aim is not only to produce a highly diverting and satisfying picture horse, but to procure the added qualities of springy hock action, tractable manners, and a real degree of stamina and sound going. That, of course, is a large order and in its completeness hard to achieve, and it means that not only has there been a refflorescence of quality in the production of isolated show types, but also in the production of well-bred "regular" saddle mounts used for general riding.

It would seem that the "golden age" of the pleasure horse in the United States is here.

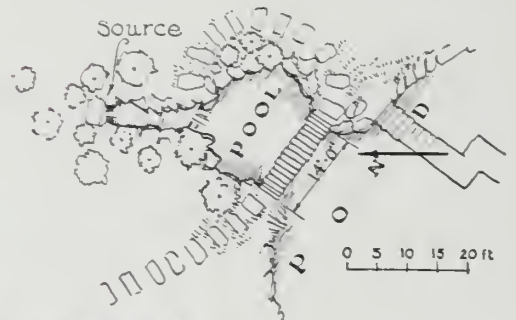


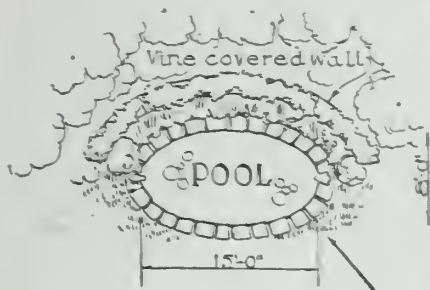
Henry G. Vaughan, Esq., president of the Masters of Fox Hunting Association of America, on a trip to California passes to admire Del Rey, a Palomino descended from Arabian stock brought to America by Cortez and his followers. Dwight Murphy, of Santa Barbara, Cal., is breeding Palominos on his San Marcos ranch. Del Owen, manager of the ranch, is on the horse.



Merely a stream of water flowing from a wall, but it falls in a graceful arc from an ornamental source, is caught in a colorful vase, and spills into a trough of fresh green plants along the inside of a walled pergola. Such simple elements as these can be easily combined in a wide variety of equally decorative schemes. The plan of the little fountain is given above. Mellor & Meigs, architects

The plan below provides a naturalistic and informal pool so genuine in its aspect that one would never suspect its concrete basin and artificial source, as one can judge by examining the photograph of it that is shown below the plan. J. Fletcher Steele was the landscape architect. Variations of this type of garden pool may easily be worked out to fit the purse of the economical as well as the extravagant estate owner





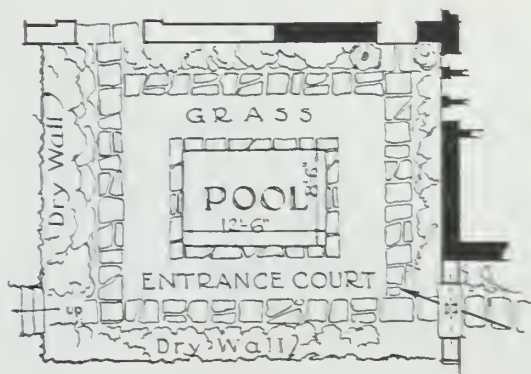
How refreshing it is, when wandering through a garden on a warm summer day, to suddenly come upon a little pool of clear water! The oval one at the right (its plan of construction is shown above), though of a definitely architectural design, is pleasingly devoid of severe formality. A few waterlily plants break its placid surface, and an ivy-covered wall forms a fitting background. Exley & Kite were the landscape architects

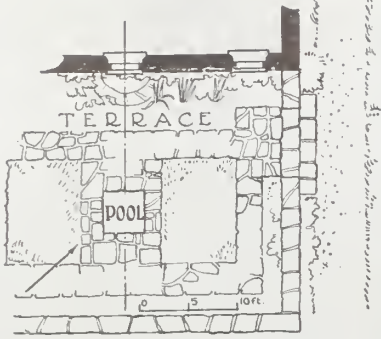
PLANNING PLACID POOLS

That reflect the serenity of the garden

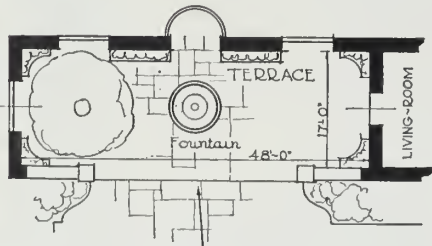
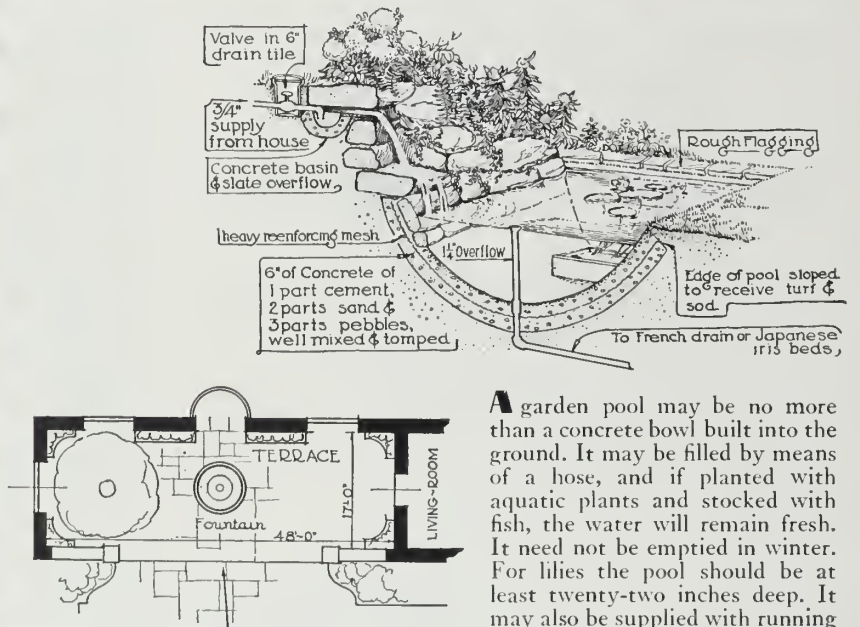
Sketches by LLEWELLYN PRICE

In the small entrance court at the right, a fountain cheerfully greets the visitor, for the spray of water, in itself a lively and musical decoration, gives a jewel-like sparkle to the surface of the pool. The square shaped pool, in this case, seems to particularly harmonize with the stone walls and flagstone walks that surround it. W. Pope Barney, architect





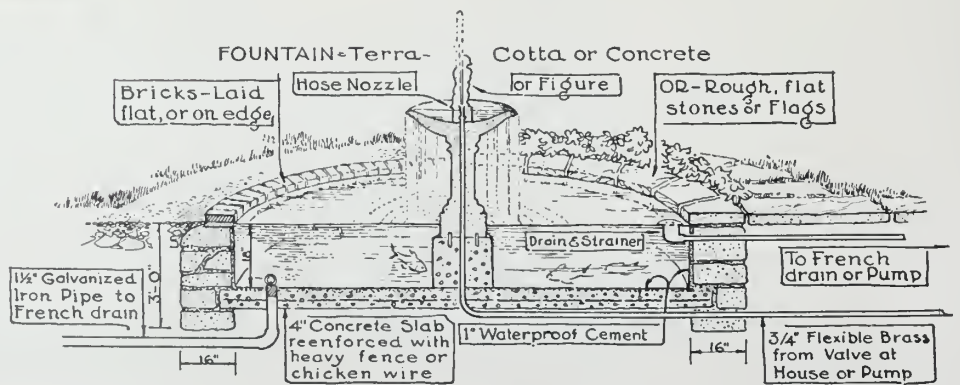
In the case of a stone house that is surrounded by flagstone terraces, the pool may be sunk in the center of one of the walks—not so far from the house that it cannot be seen and enjoyed—and a few waterlilies planted in it. Such a little pool acts as a tiny mirror to its surroundings and breaks the monotony of too many flagstones



Not in Italy or in Spain, but in the vicinity of our own Philadelphia is found this exquisite little fountain in a setting that is appropriate in every way. The beauty of the delicately designed and well-executed pedestal bowl and figure is enhanced by reflection in the clear, cool circle of water below. Willing, Sims & Talbot were the architects

A garden pool may be no more than a concrete bowl built into the ground. It may be filled by means of a hose, and if planted with aquatic plants and stocked with fish, the water will remain fresh. It need not be emptied in winter. For lilies the pool should be at least twenty-two inches deep. It may also be supplied with running water in the manner shown above; the overflow may be unscrewed to drain it. Three different treatments for the edges are shown: rocks piled to form a naturalistic effect with grass edge; flagged edging; and a raised curb

Construction such as is shown in the plan at the right is best suited to large pools, because there is considerably more labor attached to them. As with the smaller pools, those of larger size are adaptable to much variation as to form, finish, and surroundings. Such pools, because of their vertical sides, should always be drained in autumn, unless special precautions are taken for their protection against the rigors of winter



THE GULLIBLE GOLFER

Trick inventions that are his undoing

Herbert Jaques, chairman of the Implements and Ball Committee of the U.S.G.A., is charged with the responsibility of separating the sheep from the goats in passing upon the eligibility of new inventions and devices which are continually being foisted upon the golfing fraternity



© BACHRACH



H. H. Ramsay, the president of the United States Golf Association, the board which controls the destinies of the game of golf which is so rapidly growing in popularity that it threatens to supplement baseball as the national game

by **SOL METZGER**

NOT long ago a former national amateur golf champion was presented with a set of matched irons, nine in all. He had won his links honors in the old days when a mashie, a midiron, and a niblick, and possibly a driving iron or cleek, were the sole irons in the bag. Recognizing that he might be a back number, he set about mastering the modern set. After a long trial he stated that he could find no possible use for several.

A certain pro in charge of a public course near New York finds it unnecessary to burden his overhead by keeping in stock all the numbered irons now in demand. His solution is naïve. When a customer wishes a No. 2 iron, for example, and none are in stock, a No. 1 is quickly restamped as a No. 2 and delivered. So far there has been no complaint from patrons.

All this goes to show that the average golfer, enthusiastically seeking to improve his game, accepts almost any idea submitted to that end at its face value. All of us are gullible. As a result, the cost of our golf has greatly increased even though our medal scores remain about the same. Witness other examples:

Four years ago at the National Open Championship I was introduced to an elderly gentleman. He held patent on, and sold, a device that he claimed would automatically prevent slicing. What a boon for any player! I fell for it. It consisted of

a few strips of leather that fitted over one's fingers. Attached to it were several half circles of flat metal that compelled one to grip the club with his fingers, as all players know they should. I hit just one ball with it. I did not hit

another for more than a week because of the way it had cut me. As a result I never found out if my drive sliced or not. For a year or more thereafter advertisements of this slice cure continued to appear.

Odd, indeed, are the aids offered to help us play in par. Also their name is legion. Consider miniature golf. It was designed primarily to help America lower its medal rounds by reason of the added practice it would afford in mastering the short game, without which no champion was ever crowned. In addition it was expected to increase the number of golfers by leaps and bounds. Now both these aims are worthy. Behold the result. Pee-wee golf may prove merely a craze. Yet millions of hard-earned dollars have gone into it.

More than a decade ago an American player performed what was then a rare feat. He won a British championship. Whereupon an enterprising firm, in all good faith, marketed a simple device that, for a mere trifle, would enable anyone to duplicate the shots of this star. I believe the price was \$7.50. For it you received various flat sheets of paper that you placed on the ground. Each one contained the footprints of this player when playing a certain shot. The location of the ball was also marked, as was the arc his club followed in going back and coming through.

In spite of the sale of this device over a long period, none of its purchasers ever seemed to duplicate the champion's shots or scores. Eventually it was discovered that low handicap players assumed various stances and that few swung alike. A little thought beforehand would have saved the golf world a good many dollars.

Officials of the United States Golf Association tell me that one of the pressing problems of its committee that passes on new implements is to prevent inventors of them putting something over in the way of freak clubs. Occasionally one, like the sand wedge, is marketed without first gaining an official O.K., only to be banned after a wide sale.

One such contraption well illustrates the absurd limits to which certain minds run in their efforts to make millions out of the happiness of millions of golfers. This one was a putter. Anyone could hole out with it. You merely faced it on line back of the ball, pulled a spring and, presto! your pellet plopped in.

Often these fervid attempts to make good golf automatic lead to unhappy results. Consider putters again. They vary most. Heads may be of aluminum, steel or wood, blades long or short, thick or thin. Grips are both round and square and usually wrapped with leather. Yet "Jimmy" Johnston putted his way to the 1929 amateur crown with a handle of wood, a fact that for some unexplainable reason did not cause an immediate switch to similar grips. This was never so before.

But the center-shafted putter gained universal favor when the late Walter J. Travis, playing with it for the first time in his career, won America's first victory abroad—the British Amateur of 1904. Whereupon the Royal and Ancient of St. Andrews banned it on the grounds that it was not a golf implement. In consequence, American golfers who have since learned to adore it and who have risen to international rank, as was the case with "Chick" Evans, have had to leave it at home when sailing for England.

Only recently did the U.S.G.A. and the R. and A. agree on steel shafts. British moguls banned them for their own good reasons. Two years ago the failure of Horton Smith to show well abroad was attributed to his forced shift from steel to hickory. Even this agreement has not placed international golf on a fair basis.

Consider the new and lighter ball, adopted January 1, 1931, for tournaments held under U.S.G.A. sanction. I'm told it isn't turning out to be just what was expected. Its purpose was to prevent the enforced lengthening of golf courses, a tax every

club member would have disliked. The old ball was gradually growing so lively that something had to be done about it. Hence the new ball, larger and lighter and therefore bound to carry less distances.

In the important winter tournaments, it is my personal opinion as well as of others that the new ball has not quite served its purpose. At the annual \$15,000 La Gorce open at Miami Beach late in March, Sarazen won with a final round of 66 in a stiff wind. Watching play on the par 5, No. 17 hole against this wind, I saw Sarazen, Armour, Farrell, and Cooper green high on their second shots.

Worse luck, the new ball has created another international problem. Britain holds to the old one. Thus when St. Andrews visits St. Augustine, or vice versa, one side, the visiting one, must quickly readapt its game to the other's ball. This isn't quite "cricket" for either party, as the British would say, chiefly because of the mental hazard involved.

Clothing, too, has been overemphasized. A few years ago a certain cloth was quite the last word for women golfers. So arrayed, Miss Glenna Collett hoped to keep out the chill of English rains during her quest for the British women's title. She was unfortunate, and had to start play in a heavy storm. As the downpour continued her skirt gradually lengthened into a style some three seasons ahead or behind its time, with the result that its water-laden folds made play almost impossible for her. So she was swept from the picture.

Possibly the increasing number of clubs, the constant offerings of short cuts to par, and oddities in apparel, have helped our golf and made it a more sporty affair than would otherwise be the case. But one wonders if their sole contribution is not added expense to a game in which the secret of winning play has not changed since Ouimet's victory at Brookline in 1913 popularized this splendid pastime in America. Then, as now, practice has produced par and sub-par rounds. Happy is the golfer who bears this fact in mind.

The question of the size of the ball, the use of steel shafts, the right or wrong clubs, etc., are but some of the many questions that arise each year to confront a perplexed but conscientious committee, whose function it is to protect the ardent golfer from overburdening his golf bag with too many or freak clubs (From Abercrombie & Fitch and A. G. Spalding & Bros.)



FAMOUS SUMMER RESORTS



When one glimpses the tranquil beauty of Murray Bay, situated amid the Laurentian Mountains and overlooking the majestic St. Lawrence River—a wide expanse of water at this point—one wonders how such an exceedingly lovely place came to be called “Malbaie” (Evil Bay), which is the French-Canadian appellation for this famous Canadian resort

II.—Murray Bay: Newport of the North

by **HENRY P. TOLER**

IN THE old days one went down to Murray Bay, on the St. Lawrence River, by boat from Montreal, stopping overnight in Quebec to break the journey. We youngsters would be tucked into our berths quite early, falling asleep to the throb of the engine and the churn of the great paddles. At dawn the stillness, following the stopping of the engine, would awaken us and French voices right outside our cabin window would send us scurrying onto the deck for fear of missing some interesting—at least to us—experience. Sure enough, the steamer would be moored to the dock beneath the guns of the Citadel of Quebec, with the spires of the Château Frontenac piercing the shell-pink sky. From that moment our hearts were in Murray Bay.

From here but a country road pitched its way over the Laurentian hills for ninety miles to enable the overland mail to reach Murray Bay three times a week. Our river steamer would glide down the widening reaches of the St. Lawrence to dock at Pointe à Pic, the landing stage, at no appointed hour but usually on the day of its departure. Not yet did the railroad hug the cliffs, nor even the little iron ferry make the twenty-mile

crossing from the southern shore, connecting with the old Intercolonial Railway that ambled serenely from Montreal to the Gulf of St. Lawrence with little regard for time schedules. So then we traveled by water of necessity, as to-day we do for pleasure.

The same salt sea tang mingling with the scent of pine and balsam from the eternal hills, which has lured the fashionable world to Murray Bay, would be wafted to us as the steamer maneuvered for the landing. What appeared to be a big wooden drawbridge would be raised or lowered, as the tides dictated, to meet the level of our gangplank, for there was an eighteen-foot tide drop at this point on the St. Lawrence. Then appeared François—guide, philosopher, and friend—with his rumbling “Bon jour, M’sieur Harry”; and soon we were all seated in his high calèche, while the fiery “Coque” got up speed to meet the first steep hill with a valiant gallop.

How closely the name Murray Bay is entwined with the lives of those old original families who first discovered its everlasting charm and its rare beauty! Those were the times when everyone knew everyone, when we drove, rode, canoed,

Lumber schooners are left high and dry when the tide is out at Murray Bay. The waters of the St. Lawrence here, although many miles from the gulf, are salt, and there is a tidal variation of about eighteen feet





Crowning an eminence of Pointe à Pic—the debarkation point for Murray Bay—stands the Manoir Richelieu. From it one gets a magnificent panoramic view of the St. Lawrence River, which is about twenty miles broad at this point

The swimming pool at the Manoir Richelieu is the gathering place each morning, after golf or tennis, for the summer colonists as well as for the guests of the hotel. Murray Bay's summer population is composed of about equal parts of prominent Canadians and Americans



and picnicked all together. To-day there are as many sets as there are trails over the mountain, as many diversions from which to choose as then there were people. But for all that, the countryside remains unspoiled and the rightful heirs to its grandeur, the Murray Bay *habitants*, are as courteous and as hospitable as of old.

Artists have failed to paint the sweep of the bay, with its encircling mountains, because they have found the scene too large for canvas. How then shall I, with my pen, lay before you that land which is more clear and dear to me than any other? Well, the Laurentians have been ground down through the æons of the glacial age until they are now soft and friendly hills, courtesy mountains with still a hint of latent power and majesty, wooded to their summits. They dip long arms into the still, deep blue of the St. Lawrence, a stupendous flood that moves with scarcely a ripple towards the sea. A smudge of purple marks the southern shore.

Into the bay dances the Murray River, dividing the little village which lends its name to the entire countryside. So closely do the quaint *habitant* cottages huddle to its waters that many almost back into the stream. Crossing the gray

bridge, you may admire the ingenious method of construction in a small pig pen or chicken coop literally suspended above the swift current. But all the houses face out upon the one cheerful street, and those unable to obtain such a desirable position work their way up the steep hillside, like the spectators in a grandstand. Remembering that every cottage is painted according to its owner's fancy or the tin of paint on hand, you may picture dabs of pink, blue, yellow, and gray against the deep green of the pine-crested ridge.

The large and attractive houses of the summer colony are sprinkled around the horseshoe of the bay, thickly between the Pointe à Pic wharf and the "Far Village," more sparsely upon the further side, which is known as Cap à l'Aigle. The old originals who built first laid claim to the water's edge, where the long tide uncovers a mile of glistening sand and sweeps in again to lift the little lumber schooners which are unloaded by carts as they lie upon their sides. The newer homes are set upon the ridges and among the pines, which thicken above them into a true northern forest, interspersed

with silver birch and maple. It is a good hour's tramp from the topmost summer home to Beulah, the height of land from which an eighty-mile vista of the St. Lawrence, with a circle of smoke-blue, tumbled mountains, completes a glorious horizon.

The famous old Murray Bay golf course, laid out upon the bed of some ancient river, with natural hazards so plentifully distributed and its last nine holes set high upon a little mesa, from which a disconcerting view often lifts the eye from the ball, has been supplemented by a gorgeous course belonging to the Manoir Richelieu. A large outdoor swimming pool at this most modern hotel is the popular meeting place at high noon. There are also en-tout-cas tennis courts and many privately owned courts made from the river clay taken at low tide, which gives excellent bound and footing. So has time and popularity wrought with Murray Bay.

Days were when only the sturdy *habitant* ponies could negotiate the rutted roads and the surprising hills, but now an excellent motor highway dips and rises its way to Quebec, and cars manage to penetrate the mountain trails even to the portages of the distant fishing camps. A few airplanes fly down to land upon Grand Lac Malbaie, some twelve miles distant. This lake became famous at the time that the German trans-

Atlantic fliers—Fitzmaurice, Kohl, and Von Huenefeld—were brought back after their perilous landing farther north.

While the social life of Murray Bay makes heavy demands upon one's time, there are still those who know the fascinating back country, with its lakes, streams, and waterfalls. I know a family who devote the mornings to the links and whose picnic baskets are ready in the afternoons, for to spend a summer in Murray Bay without penetrating into "Habitant Land" is somewhat like pitching your camp this side of paradise.

The Manoir Richelieu has become an important factor in Murray Bay life. So perfect is the site overlooking the St. Lawrence upon which this great seigneurial castle is built, that it was chosen in 1878 by William Chamard for his tiny but famous wooden hostelry. For many years the late William Chamard and his sister, Miss Jessie, who died but a few short years ago, were famous throughout Canada—and the United States, too, for that matter—for their hospitality and unique personalities. To-day, fortunately, the family Chamard have maintained the traditions of William's hospitality, and their charming hotel now overlooks the Murray Bay golf course.

The first Manoir Richelieu, destroyed three years ago by fire, was succeeded by the present magnificent building which, in spite of its size, harmonizes well with its mountainous background. Spired and terraced, with mullioned windows, a copper roof weathering to jade green, and containing a really remarkable collection of Canadian prints, engravings, aquatints, etchings, and lithographs, this hotel holds interest for the connoisseur as well as the sportsman.

As the smart world seeks constantly for the charm of unspoiled places, so it has discovered in Murray Bay a wealth of beauty and a primitive grandeur much to its fancy.

The scenery around Murray Bay is superb and there are fascinating drives in almost every direction, one of the loveliest and most popular being the drive to Cap à l'Aigle on the promontory opposite Murray Bay. Here is the view from the former looking across the bay to Pointe à Pic, where are situated most of the homes of the summer colonists





PHOTOGRAPHS BY S. H. GOTTSCHO

One of the hardest problems that besets a sportsman is to decide where to put his beloved trophies of the chase, once he has acquired them. The proper solution is a trophy room, such as this one, which is in every sense a man's room, where he can entertain his friends informally



A TROPHY ROOM

*In the residence of Nelson S. Talbott, Esq.,
at Dayton, Ohio*

PEABODY, WILSON & BROWN, *Architects*

The use of log sidings in the paneling of this trophy room introduces an informal note into an otherwise dignified country house. In this room one might well fancy oneself in a log cabin in the wilderness, miles away from the centers of civilization



PERENNIALS THAT PLEASE

A season of continuous bloom

by **LAURA MARK BRAYTON**

IT HAS been said that it is more difficult to have a perennial garden gay and full of bloom during an entire season than to run a successful orchid house. I have never tried the latter, but year after year my perennial garden in northern New York has given me endless enjoyment and masses of flowers from the beginning of the season to its end.

Let us start with the earliest bloomers, Arabis and Aubretia, two low-growing plants of very free-flowering habit. The former has white and the latter lavender shades of flowers of similar form. Neither is particularly good for picking, but both make wonderfully gay patches in the garden and are charming when pierced by the lovely early Tulips or Narcissus that bloom at the same time. They are quite easily grown from seed, with the exception of the double form of Arabis which, resembling for all the world a tiny white double stock, is most attractive. This blooms (here in New York State) in conjunction with yellow Primroses, orange Primulas, orange Tulips, Grape Hyacinths—the variety Heavenly Blue—and Surton's Royal Blue Forget-me-not. The Forget-me-not is a biennial, but seeds itself so lavishly that there are always enough plants in the fall to place where needed.

Alyssum saxatile compactum is a fine, low, early-flowering plant that would be pretty with the above. It is hard to establish with me, but when once it decides to remain it stays indefinitely without care or winter protection.

The low-growing pure white perennial Candytuft is very good to plant with spring bulbs, and grows about one foot high. Bellis perennis, the English Daisy—in double white or pink—blooms profusely for a month or more in early spring and then again in the fall. There is a comparatively new large-flowering variety which is quite an improvement on the older type, but it perhaps does not bloom quite so profusely. These plants are charming with Hyacinths. And there are several varieties of early-flowering creeping Phlox that bloom early in the season.

The double creeping Buttercup (*Ranunculus repens* fl. pl.) is very easy to

have; but if the grower is not careful, it will usurp the entire garden, so busy is it making roots and sending them out in all directions. The flower is about one-half inch in diameter, of a good yellow color. It is excellent if picked and used with brown or bronze or even lavender Tulips, and lasts quite a while in water.

Trollius superbus comes along in May, and to me is an exceptionally fine plant, both in the garden and picked for the house. It is followed closely by *Trollius Orange Globe*. They both have large, double, buttercup-shaped flowers ranging from an inch to two inches in diameter. The former is lemon yellow and grows only about a foot high, while the latter is orange, as its name implies, and grows taller—about two and one-half feet high.

Doronicum excelsum is in bloom at this time, and also combines well with the above-mentioned flowers both in the garden and in the house. It seems to be a little-known perennial but is of exceptional value, particularly for this time of year. It is tall, growing about three feet high, has long stiff stems, and buttercup-yellow, daisy-formed flowers four or five inches across. This diversity of form and height is a great acquisition at this season when heavier formed flowers predominate. Why is this flower so little known and grown? It is perfectly hardy, lives throughout severe winters unprotected, and after blooming spends the rest of the summer busily increasing its roots.

Before the last Tulip fades, an early purple Iris is generally in bloom. I do not know its name, but it is large and blooms

HEWITT



Diogenes remarked once that a sundial was useful in saving a man from being late for his supper. During the years since then, it has not outlived this usefulness, and to-day it is as well a charming decoration in any part of the perennial garden

profusely with the white Florentine Iris. In my garden the purple Iris is planted in clumps down a long bed, leaving enough space between them for good-sized plants of Phlox that will ensure for me a later display.

Earlier, this bed had Arabis, Aubretia, and creeping Phlox along its edges, interspersed with Pink Beauty Tulip and white Forget-me-not and Poet's Narcissus. These are followed quickly by Clara Butt Tulips. Then the Iris comes along, and in the same bed with it we have a few plants of huge, silken-petaled oriental Poppies of a lovely soft salmon pink. The orange and red varieties of this same flower, while stunning in themselves, are too garish in tone for my garden. The salmon Poppies are fine and are generally about gone before the pink Peonies—with which they clash furiously—arrive. The white Florentine Iris is combined with the splendid, enor-



MC FARLAND

In the P. W. Williamson garden at Scarsdale, N. Y., clumps of Phlox, apparently springing directly from the lawn, have been arranged in irregular plantings and bloom in brilliant masses. The most vivid effect is obtained by the use of only one color

mous, crimson Peony of old-fashioned gardens—*officinalis ruhra plena* by name—which blooms quite a bit earlier than other Peonies, opening about June first, which helps to prolong the peony season.

Dicentra spectabilis and *formosa*—more commonly known as Bleeding-heart—are now in bloom.

Where are garden lovers that they do not feature more often the wonderful perennial Lupine? We have white, blue, lavender, and pink varieties. They are gorgeous in the garden and in the house, alone or with other flowers. They are very hardy and, when two years or more old, will send up from eight to a dozen stalks of bloom in colorful spires to the height of three feet. For several years I was bothered by the stalks and buds being covered with hosts of large gray aphids; but I now spray the plants early with a nicotine solution, and for the last few years have had no trouble at all.

The hybrid Pyrethrums are fine perennials, too, and grow to the height of about two feet. Well-established plants throw up from eighteen to twenty-four stalks of daisy-like flowers, in pink shading from almost white through to crimson, the flowers all having yellow centers. These plants should be staked early but very carefully; their foliage is rather sparse and the stakes and twine will show unless extreme care is taken. All staking material used should be foliage green in color.

Hemerocallis flava is a fine yellow Daylily and the first to bloom. Quite a succession of these worthy plants may be

enjoyed throughout the summer season by adding *fulva*, the tawny Daylily; *thunbergi*, a rich buttercup yellow which blooms in late July; and *Kwanso flore pleno*, double orange.

The Dropmore *Anchusa* is in bloom in early June and lasts a long time. It is rather a coarse plant, having long hairy leaves and stems; but the lovely true blue, forget-me-not-formed flowers make it very desirable. It is splendid indeed planted with the pale salmon-pink oriental Poppies or the yellow Daylily. A perennial of record, it is more of a biennial with me. Sometimes it survives the winter but more often not. However, it seeds itself lavishly and so we are never without it.

One very pretty combination is a hedge of Peonies. Between each two plants occurs Valerian, or garden Heliotrope. It comes up through the Peonies, giving a very feathery effect where too many heavy-headed Peonies might be tiresome. The Valerian is a very shallow-rooted plant so does not disturb the deep-rooted Peonies, and is accommodating enough to grow anywhere. It sends forth a delightful fragrance and seems to take one back to one's childhood.

Foxgloves and Canterbury Bells also are in bloom at this time. These plants are both called biennials, but with care the Foxgloves remain many years and seed themselves prolifically. Their colors are, of course, only white, pale lavender, pink, and true magenta of its worst shade. Even so, I consider that they are all lovely, with their quaintly spotted throats.

The Canterbury Bell is decidedly a biennial. It must be

Irises, combined with Pyrethrum, Dianthus, and Aquilegia, make this perennial border a vision of loveliness in early summer. The lower-growing varieties of Iris have been placed toward the front of the bed



HEALY

J. J. SPOON, LANDSCAPE ARCH.

grown an entire season, carefully staked; then it blooms in June and is gone. It has never seeded itself with me, much to my keen regret. But, oh, how lovely it is when in bloom!

Platycodon, in bloom at about the same time, somewhat resembles the Canterbury Bell. If the spent flowers are removed, these plants will bloom over a long period.

The Evening Primrose (*Oenothera youngi*) is a pretty yellow-flowering plant with open, rather flat, flowers perhaps one and one-half inches in diameter. It grows only about eighteen inches high but is very showy in the garden and multiplies rapidly.

Hardy Pinks we have in profusion, the old clove-scented ones predominating. The double white English Pink, Mrs. Sinkins, I have not been able to keep here and the ever-blooming Alwoodi Pinks (so highly recommended) live, but bloom

only for a short time in the spring. However, the Sweet William, which belongs to the same family, is very good with me. I prefer just two colors—Newport Pink and the velvety crimson.

Anthemis, or the hardy Marguerites, are in full bloom in early July. They grow about three feet high and have daisy-like flowers of several tones of yellow. The flower is about an inch and a half across, the center being large and the petals only about a half or three-quarters of an inch long. They are very useful for cutting and are also good in the garden. They must be staked early for, if they once tip over, "all the king's horses and all the king's men" can't set Anthemis up again.

Coreopsis follows right along here and is too well known to need description—blooming all summer and splendid for cutting. Of the Phloxes, Miss Lingard, pure white, is an unusually fine perennial blooming in July, much earlier than the main family. We grow it together with Oswego Tea (*Monarda*), which is a brilliant, red-flowered plant of very unusual form; but be careful not to plant too much, for it multiplies very rapidly.

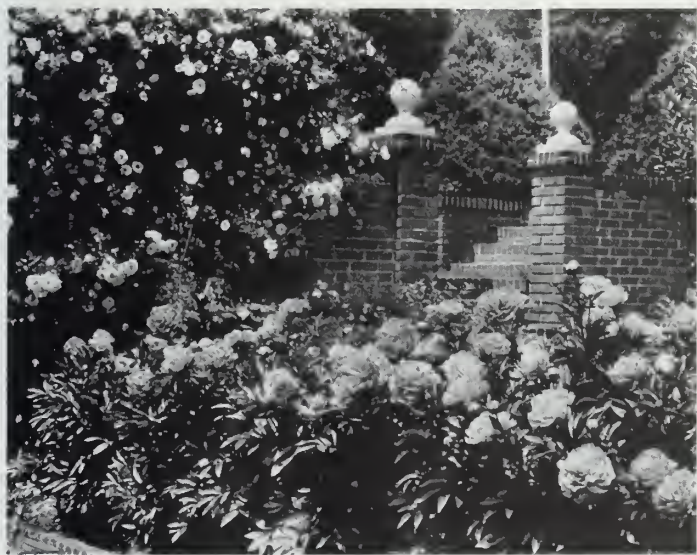
Along in July, with climbing Roses as a background, come the wonderful hosts of Delphiniums. There are such lovely blue shades in these that we grow quantities of them. Never have any winterkilled with me, even though they are not covered in any way except with snow. I have counted many plants with twenty-four stalks, and last year I had two plants with forty-one and thirty-nine stalks of bloom at one time! Delphiniums should be carefully staked and often. A plant beaten down by wind or rain can never be raised again and regain any semblance of its former beauty. As they grow they must be lightly tied; do not gather them tightly like a shock of grain, but loosely and gracefully as Nature intended. After blooming, cut the plants right down to the ground and they will then hurry along and bloom again later in the season.

Blooming in July, *Spiraea aruncus*, or Catchfly, is a hardy perennial growing about four feet high, each stalk crowned with creamy white, fuzzy flowers which last well. These



HEWITT

Grassy paths between box-edged flower beds full of luscious color lead one to this enchanting vista in the Samuel Morris garden at Chestnut Hill, Pa. The calm and thoughtful beauty of the Grecian statue, set in the stucco garden wall, is enhanced by the tapering yews at either side



HEALY

Peonies and climbing Roses make a riot of bloom in this corner of Mrs. R. D. Hopkins's garden in Baltimore, Md. The garden wall, the steps, and paths are all of brick

should be cut off as soon as they fade, as they turn an unpleasant brown, but the foliage stays green the entire summer. Even though this plant grows fairly tall it requires no staking.

Now we have come to the main season of the Phloxes. Their varieties are so numerous that it is merely a matter of choice. Each stalk bears a head of flowers, and the clumps should be divided every few years to keep the panicles of good size. Phlox lives without any protection in winter, and we have never yet been troubled with either rust or mildew. There are several kinds that I should hate to be without—a mid-season white, Mrs. Jenkins; a late white, Jean d'Arc; Antonin Mercié and Eugene Danzanvilliers, two fine really lavender Phloxes. Antonin Mercié I like (Continued on page 84)



COURTESY OF DODD & STRUTHERS

Lightning protection can be assured and yet be invisible, which is quite contrary to the methods in vogue a few years ago

THE BURNING QUESTION

Proper precautions to be taken against fire

by **C. STANLEY TAYLOR**

OOUMAN carelessness is the real cause of the vast majority of fires in homes. Not merely carelessness with matches and cigarettes, but carelessness in the form of indifference and neglect in the construction of homes and in their equipment with fire-protective and fire-extinguishing devices.

The strangely constituted human mind is inclined to measure the importance of this vital subject in terms of dollars and cents. More attention is paid to statistics of fire losses (because the figures are so huge) than to the danger to life, the nervous shock or strain of even a slight and quickly extinguished fire in one's own house, or the irreplaceable loss of treasured possessions. Dollars spent for insurance and dollars of actual fire damage are the measures commonly applied in judging the worth of those fire-preventive features that should be an essential part of home planning and of the design of country estates.

Figures are interesting up to a certain point. They show, for example, that next to the unknown causes of fire, "exposure to outside fires" and "matches or smoking" cause the greatest annual losses, collectively amounting to nearly \$70,000,000. Then comes a group of causes which have a direct bearing upon the construction and equipment of the home. These are "deficient chimneys and flues," \$20,000,000; "stoves, furnaces, boilers, and pipes," \$19,000,000; the "misuse of electricity," \$15,000,000; "sparks on roof," \$13,000,000—

all totaling about \$67,000,000. Following these causes come two not definitely associated with residences: "Petroleum and its products" and "spontaneous combustion," which together cause annual losses in the neighborhood of \$12,000,000 each. Lightning, tenth on the list of all causes or ninth in order of importance of the known origins of fire, results in an annual loss of nearly \$8,000,000. If fright, timidity, nervous fear, and the actual loss of life could be measured in dollars, this cause—lightning—would probably be placed first by any jury of the people! The list goes on but it ceases to be interesting.

So much for statistics. Here in this list is sufficient evidence that no home is well planned, well built, and well equipped that does not possess the following qualifications: (1) An isolated location or fire-resistive exterior surfaces to minimize the danger of fire originating in outside sources; (2) fire-resistive or at least slow-burning construction of the interior to confine a fire started by matches or smoking to the place where it originated; (3) correctly built chimney and properly installed stove, boiler, and flues; (4) high standard electrical installation; (5) incombustible or slow-burning roof surface to resist sparks; (6) thorough lightning protection. To this list of preventive measures must be added three other important items: (1) Adequate emergency fire-extinguishing devices; (2) experience in the proper use of these devices; (3) automatic fire-alarm equipment (especially needed on the isolated country es-

tate). Even with this long list we have not touched upon the two things the insurance rate experts place first in importance—an adequate and unfailing supply of water, and proximity to a well-equipped fire department.

Altogether too much reliance is placed upon fire insurance instead of fire prevention. This money-conscious world accepts the fallacy that a few extra dollars spent for fire insurance is a better investment than fire-resistive construction and fire-protective equipment. Insurance rates are really remarkably low and fire insurance bills only turn up once in three years, making it indeed easy to consider a small investment in insurance an adequate safeguard against loss by fire. If dollars instead of heart throbs were to be reckoned on as the only units of measure, insurance would indeed be adequate.

Of course, insurance is economically an essential protection. For present purposes, the most interesting aspect of insurance is the recognition given by insurance underwriters to the proper construction and equipment of homes to forefend against fire. An examination of a schedule for rating large country and estate dwellings and their outbuildings is illuminating because it reveals the amount of emphasis placed upon different factors that determine the fire hazard surrounding such buildings. In the first place, there is a difference in the rate if the property is protected or unprotected. A protected property means that it is within 500 feet of a public hydrant on a public street, and within three miles of a fire department equipped with automotive apparatus and traveling over good roads. Another variation in the rate depends upon whether the fire department is paid or volunteer.

Then the rating schedule considers construction and gives the lowest charge to fireproof construction. Next in sequence, with gradually rising charges, are fireproof construction except for the roof; brick, stone, hollow tile, terra cotta, or reinforced concrete construction of walls; concrete or cement block walls; frame, brick veneer, brick lined, stucco on frame, and so on.

(Continued on page 74)

CHIPPENDALE. The rich beauty of this period is revealed in several other important examples now being exhibited. Characteristic of Chippendale's more magnificent style is a large carved mahogany settee with shaped back, scrolled arms and reverse scroll feet.



A Chippendale carved mahogany Card Table with shaped front and folding top, having secret drawer beneath; the colour of the mahogany is a rich warm brown of beautiful figure and texture, date 1750-1760. Length 2' 10", height 2' 5".

Vernay

OLD ENGLISH FURNITURE. SILVER. PORCELAIN. POTTERY & GLASSWARE

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ANTIQUER'S ALMANACK

By LURELLE VAN ARSDALE GUILD

ENQUIRIES

I have a clock with this label inside of it: "Munger's Patent Brass Eight Day Clocks & Time pieces Warranted good and Sold wholesale and retail. Auburn." Can you tell me how old it is?—*Mrs. R. O. Evans, Minn.*

A. Munger made shelf clocks with pillars and looking glasses in the year of 1825. He was an excellent craftsman and his cases were beautifully carved. In 1833 the name of Munger and Benedict began to appear on the A. Munger labels, using the same old patent. This is the type of Empire shelf clock which you own. You will note the superb selection of wood for the case. The decorations used on these time pieces were carving and stenciling on the case and light embellishment on the glass of the door as a rule. Some of these clocks were surmounted by brass ornaments.

Can you enlighten me any as to what this chest is, its age and value?—*Mable Dunlap, Michigan.*

Your "chest" is a sideboard of the "nouveau art" period, which reached its peak about 1890.



It is not classed as an antique, and therefore has no great importance as a collector's item.

I have a silver lusterware mug with a Dr. Syntax picture on it. Can you tell me about it?—*J. S. Phiep, Long Island.*

It becomes rather hard to attribute any date to this piece as this type of ware has been made down through the years, even to the present time. I believe your mug has considerable age from your description. A great deal of silver luster has appeared in the auctions this year, and the prices paid have reached new high peaks.

For the benefit of many enquirers who wished the addresses of New York auction rooms where catalogues are obtainable, we give the following list: American Art Association-Anderson Galleries, Inc., 30 E. 57th St.; Silo Auction Rooms, 40 E. 45th St.; Plaza Art Galleries, 9 E. 59th St.; New England Galleries, 12 E. 49th St.

SHOP TALK

Years ago, we gave up all efforts to restrain our wanderlust as the summer came, for we found it impossible to resist that impulse. We simply accept it passively now and let it run its course like the measles.

So out came the car, and this time we pointed her nose toward the Old Dominion, partially because the forsythia blossoms there were two weeks before our own, partly because Mr. Rockefeller was "doing over" Williamsburg, and also because Virginia and Massachusetts have never ceased to spell for us the period of the Revolution, the pristine beauty of century-old towns and, consequently, antiques.

In Baltimore we spent a day marveling at the mushroom growth of shops; where one had been a few years ago there were now from five to ten. And as always there was a similarity in the stock of these shops that to me spells only Baltimore. We truly believe that the colony, and later the state of Maryland, have stood unique in their unity of thought and design down through the years.

Washington was indeed invigorating, as we meandered out Georgetown way and stopped at every shop. Our chief impression carried away from here was that this was a haven of joy for anyone searching for cupboards and tables of almost any variety. We then wandered in to see Kendrick Scofield, whose collection of pine mantels is rapidly growing famous. Every style, from the simple to the most ornate, is to be found here and, if you desire a special type, Mr. Scofield is the man to see, for he confines most of his business to this fascinating field and its accessories.

Unless you have visited the quaint old town of Alexandria, we cannot picture to you the atmosphere of its shops. There is an abundance of architectural material in them—doors, paneling, doorways, staircases, and woodwork. At Fredericksburg this sort of architectural material, often in its original position, was shown to us by various dealers. We also found some excellent hardware—namely, large brass locks, hinges of unusually excellent proportions, and fireplace equipment.

At the Navis Antique Shop in Richmond were two excellent cupboards with interesting detail of moldings and doors. Here, too, was a lovely drop-leaf Duncan Phyfe card table with typical lyre base of great beauty.

A near neighbor of this shop, Mr. Ahern, showed an exceedingly lovely inlaid sugar chest, as well as others of plainer type, and a fine group of paneling, doors, and mantels.

At other shops in this city we found interesting iron work, silver, china, and a few pieces

of early furniture. Don't miss the establishment of H. C. Valentine; it warrants a call from every antiquer who visits Richmond, for the stock is so large that you are certain to find in it something that appeals to you.



We passed through Strasburg, one of the homes of the Bell Potteries. We would have suspected it even though we had not studied our road map. Every shop we visited had at least one or two pieces of Strasburg, or Bell, pottery, and many pieces of similar ware that had been made locally and signed with names that were still familiar to the townsmen.

At Harrisonburg, the Stone Mill Antique Shop with the old coach in front of the house is bound to draw you in, and you will be more than glad that it did. The stock is varied, ranging from pewter and books to furniture.

Crossing over into Pennsylvania, where the familiar stone house and painted barn greeted us from every farm, we wound our way through to York to see the complete Joe Kindig collection which had intrigued us at the Antique Show, held recently in New York. The genial Mr. Kindig escorted us through his shop that is filled with fascinating things. We thought we had seen the entire collection when Mr. Kindig said casually, "I'll take you over to my storehouses," and sure enough, just around the corner, were two more buildings housing every type of American furniture. A Sheraton sofa with a Duncan Phyfe table piled upside down on it, a rare heavy Windsor, two or three Windsor settees, Sheraton bureaux, and almost anything else that the collector's heart could desire were there. We selected to show you a most interesting table that bears a strong Phyfe feeling but which is reputed to have been made by Henry Connelly, of Philadelphia. Aside from its interesting association with this too-little-known cabinetmaker, it is an exquisitely beautiful piece of fine wood and delicate proportions.

Another piece which warranted a picture was a Philadelphia lowboy, and it was Philadelphia at her best. Beautifully carved cabriole legs support a compact but not heavy body, with carved, half round pilasters at the ends. The center lower drawer is also carved in the typical style of the period, while above the top drawing is a band of geometric fretwork. It is as lovely a piece as we have seen in many moons.

A few more stops at Lancaster, Reading, and Summerville climaxed our trip in the Old Dominion, and we were soon home again.



Lay HOMES *in*
a SUNNY LAND

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rolls each interpretation as the organist originally played it. The large library of recorded rolls includes symphonies, operas, ballads, and the songs today is singing. ¶See the Wurlitzer Residence Pipe Organ at the studio nearest your home. Come and discover for yourself just why this remarkable instrument appeals so greatly to home owners who value distinction. ¶Studios in Los Angeles, New York, Buffalo, Chicago, Cincinnati, Cleveland, Detroit, and Pittsburgh.

THE BURNING QUESTION

(Continued from page 70)

Among the additions to these basic rates are penalties of various types, of which the most important are 10 per cent additions for chimneys that are deficient in thickness or lining, and, in lesser amount, combustible roof surfaces, heating plants, and lighting with lamps.

On the other hand, the basic rate is reduced by allowances of 2½ per cent to 10 per cent for superior construction, such as fireproof grade floor in non-fireproof buildings, the use of wire lath partitions, or fire-stops in partitions or other hollow spaces. Further deductions are made for proximity to public protection, and other deductions are made if the property is equipped with suitable private protective equipment.

The fear of fire can only be banned by reducing its probability to a remote or negligible chance. It is not difficult to accomplish this if one will take a few simple precautions in the planning and equipment of the home. Any type of construction can be made sufficiently resistive to fire to serve all practical purposes. With wood-frame construction, the essential precautions are to insist upon thorough fire-stopping with masonry or incombustible materials at all points where fire may travel from one hidden space to another. This is a matter for the architect or builder to provide for in plans and specifications, but the owner may well insist upon being shown how this protection is being installed. Undoubtedly greater safety comes with the use of fire-resistive or incombustible materials, such as masonry walls, steel joists, and concrete sub-floors, and steel-framed or heavily timbered roofs with an incombustible roof-surfacing material. The

all-steel-frame house is perhaps ideal in its fire-protective qualities because it employs fireproof partitions as well as absolutely incombustible exterior walls. Even in a frame house, it is highly desirable to have the ground floor over the basement of fire-proof construction. This can be economically accomplished by using light steel joists to span the basement area, with a concrete sub-floor resting on the steel joists and the finished floor laid over the



COURTESY STEEL FRAME HOUSE CO.

Showing how the fire hazard in homes can be reduced to a minimum—steel stud-ding and frame, electric wiring cables, asbestos board covering of floor beams and concrete, with nailing strips for the floor

concrete. Care should be taken, of course, to meet the highest standards in the construction of chimneys and fireplaces with the inclusion of tile flue linings as an absolute essential. Electrical wiring should be placed in rigid conduits—a system of steel pipes which offers the greatest safeguard against fire that has yet

been developed; or else the use of other wiring materials should be accompanied by an insistence upon high standards of workmanship and rigid inspection.

Lightning protection—once the butt of every humorist—has acquired new importance through the researches that are taking place in modern electrical laboratories. It has been established beyond all doubt that properly installed lightning rods give a high measure of protection against lightning. Science has shown us how to install lightning rods and how they should be built, and it has proved that sub-standard equipment is in most cases worse than useless, at the same time that it shows proofs of the value of properly engineered installations.

Steinmetz has been quoted as authority for the statement that "in a thunder storm the only safe places are within a metal cage or several feet underground." The suitable installation of lightning rods creates literally a metal cage around the house, conducting the discharge, if it should strike the house, safely around its surfaces and down to the ground. As a matter of fact, this cage of rods tends to dissipate electrical disturbances and to minimize the chance of a direct strike. Similarly the modern steel-frame house acts as a cage and offers ideal protection.

Having taken these basic precautions against the hazards of fire, the next step is to be prepared to extinguish a fire before it can cause damage. These precautions take two forms. On the isolated estate, fire-alarm systems are of great advantage. They are not expensive to install and they are practically invisible. Nevertheless, the better types of

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Built by skilled craftsmen, in many graceful designs, Battleship Garden Furniture defies the worst of weather and the elements, for scores of years, needing no care even if left out of doors all the year round.

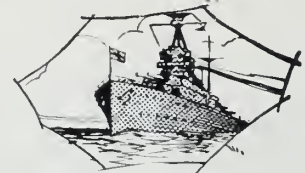
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(Above) "Collingwood" Set of table and four chairs.



(Below) "Powerful" Set of table and six chairs. In each model chairs fit compactly underneath table when not in use.



THIS AIRCRAFT LETS YOU PAUSE AND THINK



Reproduction of a chart showing safe vertical landing before an obstacle. In case the machine can not clear the obstruction, or the engine stops, the craft will land safely because the engine does not turn the sustaining rotor.

Instinct tells us to hesitate and think it over when faced with anything unexpected. You jam on the brakes and stop your car, pause to look over the Pullman steps, draw back if the elevator door begins to close too soon. We dislike tight situations that demand snap judgments.

Now you may fly in a type of aircraft that lets you follow your natural instincts. In a Pitcairn Autogiro you can hesitate—to think over some new situation, look over unfamiliar ground—and find safety in your hesitation.

Normally a Pitcairn Autogiro takes off at low speed after a short run, and climbs or descends steeply, to land at low speed with but a brief run after landing. By taking off and landing at low speed it both simplifies flying and reduces the time required to learn to fly. Yet it offers a further margin to the private owner-flyer.

Because of its low take-off speed, you approach possible obstacles in the field or at its margin with more time to think. You can turn aside,

Advantages—Steep angle of climb—short radius of turn—can not go into a tail-spin—lands vertically without any ground roll—descends slower than a man in a parachute

for the Pitcairn Autogiro will turn more sharply and at a lower speed than other types of heavier-than-air-craft. Best of all, if you feel that you may not clear an obstacle, or if your engine fails, you may set your craft back down upon the ground in its own unusual way, to think the situation over and try again.

You fly fast—but you may also fly slowly—even hover momentarily over your selected



landing place. If on close inspection you do not like it, rise and choose another. You can land in fairly small areas because you require so little run after landing. If circumstances require, you can even come down straight, to land with no forward speed in restricted areas.

Here for the first time is an aircraft that does not depend solely upon high speed for sustentation. Here for the first time is a craft which does not demand split-second decisions which must always be right. Here is a craft in which the flying creed "Fly Fast" is replaced by that maxim dear to every conservative heart, "Take It Easy."

Business men and sportsmen who want to fly to save time, may now fly and have time to think about security. You can learn to fly with personal instruction included in the purchase price of your Pitcairn Autogiro. Write for the book "It Lands In The Length Of Its Own Shadow."

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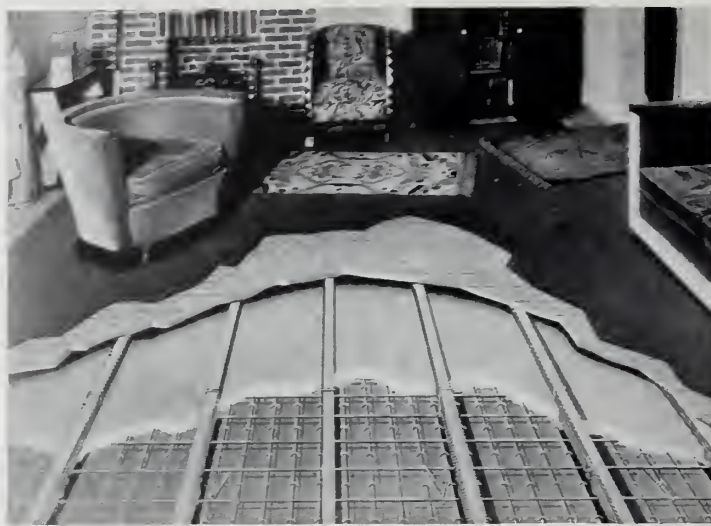
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A combination photograph and drawing which serves to illustrate the use of steel floor lath for building fireproof first floors in private residences

equipment will automatically call the local fire department—perhaps even before the occupants of the house know there is a fire—and will reveal in a caretaker's house or in some adjacent building the exact location of the fire which the system has discovered. If a connection to the local fire department is too expensive, these same devices will set in operation a private fire siren or alarm bell.

Every home, whether it be of fireproof or non-fireproof construction, should be completely equipped with fire-extinguishing devices. These take many forms, but they all may be classified into a few basic types. First, it should be remembered that fire is extinguished only in two ways—either by cooling the burning substances below the ignition point, or by smothering them by cutting off the supply of oxygen without which the fire cannot live. Water puts out fire under the first, or cooling, principle. Since water does not have a blanket effect, it is not useful in fighting fires involving inflammable liquids such as gasoline. Most fire extinguishers, such as are suitable for home use, employ the smothering principle either alone or in combination with the quenching effect.

The common fire-extinguishing devices are the following: The soda-acid solution extinguishers are tanks with a small length of hose attached which, when inverted, cause an acid to come in contact with soda, and this creates a quick pressure that forces the water in the tank out through the hose, carrying with it some carbon dioxide gas that has the smothering effect on the flames. This type may be used on ordinary domestic fires, except electrical fires and those involving inflammable liquids. They have the disadvantage of causing water damage and, since they are susceptible to freezing, they must be kept in heated parts of the house.

The foam type extinguisher discharges a frothy, lather-like substance which clings to any building material, liquid or solid, covering it with an airtight blanket under which fire cannot live. The foam extinguisher is close to being an all-purpose type and it is equally effective on inflammable liquids and

all common substances, such as wood or rubbish. The discharge from foam extinguishers does not harm anything which pure water will not injure. When the foam dries, it is merely brushed away.

Another very efficient and relatively new type of fire extinguisher employs compressed carbon dioxide gas in liquid state contained in special steel cylinders that are equipped with a discharge hose and nozzle and a means of starting the extinguisher in operation. When this carbon dioxide gas is released, it is so intensely cold that it forms a white snow many degrees below zero in temperature. The gas smothers the fire by blanketing it and keeping oxygen away from the source of the flame. To a certain extent, the gas cools the fire as well. The snow evaporates harmlessly into the air and damages no material of any kind. The action is instantaneous, and the extinguisher can safely be used on electrical fires as well as upon inflammable oils.

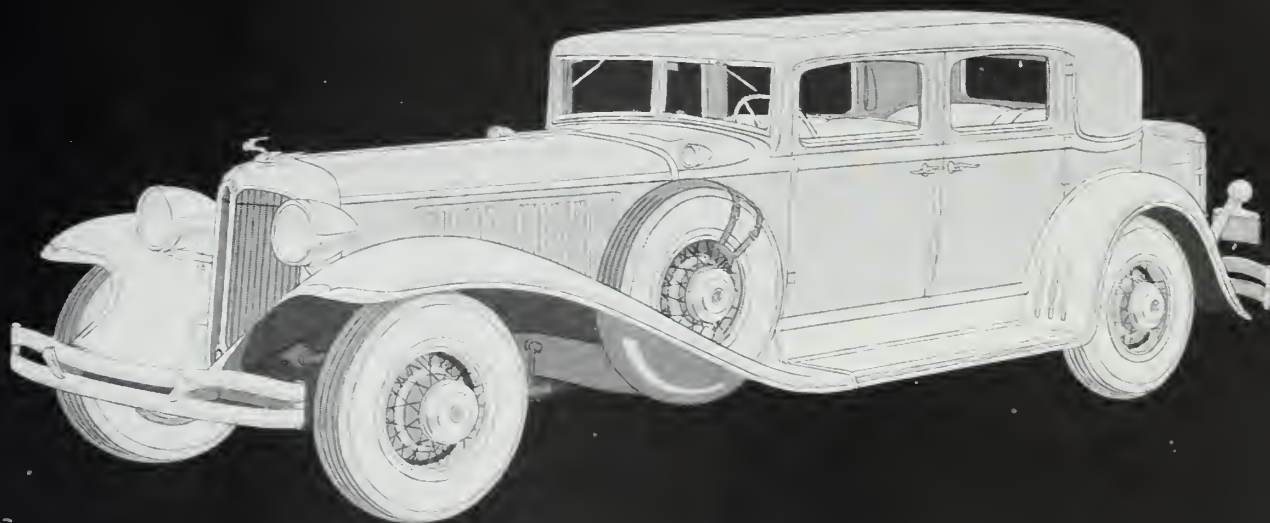
The last important type uses carbon tetrachloride, which is forced on to the fire by a pump contained in the extinguisher. This fluid is vaporized by the heat and forms an inert gas which suffocates the fire. It is commonly carried in automobiles.

All of these types are made in various sizes up to and including large apparatus mounted on wheeled trucks that constitute highly desirable items of equipment for the isolated country estate. At least one hand extinguisher should be accessible within fifty feet of any part of the house. Special extinguishers should be available in the garage, in the basement near the heating plant, in each outbuilding, and of course in every stable or barn.

The last and final step in eliminating the burning question, as a source of fear and possibly monetary losses, is to train every person in the household in the proper use of these safeguards so that panic and sudden excitement will not render them inoperative. A little training and an occasional drill will help to stop incipient fires before they cause damage, which is far better than tons of water poured on a fire that has made headway.



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The Masterpiece

"MASTERPIECE—a work showing the hand of a master; a thing which surpasses in excellence anything else done by the maker; anything made with extraordinary skill." Out of the dictionary comes this excellent description of the magnificent Chrysler Imperial Eight. ¶ Chrysler's masterpiece is manifestly a car of masterly designing, masterly engineering and masterly craftsmanship—a motor car built for connoisseurs of motor cars. ¶ Quality, the finest. Performance, *fascinating*—the performance of a car that holds *twelve* official A. A. A. Contest Board stock car speed records for one to five miles. Wheelbase, 145 inches. Engine, 125 horsepower. Transmission, 4-speed with Dual High gears. Brakes, internal hydraulics, self-equalizing. We ask you—just try a drive in Chrysler's *masterpiece*.



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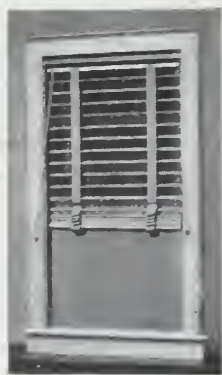
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SAILING SUMMER SEAS

(Continued from page 41.)

and in both 1929 and 1930 Francis S. Page, with *Narcissus*, has reigned. There are always plenty of other top-notch skippers in the class. The late Ralph Ellis, who owned *Dragon*, was a veteran of half a century of Sound racing, and used to give the best of them something to worry about. Burton Hart, who sails with A. W. Johnson in *Nachvak*, is another old-timer who is still showing them tricks, while among the younger owners such helmsmen as John B. Shethar, Carroll B. Alker, and Roy Manny keep things humming.

The ten-meters, which actually measure up to a little over that rating and hence are not eligible for international competition, are like the Twelves—good all-around boats with comfortable accommodations for six aft, and the crew of two in the forward overhang. But like most boats, they don't sail their best when loaded down with gear.

The notable exception to the latter rule is the famous forty-foot one-design class, known since they came out of Herreshoff's shops in 1916 as the "Fighting Forties." Bitter arguments are waged over the Forties. Most Long Island Sound yachtsmen, accustomed to light air and smooth water and the type of boat designed for such conditions, will tell you that the Forties are barges, slow, hard-mouthed, and homely. But out in open water, with wind and a lumpy sea, the Forties are grand boats.

As combination cruisers and racers they are hard to beat, for they are big, roomy boats, and the more weight you load onto them the better they like it. Some of us even like their looks, including the old-style gaff rig with club topsail that looks as out of place in the present racing fleets as the early jib-headers did ten years ago.

It's true that no Forty ever won a run of the New York Yacht Club cruise in open competition, but they have had some fine racing among themselves. Of late years William B. Bell's *Mistral* has cornered most of the honors, sailed either by her owner or, in his absence, by such master helmsmen as Cornelius Shields or Fred Bradley. Two years ago Miss Helen Bell, though new at racing, chartered *Shawara*, which her father also owned at the time, and consistently beat *Mistral* for half a season. Other good consistent performers lately have been Holland Duell's *Rowdy* and *Marilee*, in which young Bill Cudahy, while still a junior sailor, regularly defeated old skippers.

The Forties really do their best in competition with the offshore racing cruiser fleet. Memory, rigged as a yawl by Robert N. Bavier, showed the way to Bermuda one year, and twice since then the yawl *Rugosa*, another Forty, has been a winner in that contest.

But the granddaddy of all one-design classes is the thirty-foot class. Built by Herreshoff in 1904 and 1905, the Thirties celebrated their silver jubilee two years ago

and are still racing on the Sound, and cruising up and down the coast.

In 1904 the New York Yacht Club went to Nat Herreshoff for a small combination racing and cruising yacht. Since the N.Y.Y.C. does not deign to recognize the existence, in its fleet roster, of anything smaller than thirty feet waterline, that dimension was set, and other specifications were moderate overhangs, beam, draft, and sail area. About Christmas time, 1904, Nat Herreshoff and W. Butler Duncan, Jr., representing the club, took the first Thirty out for a trial spin and both pronounced her a splendid yacht for the purpose.

It would be hard to find a more distinguished list of names in yachting of a quarter-century ago—and several of them are still active—than the original owners of the eighteen Thirties. They were A. H. and J. W. Alker, O'Donnell Iselin, Cord Meyer, William D. Guthrie, August Belmont, W. Butler Duncan, Jr., Henry F. Lippitt, Oliver Harriman, P. H. and G. A. Adee, Amos Tuck French, Lyman Delano, George M. Pynchon, Howard Willets, Stuyvesant Wainwright, Newbury D. Lawton, A. G. and H. W. Hanan, Henry L. Maxwell, and John Murray Mitchell.

H. Wilmer Hanan is still a Thirty owner. Two years ago he bought back *Nautilus*, built for him and his famous brother, the late Addison Hanan, and last summer his sons sailed the old packet to a Sound championship in her class. Among the others named, Mr. Duncan was head of the committee that arranged the America's Cup matches and picked the defender last summer; Mr. Pynchon won the championship of the M class last season; and Harry Maxwell is racing actively and was commodore of the Larchmont Yacht Club last year.

Sailed by top-notch skippers and kept in fine condition, the Thirties haven't missed a racing season in twenty-seven years. Besides the *Nautilus*, some of those active in the recent racing are S. C. Pirie's *Oriole*, Edmund Lang's *Banzai*, Ogden Reid's *Lena*, and Gherardi Davis's *Alice*.

J. P. Morgan, a Thirty owner for a dozen years, tried out a jib-headed rig on *Phryne* in 1927; but, though it proved successful, the class decided against making the change official. In the same year Mr. Morgan became embroiled in a classic protest with W. C. Atwater, Jr., who owns *Minx*, and though Mr. Morgan's position was sustained by the ultimate yachting authority—the North American Yacht Racing Union—after two years of wrangling, the financier hasn't raced *Phryne* since.

Despite their antiquated sail plans, the Thirties can still step. Three years ago Sherman Hoyt, sailing Mr. Davis's *Alice* and picking his spots down the tricky tide-way of Vineyard Sound, won a New York Yacht Club run from Vineyard Haven to Newport under the

(Continued on page 84)

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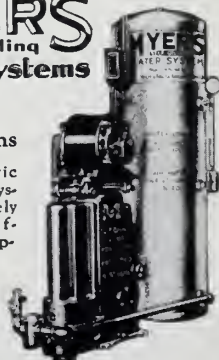
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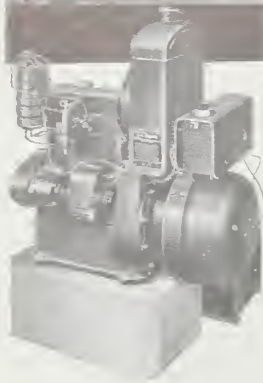
by

GOODYEAR



Country estate, "Coleridge," near Augusta, Ga., owned by A. T. Cole of Chicago

A Model D Kohler Plant generates the necessary electric current



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CL-7-31

(Continued from page 78)

noses of some of the biggest and fastest sloops in the country.

The fleet of eighteen Thirties has naturally scattered a good deal, though all eighteen were still registered on the Sound racing list of 1930. One, R. D. Teller's Playmate, is an auxiliary yawl that has won cruising races under that rig. Some of the others, scattered up and down the coast, are used for cruising only. And fine cruisers they make—fast, able, and offering comfort for an owner's party of four,

and only moderate discomfort for a paid hand forward.

Several classes, like the one-design eight-meters and the Fisher's Island Sound sloops, have been built of late years to "replace" the vanishing Thirties, but the latter refuse to vanish. In fact, the way things are going, it looks as though the Eights might vanish first, though they are good boats, built in 1928. At least there were as many Thirties as there were one-design Eights racing last summer.

PERENNIALS THAT PLEASE

(Continued from page 60)

a trifle the better. It produces fine heads of good sized florets, and is a little shorter in height than the latter. Elizabeth Campbell is a pure deep rose-pink, early-flowering variety for the main display. Rynstrom and Rheinlander and Thor are all good pinks, and Beacon is a splendid brilliant red.

Along comes *Pyrethrum uliginosum*, with white, daisy-like flowers having yellow centers. These plants grow about five feet high and should be staked.

Rudbeckia newmanni is a perennial black-eyed Susan with a long period of bloom and is disease resistant. The poor old Golden Glow has been so abused and used to such an extent that it has become abhorrent to most people. But it is impossible to kill, and it is not so bad if properly used with white plants behind and in front of it. The large red aphids that cover its stalks are eliminated with a tobacco spray. The purple *Rudbeckia* (*Echinacea purpurea*) is quite different. It has dull pink, daisy-like flowers with a dark central cone and blooms from August on.

A tall-growing plant with feathery white flowers seldom seen is *Plume Poppy* (*Bocconia*), well worth having if only for its leaves, which are of a bluish green color, very much imbricated, and of a strange but lovely shape. But don't let it overrun the place!

Do not forget the stately *Hollyhocks*. They live in my garden for many years, and are not much troubled with rust; we spray them early with Bordeaux mixture.

Eupatorium coelestinum is a perennial *Ageratum* delightful both in color and form, but here never blossoms before frost. You who live farther south should surely grow it, however.

Veronica longifolia subsessilis bears foot-long spikes of bluish purple flowers coming along in early August and lasting quite a while. I have obtained a very pretty picture by planting this with the bulbous plant *Lycoris squamigera*, the Magic Lily. This is a strange bulb, throwing up in early spring foliage much the shape and size of a *Daffodil*. As the season advances this disappears until, in August, almost overnight a stalk appears bearing an umbel of pale pink Lilies veined with blue.

Gypsophila, in both single and double varieties, gives an airy grace to the August garden and should al-

ways be in every garden, both for pictorial effects and for cutting. The new double *Bristol Fairy* is a decided acquisition.

Live-for-Ever of our grandmothers (*Sedum spectabile*) is a strange sort of low-growing plant bearing dull pink flower heads in masses on fleshy leaved stems. It multiplies rapidly.

The *Heleniums* are splendid late August-blooming perennials not used enough. They are, however, rather coarse plants growing five or six feet, each stalk bearing a large head of flowers in yellow and copper shades. *Autumnale rubrum* has bright terra-cotta-red flowers; *autumnale superbum* has golden yellow flowers with a yellow center; *Riverton Beauty* has lemon-yellow flowers with large, purplish black cone centers. One branch is nearly a whole bouquet in itself. It must be staked, but has no diseases as far as I know.

The *Funkias* (or *Hosta*, in up-to-date lists) are a splendid family as much prized for their foliage as their flowers. In August they send up very sweetly scented flowers and make very good accent points.

Anemone japonica is one of the last perennials to bloom, and it is always surprising to see this dainty flower at this time. The colors are white, pale pink, and deep pink. They are late risers in spring, and one must be careful not to disturb their slumbers. This plant *must* be planted in spring in this climate to become established before the first winter, but it is hardy thereafter.

Two splendid August-flowering perennials are *Campanula pyramidalis* and *Artemesia lactiflora*. The former grows to a height of four or five feet, with spires thickly studded with pure white or lavender flowers. The *Artemesia* grows about the same height and carries panicles of minute, creamy white flowers.

Perennials that can be grown from seed should be started as soon as possible in the spring, rather than held until July as so many authorities recommend. For, first of all, the seed seems to germinate better; and, in the second place, the earlier planted seeds have an opportunity to make fine, strong plants to be put in their permanent places at the earliest possible moment in summer or fall. Sow your seeds early and give your seedlings the whole summer in which to become sturdy.

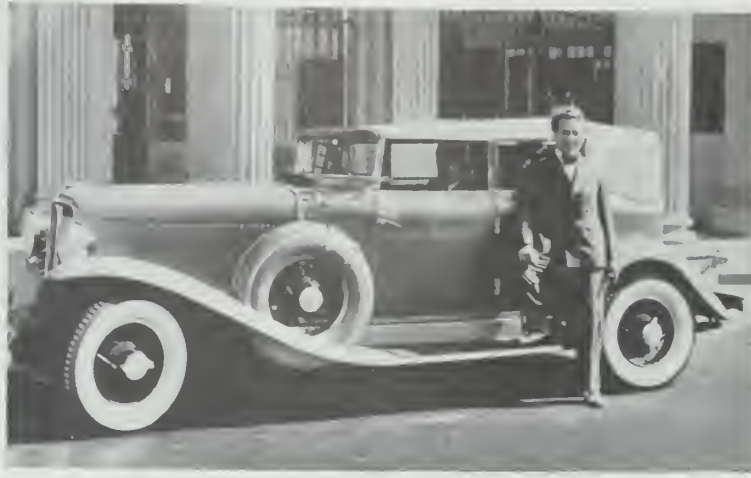
steering wheel of a car and drive for some horrible number of hours without getting out or stopping the engine. I think a hundred hours is about what they aim at. No one seems to know just what they do it for or what they're proving by it; but, checking up, I find one feature of the stunt is universally practiced:

When this awful performance is over, the victim invariably is put to bed in the window of a local furniture store! I find further that the victim generally sleeps for two whole days and nights—in the window of the furniture store, with crowds gawking and staring. I suppose it's all right, this sort of thing, but there's one phase of it that isn't all right at all. The cars are driven over the public roads, and the drivers, as one can readily see, grow almost ga-ga with exhaustion until they are in a totally unfit condition to drive; but they keep right on, a menace to everybody else who happens to be on the road.

Speaking of menaces on the high road, there are some rather interesting figures on automobile-accident fatalities. During the eighteen months of the war, the United States lost some fifty thousand five hundred men. During the eighteen months just passed, deaths from automobile accidents in this country totalled fifty thousand nine hundred. That's a pretty serious condition. In connection with these deaths it was noted that a percentage so small as to be negligible occurred because of defective mechanism—such as bad brakes, steering gears, and so forth. The big majority were almost entirely due to carelessness or just plain stupidity—the sort of accident one sees on summer Sundays.

Eventually the country may do something about this situation. Connecticut is hitting the thing at the source by instituting an entirely new system of examining applicants for drivers' licenses. They have a series of questions—intelligent questions that call for intelligent answers, rather than a rule-of-thumb set of inquiries, the answers to which can be memorized by any moron in half an hour.

Curiously enough, in these questions of theirs the answer that would appear to be the right one is often totally wrong. For instance, they ask what speed you consider safe on an open road free of traffic. The applicant usually says "Twenty-five" or "Thirty". This answer is obviously given to please the examiner, whereas if the applicant had intelligence and used it he would see that the answer should be forty or even fifty miles an hour—a perfectly safe speed in open country. The other questions are on a par with this one, and deal with actual conditions one meets driving rather than with how many feet from the curb you can park, and so on. It's a fine idea, and if Connecticut will stick to it the state will be the leader of a wonderful movement. You can't make people who are naturally dumb be intelligent; but state governments can keep them from driving auto-



Edgar Allan Woolf, the well-known playwright, about to enter his Auburn car, whose beauty of line and color is a familiar sight in Hollywood, Mr. Woolf is the author of many popular screen plays

mobiles, and they certainly should. Incidentally, in the accidents listed above, men were behind the wheel ninety-three times out of a hundred.

There aren't any Ford jokes any more—just thousands of Austin jokes. But Austins are funnier, there isn't any question about it. Any car that will run along an ordinary sidewalk is funny. People seem to think they're dangerous—that you can't see them and are apt to smack into them, and things like that. I don't remember ever having seen one in an accident, and of course they can get out of the way much faster than a big car.

Among the newer ideas in motor transportation is the wheel-less tire, culled from the limbo of the modern airplane landing gear. The tire is mounted almost directly on the hub, thus eliminating all but a slight suggestion of wheel. Roughly, it runs on ten or fifteen pounds pressure, and of course the car rides as easily as an elevator stopping against an air cushion. When it comes to a stone or a brick or an old hat in the road, instead of bumping over it, the tire just sort of squeezes around it—no jar to driver or passengers. But what about the jar when a tire like this blows out!

Now and again I have had an ordinary balloon tire blow while I was driving—fortunately it has never been when I've been going fast—and every time it's yanked the wheel out of my hands and slewed me over to the side of the road. Imagine what would happen with a drop of not a few inches to the rim of the wheel, but of many inches to either the brake drum or the hub, if the car happened not to have front wheel brakes.

But of course at present the idea is to use these tires on trucks—which aren't supposed to go fast, so that a blowout would not matter much. Experiments have been carried out and they have been highly successful. One truck equipped with such tires made a twenty-thousand-mile run under all manner of frightful road conditions; the tires carried only ten pounds of air, and ended up in fine style.

There is a claim that, because of their larger contact area on the surface of the road, these tires will tend to decrease the chances of

skidding. Perhaps they will, but observation has taught me that the dry-road skid can be almost as bad as the rainy-day one. I mean where there is gravel or sand on a concrete road. A big tire will just coast along when the brakes are applied.

Perhaps I'm merely Chinese in my attitude about these tires—one of the men who say there's no school like the old school. But I'm also from Missouri—I'm perfectly willing to be shown, and wait to be.

Riding on air and all that sort of thing brings one around to thinking about the new model Durant, its interior convertible into a bedroom on a moment's notice.

This car, model 612, has a lever. You pull the lever and, after the manner of a Pullman car, the front and back seats fall about and roll around, and the first thing you know the whole inside of the car has turned into a double bed. It can be made up with sheets and blankets on it if you go in for that sort of thing, or it can just be left as is and called a sofa. A nice idea.

A friend of mine a few years ago found it necessary, because of illness, to motor in the prone, or stretched-out, position. He had a small phaeton and solved the problem in a rather intelligent way. The front seat of the car was cut in two, or rather the back of the front seat was cut in two. It also had a couple of holes bored in it near the top. There was a brace hinged to the floor, and the right-hand section of the above-mentioned back of the front seat was hinged to the front seat proper. When this section was lowered, the floor brace was pulled up and the ends of it fitted into the holes. It made a swell sofa, and I often used it on long night trips—taking turns driving and catching a little sleep while my companion drove. I gave this up, after a certain southern journey, for the reason that the driver got sleepy and awakened me by the beautifully simple method of falling asleep sitting up, and running the whole shebang into a rail fence. But after all, that wasn't attributable to any fault of the invention.



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Whenever we have a census enumeration in America, experts set to work to figure out the exact center of population in the United States. If we applied the same idea in England to tennis, undoubtedly the center court at Wimbledon would be considered the focal point of interest in the tennis world; for it is there that some of the greatest matches in tennis history have been staged

THAT CENTER COURT AT WIMBLEDON

The queue—an old British custom

by **JOHN P. TUNIS**

THE "London Observer" had an interesting interview the other day with a Mr. Leslie Bloom, President of the First Nighters' Gallery Club. This organization, formed in the early '90's, comprises those tireless persons who stand in long lines outside London theaters in the rain on opening nights, and rush for seats in the gallery. Among other things, Mr. Bloom was asked whether he favored the abolition of the queue. He did not. "The members like waiting in queues. Friendships are formed, there are discussions, and the interest in the theater is increased."

It has long been my conviction that the British people actually like these queues, although this is the first time, so far as I know, that it has ever been publicly admitted. If they did not like them, why on earth would they queue up? Queues at Lords, queues at the theaters, queues at the Cup Tie, queues at places where you take a hus, even queues for bargains at department stores. But of English

Just about the time that this magazine is making its appearance on the newsstands, visitors to London will be apt to observe an odd phenomenon in the daily papers. Column after column of small advertisements will appear, all based on the same subject—a desire to obtain tickets for "the center court" at Wimbledon. A few seats for this holy of holies are offered at what seem, even to American eyes, exorbitant prices, for the demand far exceeds the supply. And so the disappointed ones must either forgo the pleasure of seeing the great tennis stars of all nations competing at Wimbledon—the tennis center outside of London—or they must make an attempt to get some of the 1,200 unreserved standing places that are put on sale each day. And for this they will have to indulge in that typically British pastime of standing for long weary hours in a queue. The humors of these queues are amusingly described by the author in the accompanying article.

queues—no, of all queues—that at Wimbledon is the most amazing.

Occasionally we have a sight like it in this country. On the night before the first game of the World's Series, a few dreary individuals line up to spend the night on boxes in cold discomfort, to be rewarded by seeing their names in the newspapers the next day as having hitch-hiked from Altoona, Pa., to be the first purchasers of tickets for the opening clash! But can you imagine a crowd of from several hundred to several thousand waiting to get seats for a tennis final at Forest Hills? Picture, if you can, young men and girls, elderly ladies and retired army officers, all sorts and conditions, appearing at the gates of the Stadium anywhere from two to ten hours before the box office opens just in the hope of seeing a match of lawn tennis!

The seats for Wimbledon are sold out six months in advance. But during the tournament about 1,200 unreserved standing places are put on sale each day at noon. For these

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comfort unexcelled by any country in the world. Though intensely conservative, even primitive in parts, the most modern conveniences are available. Together with this, there is a geniality of welcome extended by the Spanish which enhances the more solid attractions of the land. In these days of economic depression, money is a prime consideration. Spain is essentially an inexpensive country. Even the

most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class are moderate and offer every possible comfort to the patron.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; MUNICH, 6 Residenzstrasse; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagons Lits, American Express, or any other Travel Agency.

"Waiting, simply waiting, while the time just meanders along"—the words of an old popular song might well apply to the thousands of tennis enthusiasts who sometimes wait patiently all night to get a chance to purchase the 1,200 unreserved seats which are put on sale each day, for the championship matches at Wimbledon each year. A fine spirit of camaraderie is developed among those indulging in the British national pastime of "queuing"



the crowd queues up early, often the night before—a quiet, orderly, middle-class crowd, with camp stools and books, raincoats and rugs, small cooking outfits to make tea upon, and food for several meals. And they will need all this before they enter the grounds!

Usually a pleasant night is passed—provided there is neither rain nor one of those June frosts which blight the climate of the British Isles. By morning the line has grown to considerable proportions. A friendly race, these people; as Mr. Bloom says, friendships are formed, and probably an interest in tennis and sport is increased. You cannot continue to be distant with a gentleman who has spent the night upon an adjoining camp stool. Presently their vigil is broken by the arrival of numerous entertainers—singers, dancers, magicians, comedians, and other gentry who pass up and down the long line performing their stunts and passing battered hats. Here is a man playing a banjo, exceedingly well, too. He finishes and extends a weary-looking derby.

There is a man on two stumps, supporting himself by means of canes. His breast is covered with war medals, including the Mons ribbon which shows he was in at the start. He is singing dolefully a popular song. Near him is a youthful acrobat turning somersaults on the paved road, with legs locked behind him. This turn gets rounds of applause from the queue, deserves it, too, for if the boy fell upon the pavement he would knock his head in. Now and then a man hurries past, and when no one is looking attempts to edge in toward the front of the queue. There is a gentle murmur of protest. The man looks self-conscious and moves hastily toward the rear of the line.

By now the queue, four deep, stretches completely across the sidewalk. There are many women, some elderly whom you would never suspect of taking any interest in sport. There are old men, and young men wearing Eton ties, and here and again a dark-skinned colonial or an Indian in a turban, testifying to the widespread interest in Wimbledon.

Everyone, you observe, carries a tea basket or leather attaché case and a thermos bottle, as well as a rug and newspapers for protection against the uncertain weather of an English summer. They are only mildly attentive to the efforts being made for their entertainment.

A Scotch girl, badly dressed, walks slowly up and down the line singing "Bonnie, bonnie banks of Loch Lomond." Below us a little man is out in the street before the line, performing the queerest of gestures. What is he doing? Soon he comes along and, taking a tabloid newspaper in his hand, folds it, folds it again, and then starts to tear it into pieces. He is a wan little man who looks as though he needed a square meal, and his brow is puckered as he tears the paper intently. Then he unfolds it and waves it proudly before the crowd. It is a man's face, cleverly done in silhouette. Again he repeats the process with another tabloid, forming an automobile. He passes along. A comedian, with his hat set across his head, gives the usual comedian's imitation of Napoleon, keeping up a patter of cockney all the while. What's that quiet-looking man edging up to the queue for?

He's a speculator. Every day the Wimbledon authorities sell, besides the few hundred standing places, a few hundred seats about the center court which are unsheltered. They cost eight and five shillings, two dollars and a dollar and a quarter. The latter are offered by the speculator for a pound, or five dollars. Two eight-shilling seats, having cost four dollars, are worth five pounds, or twenty dollars. No one seems anxious to buy at this price, but there are more than one of the profiteers moving along, so someone must purchase their wares even at those prices.

Finally the gates are opened. It is noon. The crowd moves slowly forward—an orderly crowd, a genteel and considerate crowd, no shoving, no pushing, no jamming ahead as, tea baskets and camp stools on their arms, they make their way toward the ticket booths. At long last the lucky twelve hundred enter; the places are then all gone. A sign is stuck atop the ticket booth—NO MORE SEATS. Does

that endless queue stretching down the Southfields Road dissolve immediately? Not at all. So strong a hold has the game of lawn tennis upon these people that they still line up, and pay their two shillings merely to enter the grounds. They will stand upon the wide promenade behind the center court during the final match, where they can watch a replica of the big electric scoreboard that is within, and listen to the cheering thousands who are actually seeing the battle.

There are two or three reasons why persons will endure such terrific punishment for a game of lawn tennis. One is the tradition, the history, the glamour that surrounds Wimbledon. To say you have been at the center court during a finals means that you belong—either to the fortunate few who own a debenture in the All-England Club and therefore the right to buy seats, or else to the less fortunate few who have lined up for hours to obtain a place in the sun.

And this is no figure of speech; it's a place in the sun that these people who stand in the queue get, too. Another reason why Wimbledon attracts the multitudes is the multitude itself. The Royal Box with the King, a white carnation in his buttonhole, the Queen, and members of the Royal family, also contains each day an ambassador or two, and at least one Indian rajah in London for the season. Champions of other sports attend; if he is in the city, Bobby Jones finds his way out to Wimbledon; and scattered through the stands are the champions of a former day. Then, most of all, the crowd comes to see its favorites, Borotra and Betty Nuthall.

The stadium at Wimbledon is about half covered; that is to say, the roof does not protect our friends of the queue who stand below close to the court itself. What do they do if it rains and play is interrupted, as it often is? They do nothing. Most crowds would flee for cover under such a deluge as London can offer, but not the British. They have, this patient body of men and women, waited in line five, six, or ten hours for Henri Cochet; they have stood doggedly through several hours of tedious and uninteresting preliminary matches, and they intend to see the thing through. In groups of two and three they huddle together. Mostly the crowd stands, newspapers wrapped about their knees and slung over their raincoats, under the protection afforded by umbrellas. In a stoical silence they wait with their collars turned up, while the water spatters off the concrete at their feet. Eventually the sun comes out. The big tarpaulin, which has been spread over the court at the first sign of moisture from the heavens, is rolled back. The players appear with their armfuls of racquets. The court is dry and playable. The umpire arrives. Down go the umbrellas. A British crowd is ready for more punishment.

Department of Travel and Resort Information

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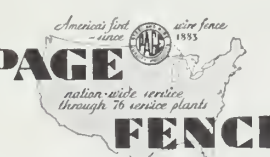
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PHOTOGRAPH BY HEWITT

Messrs. Barton, Price & Wilson, decorators, in expressing their idea of a residential atmosphere within the confines of a hotel, bethought themselves of the importance and the humanizing influence of books. A recessed book cabinet, gracefully arched, is a delightful feature in the well-planned living room at the left, which forms parts of an English suite in the Waldorf-Astoria designed by them

THE METAMORPHOSIS OF THE HOTEL

by **LEE MCCANN**

TIME was—and not so long ago at that—when the average hotel bedroom was not far removed from a prison cell in the bareness and unattractiveness of its furnishings. In the closing days of the last century, one was apt to find that a white enameled or brass bed, a golden-oak bureau badly scarred by the previous occupant's having allowed a cigarette to burn unnoticed, a rocking chair, and a Gideon Bible constituted the main furnishings of the average hotel room. Little by little, as we progressed and demanded more and more comfort in living conditions, this state of affairs was overcome. To-day, it is safe to say that the average person is more comfortable in a large hotel than he is at home. Not only are the best architects called upon to design and plan our great hotels, but the services of the leading decorators are obtained to furnish the various suites of rooms. Thus, while the average citizen could not

possibly afford it in his own home, the very best talent and brains of the decorating and furnishing fields are at his disposition to make him comfortable while staying at a hotel.

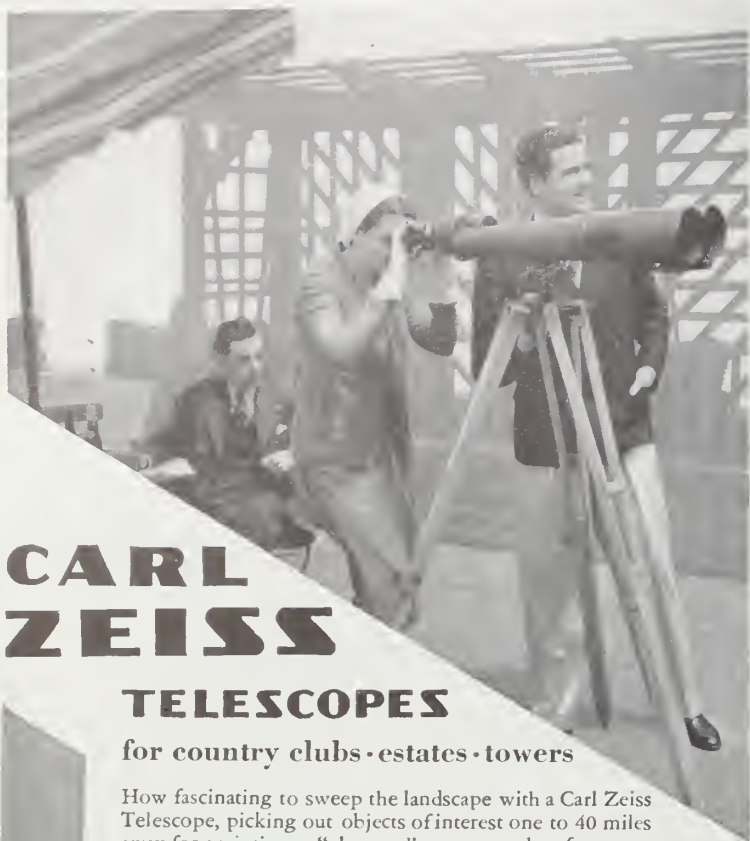
This metamorphosis is as true in Canada as it is in the United States. The great railroads of Canada—the Canadian Pacific and the Canadian National Railways, which control the largest hotels in the Dominion—are fully cognizant of the need for giving their patrons the best, and have called in the leading decorators to make their hotels the best in the country. The comfort of the rooms at the Château Frontenac and at the Royal George in Toronto, for example, is a byword. The new Manoir Richelieu, at Murray Bay, is attracting scores of visitors not only on account of the charm of Murray Bay as a summer resort but also because of the delightful and home-like furnishing of the hotel. The Château Laurier in

Ottawa, operated by the Canadian National Railways, is a particularly good example of the care and attention that are given to have only the very best in furnishings. Not only the public rooms but the private suites as well have received full measure of the decorators' attention, and provide a delightful atmosphere that gives a new meaning to the word home-like.

In the United States, one of the finest examples of how far the privacy and distinction of a home have been transplanted to a metropolitan hotel is to be found in the new Waldorf-Astoria hotel in New York City. The architects, Messrs. Schulte and Weaver, working in careful collaboration with a number of ranking New York decorators, first of all planned *suites de luxe*, with room dimensions comparable to those of residences, which would afford not only space but tasteful disposition of doors, interesting window treatments, and

This dining room of a French Tower suite in the same hotel, furnished by Messrs. W. & J. Sloane, has the dominant color note of cream established by the walls and painted furniture, which are foils for the mahogany table and brown marble mantel veined in pink that is topped by ornaments of black and gold





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The substantial comfort and dignity of a typical English bedroom is expressed in both the architecture and furniture of this spacious room in the Waldorf-Astoria, decorated by White Allom & Co.

paneled or painted walls, as the appropriate backgrounds for the periods in which the furnishings were to be carried out.

Living rooms of approximately thirty-two by twenty-five feet, dining rooms twenty-six by sixteen feet, and bedrooms proportionately spacious give, in a homely phrase, plenty of "elbow room," without which there is no comfort, no relaxation in living nor pleasure in entertaining. The height of the ceilings and the spread of the windows suggest a luxurious country house. The fine paneling of Georgian or eighteenth-century French is precisely what one sees in delightful homes all over the country that have been built and furnished with no expense spared to make them tasteful.

Next in order came the problem of creating individuality, how best to do it, how far to go; certainly there must be no stereotyped monotony nor dull duplication. The large corps of decorators engaged, each one an individualist of note, assured a sprightly play of styles, and they in turn for the most part designed the suites assigned them, each in a

different manner—really a decorative *tour de force*.

Of some eighty suites done by one decorator in French period styles, there are no two alike. These French apartments will unquestionably be an influence on taste in many quarters; they will be a revelation to those who still think in terms of the white and gilt fragility of a pseudo-Louis XV style.

French furniture is as comfortable as any in the world, and as strongly built as its contemporary English cabinet-craft. It also lends itself to tonal experiments more sensitively than does any other style. The relationship of natural wood to painted wood in a room, the gayety and play of delicate color, and withal a well-bred reticence and modern comfort are completely expressed in these French Tower suites. Their soft yet relatively light color key is in harmony with the modern mood for variety and brightness. Pattern is subdued to tone. Carpets and walls are in plain tones, as are most of the hangings.

The eye never wearies of a room done in this way; also, there is scope



Carpet the color of brown toast, warm vibrant gray walls, curtains of richest silk damask in powder blue as background for old cream paint on chairs cushioned in pale yellow brocade, pieces in natural wood, touches of apricot velvet, lamps, flowers—thus Jacques Bodart, Inc., in collaboration with A. Rutledge Smith, have visualized this French living room, so typical of the charm they have conferred on all the Tower suites they have designed



COURTESY CANADIAN NATIONAL RAILWAYS

Ottawa, Canada, also believes that hotels should have a residential atmosphere, and in its luxurious Chateau Laurier Hotel such rooms as this, of beautiful proportions and artistic furnishings, invite the transient visitor to permanent occupancy

for adding personal touches and accessories which make a place one's own in spirit during occupancy. This can almost never be done where there is a dominant use of pattern in room furnishings. In lieu of pattern, these French apartments boast a most sophisticated subtlety of tone that is warmly vibrating, like the tone of a painting. The hue of the carpet is picked up and repeated faintly through the blended tone of the walls, which again is echoed in a painted chair, so that the color has warmth and life.

The lamps, which are beautifully chosen for ornament as well as light, have shades that were most carefully planned to be as charming in color by day as by night. Even such minutiae as ash trays have received artistic consideration and add smart attractive bits, such as in most homes are placed conveniently about. In short, there is about these rooms no detail too small for careful and intelligent consideration.

The furniture is assembled for adaptability and harmony, which

goes a bit beyond the style of the French decorators themselves; the French, being rather inclined to be purists in decoration, do not care to mingle periods. It is this which gives to many French interiors a classic and cold formality which Americans find unsympathetic. The French apartments of the Waldorf-Astoria have created a mellower atmosphere by a discreet assembly of pieces which bridge historic difference with decorative affinity, so that these rooms, instead of having a static appearance, appear as if they were born and grew—just as rooms in a lived-in home always look.

Not only the eighteenth century of France is reflected in the Waldorf-Astoria; but the England of Chippendale, Adam, Sheraton, and all the names which made the Georgian period such a marvelous era for beautiful homes are translated to the twin towers of this most modern building, regaining the aloofness and repose of their epoch by an altitude which separates them from the hurrying life of the avenues far below.



COURTESY CANADIAN STEAMSHIP LINES

The Murray room (named for General Murray) in the Manoir Richelieu, in Murray Bay, Canada, is a charming combination of soft greens, reds, and dull browns, these colors being repeated in curtains, carpets, and furniture. The pictures are an interesting collection of Canadiana assembled especially for this room. Arden Studios, Inc., decorators



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COME INTO THE GARDEN

with **LEONARD BARRON**

CHINCHERINCHEE is the "common" name of a South African flower. It is a case where the technical name is perhaps more easy to handle—*Ornithogalum*. It is an amazing flower in many ways, particularly because it seems almost impossible to dry it or even kill it when cut. It is immune to all ordinary exigencies of travel and neglect; it lasts for weeks and weeks. It can be cut in its "native heath" (if that can be applied to the South African veldt)—cut in the bud stage, to be sure—and shipped overseas, and be none the worse weeks later on arrival in an entirely different continent. It has been occasionally so shipped from South Africa to the London market; but that is not all. It comes very nearly to being in the everlasting class. True, you must wax the end of the stalk and take a little precaution against undue drying, but so handled the buds develop, the flowers expand, and remain on the stalks for even three months! That is surely a long season of bloom.

A flower that has this endurance has an interest all of its own, quite apart from any inherent attractiveness of the bloom itself. The Chincherinchee is not a novelty; that is to say, it is not new, but it is not well known and, so far as I know, it has only recently been brought into actual cultivation as a potential plant for America.

Other *Ornithogalum*s are by no means uncommon. On many an old garden site and running wild along roadsides in New England, is the common Star of Bethlehem (*O. umbellatum*). In fact, that is the one plant that will almost instinctively come to mind when *Ornithogalum* is mentioned. There are other species of the family—several, indeed; and one, *nutans*, is also familiar as an escaped plant in the neighborhood of old-time houses and gardens. The conspicuously green back and white margin of the petals will be quite familiar to many—perhaps too familiar in some places, because it is a hard plant to eradicate once it gets strongly established in fertile meadowland. Another species with a startlingly conspicuous flower, because of the black upstanding pistil in the center of each bloom, comes from the Mediterranean region and was quite popular as a pot plant. This is *O. arabicum*.

But to return to the South African species (which we illustrate) which has evoked these thoughts, this *Ornithogalum thyrsoides* is now being grown in California, and the photograph is communicated by W. Atlee Burpee Company. There the plant has surprised the cultivators with its quick growth from seed. Seed sown in February gave bulblets for transplanting in November of the same year, and started to bloom the following April. Flowers fourteen months from seed! To some extent the flower has been offered to serve the same purpose as, or as a substitute for, the *Tuberose* (lacking the odor, however). Cut flowers shipped from South Africa reach the European markets about the Christmas holiday time.

There are a number of more or less obscure bulbs that might well be brought into better acquaintance if only for the sake of variety, but this Chincherinchee has a certain dignity all its own. By the way, the name is said to have been applied because, when the stems are

A page of intimate news and useful information for the garden enthusiast, conducted every month by the Horticultural Editor of COUNTRY LIFE

rubbed together, they give out a sound that the word is supposed to express.

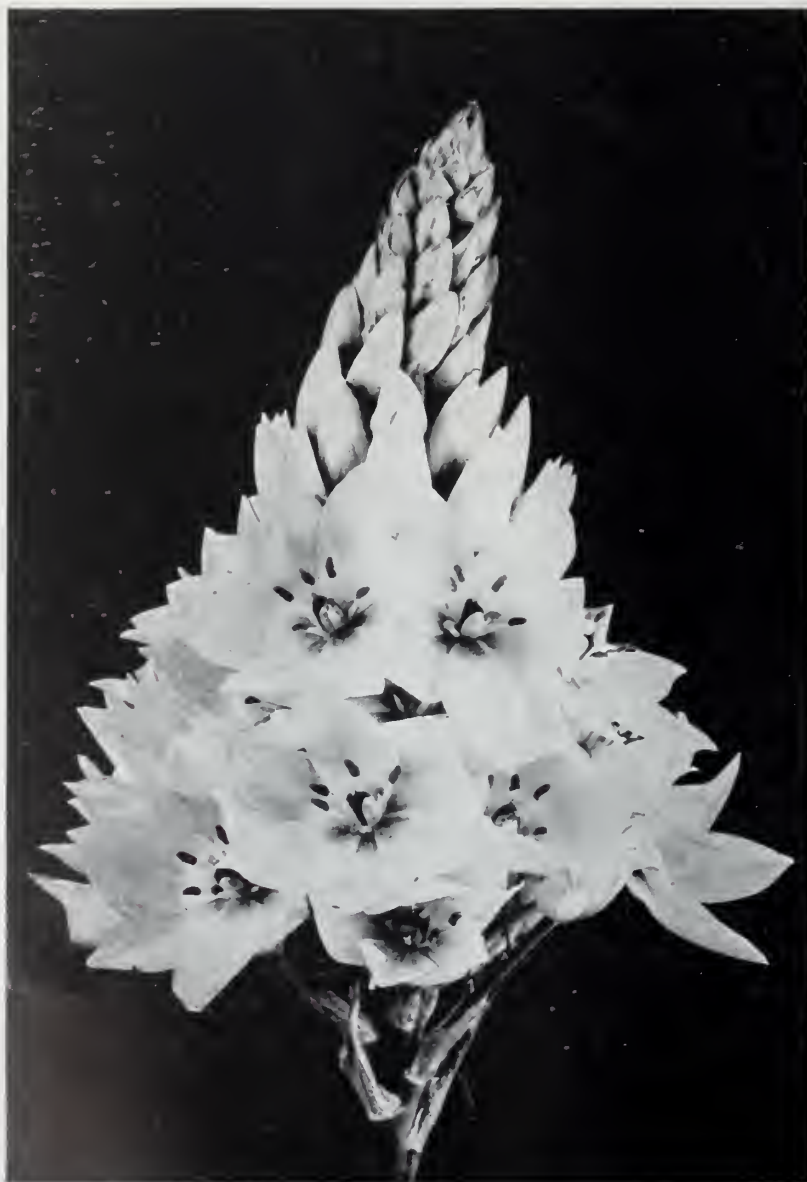
In the East it is probable that the bulbs will not be hardy and would be only available for greenhouse culture; but we grow quite a number of other bulbs under glass, and as this is said to respond to the same management as forcing Daffodils, it might find a niche for itself. However, it is worth remembering. I saw it exhibited recently at a Long Island flower show in conjunction with Daffodils.

That exhibition of Daffodils just mentioned, held at Westbury, L. I., on April 29th of this year, was probably making history as the first Daffodil show of any importance held in the East. The newer Daffodils are so transcendently superior to the oldtimers that hardly anything dating back more than ten years is worth considering. Daffodils of extraordinary merit were shown from private estates and leading commercial growers. True, there have been Daffodil shows in other places but they have been the "run of the field," as it were.

Modern Daffodils are characterized by great increase in size of the individual bloom and brilliant color in the cup which, if shallow and flat, may be fully an inch across; and red is gradually suffusing the larger and deeper cups.

Modern varieties of Daffodils have taken on an entirely new character because of the transformation in cup formation and color.

A "Classified List of Daffodil Names" has been issued by the Royal Horticultural Society of England, and is a check list that should be in the hands of every progressive Daffodil collector. It gives the correct name, classification, originator, introducer, and date of recognized varieties. The number of entries will surprise the uninitiated—there are some five thousand. The multiplicity of varieties in any popular group is appalling, no matter which way you take it. The Royal Horticultural Society recently gave us a "Tentative List of Tulip Names," and among our own organizations good work has been done in a similar way by the societies sponsoring the Rose, Peony, and Iris. The latest to reach me is "Descriptive Gladiolus Nomenclature" compiled for the American Gladiolus Society by Prof. Pridham, of Cornell. A strict precision in citing names of varieties in largely populated plant families is highly important. It is the only way in which we can all know exactly what the other fellow is talking about because, with such a multiplicity of names, it is inevitable that some similarities, let alone identities, will appear. This Gladiolus list embraces something more than seven thousand entries, including duplications which show up with interesting, if not alarming, frequency. It is not surprising that a good name is chosen by several different raisers.



"Chincherinchee" is said to reproduce the sound made by rubbing together the stalks of this South African bulb, which, correctly speaking, is Ornithogalum thyrsoides. The cut flowers endure for weeks and are successfully shipped across continents and oceans

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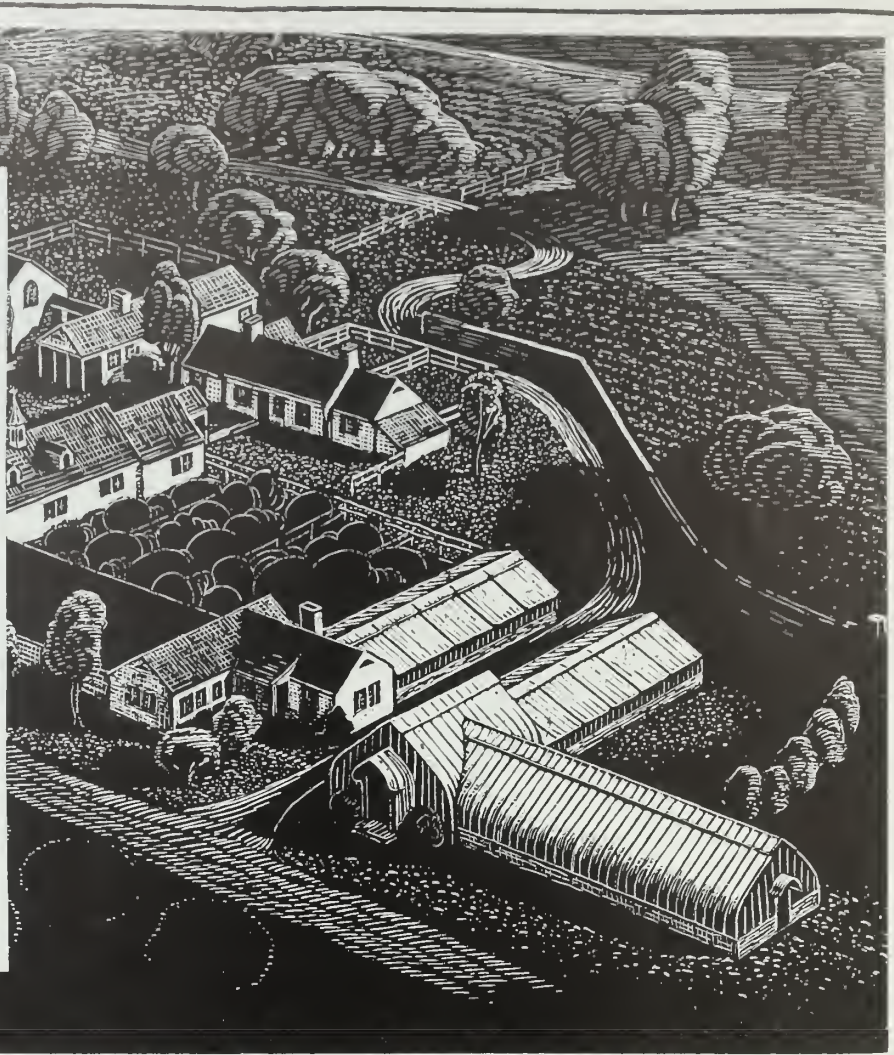
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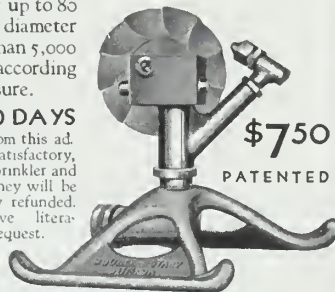
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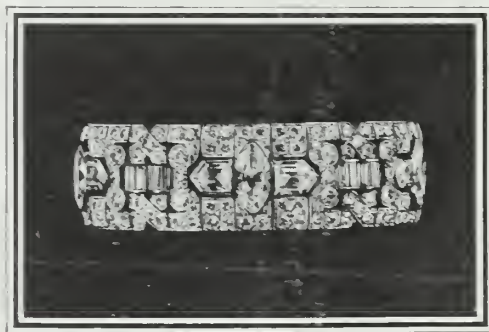
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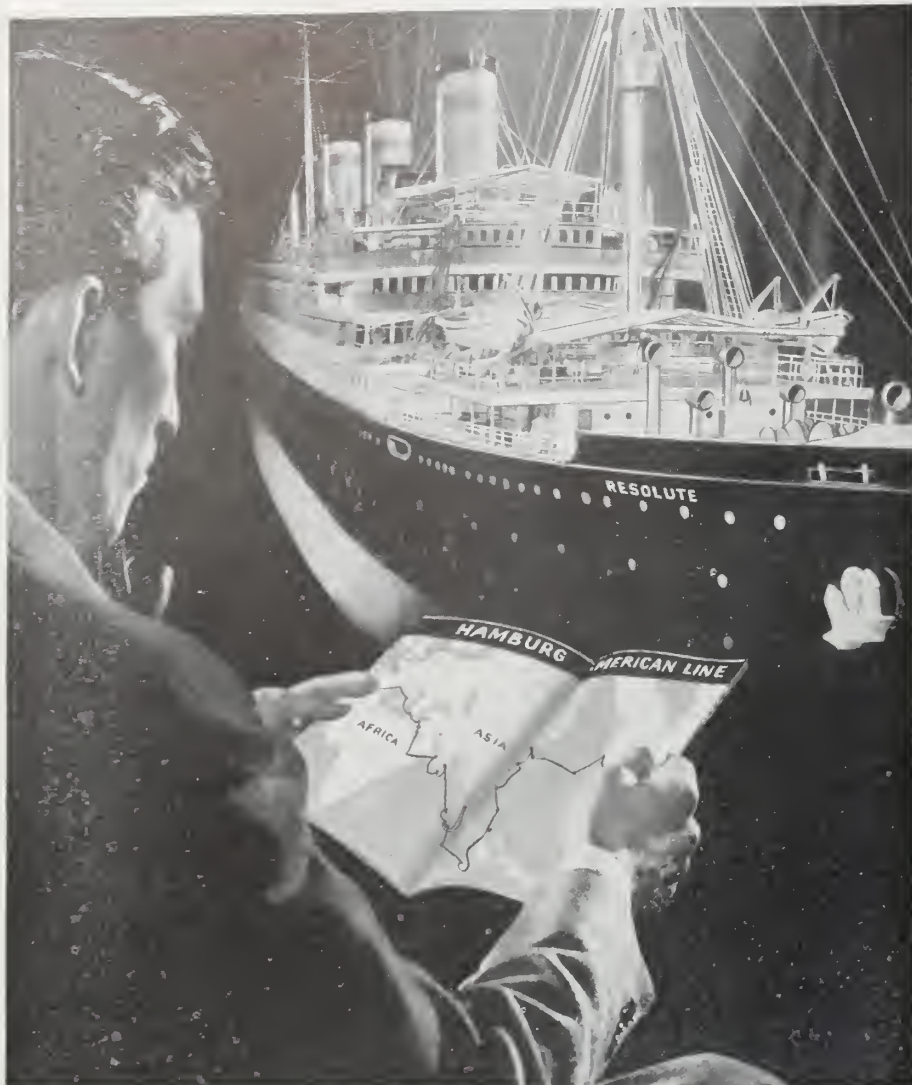
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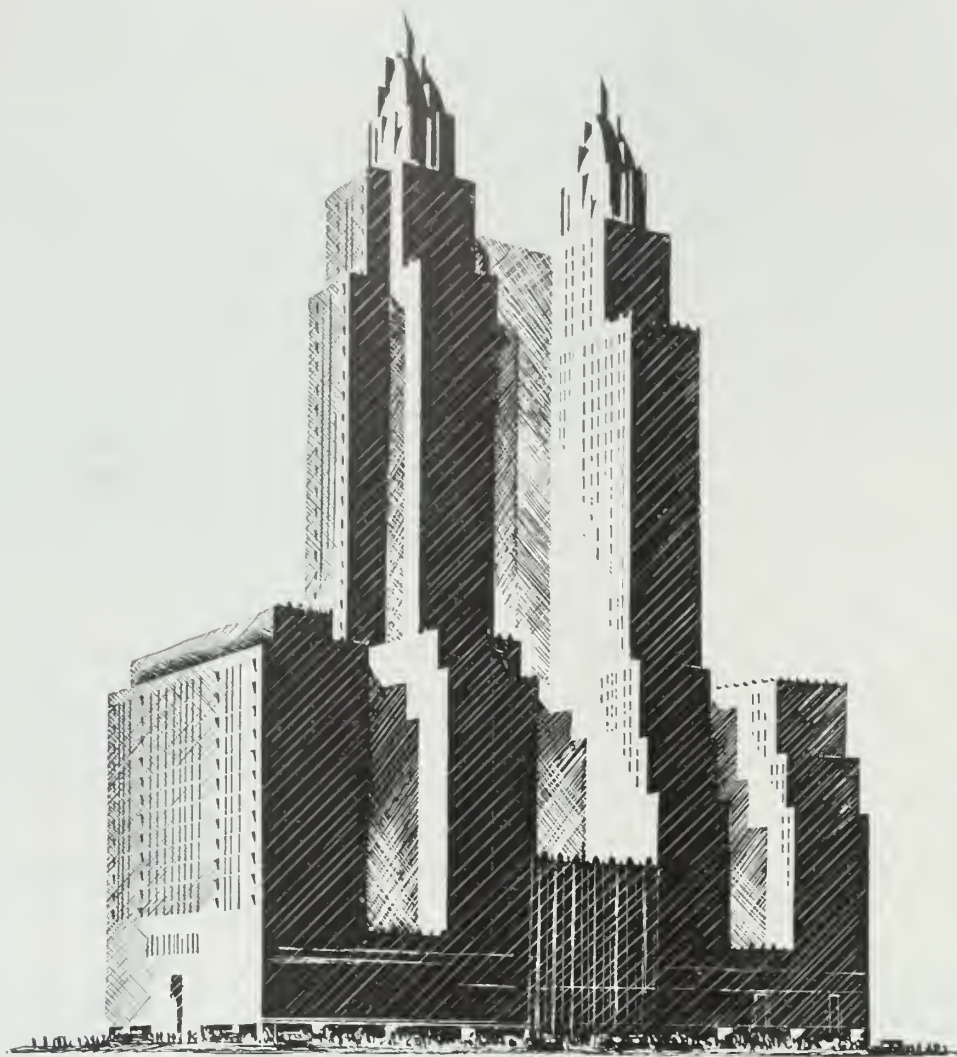
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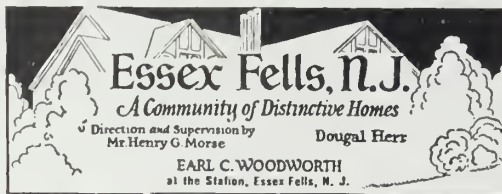
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Charming home of low-lying English architecture, stone with hand-hewn shingle; living room, library, dining room, large sports room, sun parlor, 5 master bedrooms, dressing room, 4 baths, extra lavatories, separate servants' quarters; unusual garage with quarters; beach and dock; grounds artistically landscaped, sloping to the Sound, with stone terrace at water's edge. Immediate occupancy.

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A house that is different in a setting unique. Back from the road with a small lake at the foot of the terraces. 4 masters' bedrooms, 2 baths, double maids' room and bath, 3-car garage.

To lease furnished for long or short term.

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Katonah 57

13

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In the Western Foothills of the Catskills and About Five Hours' Drive from New York City

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All sports are available on the property—fishing and boating on the Butternut River running through the property; swimming in the new illuminated pool 60 x 20; riding; tennis on private court; and golf on nine-hole course just a few minutes' walk from property. All winter sports.

Included in purchase price are 2 saddle horses,



2 saddle ponies, 2 pedigreed Irish Setters, 3 Guernsey cows, 200 chickens, and fertile farm producing requirements of the estate. Grounds are beautifully landscaped with valuable trees of various species, formal gardens, well laid out and maintained roads, and paddock.

To be sold completely furnished including Knabe Grand piano, modern radio, and regulation sized pool and billiard table. Reasonable and satisfactory terms.

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REAL ESTATE

EASTON, MARYLAND

June 30, 1931

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Dear Mr. Kircher:

Have had a great many inquiries through our advertisements and are glad to advise you that Saturday we closed a deal on an extensive estate of 415 acres.

The purchaser lived in Oyster Bay, Long Island, and cut our advertisement out of your Country Life.

We are very pleased to advise you of this excellent result in advertising in Country Life.

Cordially yours,

TRIPPE & HAMBLETON
Per

JT:MS

Country and suburban real estate advertising lineage for the six months ending June 1931

COUNTRY LIFE (monthly)	6 issues	84 pages, 478 lines
Second Magazine (Semi-monthly)	12 issues	65 pages, 205 lines
Third Magazine (Semi-monthly)	12 issues	52 pages, 433 lines

Figures from Publishers' Information Bureau

MAINE

MAINE

MAINE



KENARDEN

BAR HARBOR, MAINE

KENARDEN, one of the most beautiful estates at Bar Harbor, Maine, the summer home of the late Mrs. John Stewart Kennedy, is for sale. There are 23 acres of lawns, gardens and woods with 850 feet water frontage. The buildings include the main house, with 8 master's bed rooms, 5 master's bath rooms, 13 servants' rooms; gate house, superintendent's house, garage, stable, green houses, electric lighting plant, laundry and tool house, all in perfect repair.

An illustrated booklet will be sent upon request

For further particulars communicate with

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BOX 1463

Country Life

Garden City, New York

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CONNECTICUT

CONNECTICUT



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Forced to sell at \$50,000
5 acres. River frontage with the artistic beauty, luxuries and conveniences the cost implies.
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in the most desirable communities around Boston, along the North and South Shores, Buzzards Bay and Cape Cod, an exceptional selection of most attractive property ranging from the gentleman's estate at \$250,000 to the modest Colonial homestead at \$5,000.

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YEAR 'ROUND OR SUMMER HOME
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2 sets of farm buildings for \$55,000.
50 acres of tide water land at \$10,000.

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Handsome dwelling—14 rooms; 4 baths. Unique place for all sports; polo, yachting, duck shooting in season, etc. Broad water with splendid harbor. Outbuildings new. Cheap to quick buyer. Booklet.
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An ARIZONA WINTER HAVEN

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With two master bedrooms and baths, and two guest bedrooms and bath.

Completely and Exquisitely Furnished

In the heart of 19 acres of young producing citrus and dates. Twenty minutes from Phoenix in the exclusive winter colony area on Camelback Mountain.

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For sale at \$60,000.

THE INDIAN NECK LAND CO.
Branford Realtors Conn.

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A
Charming
ESTATE

overlooking the Sound at Exclusive Shippan Point, Stamford, Conn.

LOCATED on a neck of land jutting out into L. I. Sound entirely given up to fine homes, and near many yacht and country clubs.

RESIDENCE has 5 master bedrooms, 3 baths arranged in suites, open fireplaces, spacious porches, oil burner, basement with shower for bathers and large game room. Sweeping view of the Sound from porch. Entire house recently redecorated in exquisite taste.

BUILDINGS include 4-car garage with modern apartment on second floor and two fine lutton greenhouses.

GROUNDS comprise nearly 4 acres—lawns, gardens, lily pond, miniature orchard. Riparian rights allow use of splendid neighboring beach.

In excellent condition, ready for occupancy.

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Telephone: Rumson 606 Brokers Protected

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Modern Colonial house for sale in desirable locality about 2 miles from station. Newly redecorated throughout. 4 master bedrooms, 2 baths, sleeping porch; servants' quarters in cottage. Garage, large barn. 14 acres—fine old trees and shrubs, fruit. Attractive price and terms.

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848 feet of water frontage on Venetian Island between Miami and Miami Beach. Superb view. Faces south-east. Entire plot can be had for less than \$50,000. Truly an exceptional opportunity. Map on request.

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First Trust Building Miami, Florida

CONNECTICUT

CONNECTICUT

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FOR SALE—Authentic Colonial with 3/4 of an acre; modernly equipped; conveniently located; moderately priced.

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and Vicinity

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150 ACRES—ELEVATION 750 FEET

High scenic land, divided in timber, woodland, pasture and meadow; apple orchard, 1/2 mile never failing brook, surveyed site for 4-acre lake, also 1-acre lake site, and sites for series of small ponds with waterfalls; several plateaus with views reaching to the Berkshire Mountains; abounding with wild life and surrounded by good riding country, short distance from annual two weeks' meeting of Hunt Club. Located 10 minutes from express station, very accessible, 60 miles from N. Y. City. Priced \$150 per acre.

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VIRGINIA



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Completely
Furnished

In the Greenwood section of Albemarle County, near Charlottesville, Virginia, on the main line of the Chesapeake & Ohio Railway and in the foothills of the Blue Ridge Mountains. This charming old Colonial brick residence is one of the outstanding estates of the South. Beautifully furnished. Four reception rooms. Eight master bedrooms and six baths. Lovely gardens, with abundance of boxwood. Swimming pool. Hard tennis court. Good range of stabling and garage. Hunting with the Albemarle and Keswick hounds. Offered for lease for one or two years' term during owner's absence abroad.

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Old Colonial Estate

Built prior to 1762. Excellent condition. Noted historical background. Beautiful interior Colonial panel work, mantels and cornice. Large rooms. Fronting 2000 feet on navigable salt water near thriving Virginia township. Deep self-running artesian well. Rich soil. Private fish pond available. Two creeks border property. Good roads. Safe boat harbor. Excellent duck shooting, hunting, and fishing. 87 acres (more land if required). Write owner for photographic set, full details and terms of sale.

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Delightful country house with modern conveniences, and well ordered outbuildings. Excellent location. 100 acres of land; more if desired.

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For Sale

Write for Booklet

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Virginia Mountain Estate

Location. The foothills of Blue Ridge Mountains, in the famous hunt section of Va. Brick residence. 600 acres blue grass land. 1500 apple trees. Growing crops included. Gentleman's estate at sacrifice for quick sale. \$35,000. Terms.

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(Established 30 years) Fredericksburg, Va.

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WHITELAW & WHITELAW VIRGINIA
QUINBY

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I am offering for sale a number of delightful old Colonial homes in this historic section on the Potomac, Rappahannock and James rivers. Will be glad to send information and photographs upon request.

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Colonial brick home, strictly modern, 12 rooms, 2 baths over 400 acres fine land, good orchard, well located in Piedmont section. To close estate it goes for \$35,000 on reasonable terms.

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STUDY THIS RESIDENCE

realize that it is in perfect condition, thoroughly modern and artistic and is located in Virginia's outstanding hunting territory surrounded by mountains and only an hour's drive from the National Capital—then write for full particulars. Exclusively handled by



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The Country Life Real Estate Directory places your property before an influential clientele

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This charming old Virginia estate contains 420 acres of rolling land. The residence has recently been completely restored, modernized, and is most attractive. There are 13 rooms; 6 bedrooms, 5 baths, hot water heat, hard wood floors, several beautiful old fireplaces. It is served by public electricity. In an excellent residential section near a picturesque town which abounds in historic interest. Less than 1 1/2 hours by motor from Washington over hard surfaced roads. Good rail service North and South.



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Three Miles Frontage on State Highway, PIEDMONT, VIRGINIA

1600 acres. Nice fields of alfalfa, timothy, corn and tobacco. Timber. Fine shooting. Big spring, branches, and creeks. Old brick house in grove. Under normal conditions property easily worth \$30.00 to \$50.00 per acre. Best value in state—\$17.50 per acre.

Kiah T. Ford and Company

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Have a large number of both saddle horses and hunters thoroughly finished and ready for immediate use. All selected for their good dispositions and manners. You can ride them confident they will be doing the right thing.

All Guaranteed to Be as Represented

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Good Dogs for the Finest Homes

The COUNTRY LIFE Kennel Directory, established primarily as a service to readers has been for its entire life, the finest and most complete published. The prospective purchaser will find therein the advertisements of the leading kennels in America.

Discriminating dog buyers have always looked to this medium for guidance when making dog purchases, and it is to the continued patronage of this influential group that the Kennel Directory owes its position as the most successful salesman.

The letter reproduced below is only one of the many we receive, telling of complete satisfaction. We invite reputable breeders and the individual who has good dogs to sell, to inquire for advertising rates and full information.

A. R. BIRD, Manager

Phone Ardmore 2094

ERIN DANE KENNELS

Breeders, Exhibitors and Importers

HIGHEST QUALITY GREAT DANES

A. K. C. Registered

State and Black Rock Roads

Ardmore, Pa.

June 12th, 1931

Mr. S. J. Szabronski
COUNTRY LIFE
244 Madison Avenue
New York, New York

Dear Mr. Szabronski:

I am very well pleased with the advertisement you inserted for me in June issue. It has already brought in several sales and many promising inquiries.

Moreover I am convinced after extensive trials in other mediums (and I have used them all) that Country Life is the magazine for me. It has sold more dogs and brought more people to my kennels than all the others combined.

Your readers seem to take a great interest in your Kennel Directory, and I know they keep the magazine and refer to it. I depend on my Country Life advertising to reach the finest homes in America, and the results have been most satisfactory.

You may renew my contract.

Sincerely yours,

The Quality of LIFELONG TIMBER FENCING

is responsible for its wide use by those who require the best . . . and at a fair price.

Ask for our New Booklet

FOSTER PRODUCTS CO.
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AT ALL BOOK STORES

PADDOCK AND TURF

Brood mares and speed kings

by **ROBERT V. HOFFMAN**

SPEAKING of great brood mares, our attention has recently been called to the trotting mare, Mary Tipton (2.17 $\frac{1}{4}$) foaled in 1911, and bred at Ogden M. Edward, Jr.'s, Walnut Hall Farm, Lexington, Kentucky. She is the dam of fourteen foals, nine of which have records, and seven of the nine are in the 2.10 list, having records of from 2.03 to 2.10. She has one producing daughter, and two other daughters whose foals are not yet old enough to train, besides a two-year-old in training this spring. The only year she failed to produce was 1930. Her record is truly remarkable. Her progeny have won a total of \$106,292. Leading are, Trumpet (2.03 $\frac{1}{4}$) by Etaway, foaled in 1920, which won \$52,500; and Bugle Call (2.07) by Guy Axworthy, foaled in 1923, \$24,000. A number of her foals have been sold at different times for a total of \$68,000, making a grand total (both sales and amount won on the track) of \$174,294. She now has a foal by Peter Vollo at side.

Twenty Grand being led to the judge's stand by his owner, Mrs. Payne Whitney, after his victory over Jamestown and Sun Meadow, in the rich Belmont stakes



The outstanding trotting mare, Mary Tipton, daughter of Walnut Hall, out of Sister Min, by Moko, with her latest filly foal, by Peter Vollo at side

Mrs. Macy Willetts driving the outstanding Cassilis Easter Maid, winner of four blue ribbons at the recent Devon Horse Show. This long-established hackney pony nursery won twelve blues

Mrs. Paul Moore driving, at the Devon Horse Show, her champion Seaton Pippin one of the greatest hackney mares ever produced, by the famous Sire, Marlboro

Coming from behind at the last half mile, John A. Dewar's Cameronian won the English Derby at Epsom Downs. A view of the field

Those who fail to see the relation between form and function will do well to study the conformation of the speed king, Twenty Grand. This noted son of St. Germans—Imp. Bonus is a fine-looking horse—beautiful head and carriage, powerful shoulders, balance of fore and hind quarters, and stout, splendid underpinnings. When turning into the home stretch in the Belmont Stakes, Jockey Kurt-singer leaned forward in his saddle, Twenty Grand picked up his ears, and leaped away in long, measured strides that soon put him lengths ahead of his opponents. He broke the record for the race, making the fast time of 2.29 $\frac{3}{8}$, which is practically two seconds faster than the time made by Gallant Fox last year. As he neared the finish line, Jockey Kurt-singer slowed him up a bit. Otherwise it is possible that he would have equaled the Belmont Track record for the mile and a half (2.28 $\frac{1}{2}$) made by Man O' War, in The Jockey Club Gold Cup, September, 1920.



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Wednesday Evening, Aug. 19th, 1931

9 head by such noted sires as imp. Wrack, Stimulus, Campfire, Chatterton, Singlefoot, and General Lee.

The first consignment of yearlings from Morven Stud, sold at the Saratoga sales in 1929, included the stake winners, Vander Pool (undefeated to July 1st, 1931), Lightning Bolt (Florida Derby winner), Backgammon and Gunfire.

Stone Farm Association

90 Broad St.

New York City



Bay colt by Wrack—Munition. Munition is the dam of the winners Traymore, San Juan, Battle Creek and Gunfire.



Chestnut colt by Stimulus—Sweepings. Sweepings is the dam of Neatness and Main Spring and is half sister to the stake winners Legend, White Plume and Sweep Up 2nd.



Bay colt by Chatterton—Blue Eagle. Blue Eagle is sister of Florence Webber, the dam of Scapa Flow, Aegis and Constitution.



Bay colt by Singlefoot—Sandwich. Sandwich has produced the winners Backgammon, Hot Dog, Last Bite, etc., and is sister to Thimble.

YEARLINGS *from* BELAIR STUD

Property of William Woodward, Esq., COLLINGTON, MD.

To be sold at Public Auction

At SARATOGA, N. Y., Wednesday, August 12, 1931

In addition to sending to the Turf the world's greatest money winner, Gallant Fox (\$341,365), Belair Stud has sold at auction at Saratoga such great stake winners as: Gaffsman, \$104,633 Petee Wrack, \$98,990 Peanuts, \$96,915 Little Chief, \$86,219

and many others.

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Marguerite, the dam of Gallant Fox



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Grand Central Terminal	9.36 a. m.	Saratoga Springs	7.10 p. m.
125th Street	9.47 a. m.	Arrive:	
Arrive:		125th Street	11.24 p. m.
Saratoga Springs	2.00 p. m.	Grand Central Terminal	11.35 p. m.

Fare: Round Trip, \$10.45. One Way, \$6.53. Parlor Car Seats, \$1.43.

On Fridays, August 7, 14, 21, 28 and September 4, a through sleeper to Saratoga will be carried on extra train, No. 145, leaving Grand Central Station at 11.30 p. m., daylight saving time, arriving at Saratoga 4.25 a. m. Sleeper open at 10.00 p. m. and may be occupied until 7.00 a. m.

The regular 9.45 a. m. (daylight saving time) train, arriving at Saratoga 2.25 p. m., will have parlor car attached daily during the meeting.

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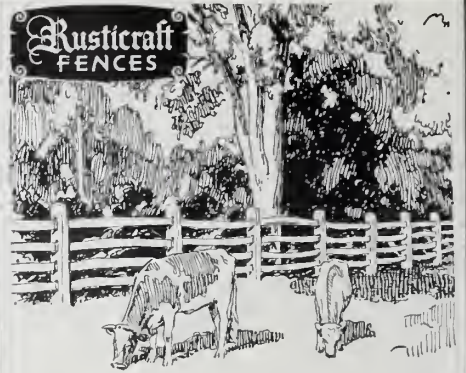
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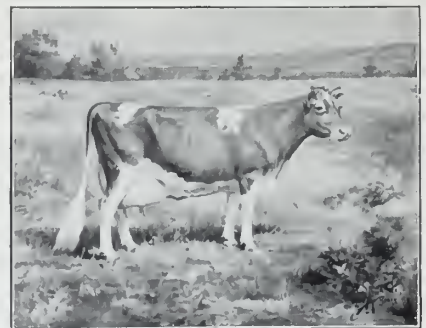
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- 2 by Brown Bud

to be sold at Saratoga, Friday, August 14, 1931, under the direction of Fasig-Tipton Company of New York.



Bay colt by Sir Gallahad 3rd—Embassy, she by Ambassador 4th, sire of the dam of Mate and St. James.



Bay colt by Wrack—Fiducia, by Sir Barton; second dam Constancy, winner of the Spinaway Stakes.



Bay colt (half brother to St. James) by Chatterton—Bobolink 2nd. Similar top crosses to Jamestown.



Bay colt, a full brother to Risky, by Stimulus—Risky, she a full sister to Diapason.

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Quebec Derby, Empire City Derby, The Ladies', Brookdale, Carter, Saratoga Handicap, Coffroth Handicap, Kentucky Oaks, Tia Juana Derby, and many other leading events were sold as yearlings at Saratoga. Many a future great stake winner and champion will be sold at auction in this season's sales.

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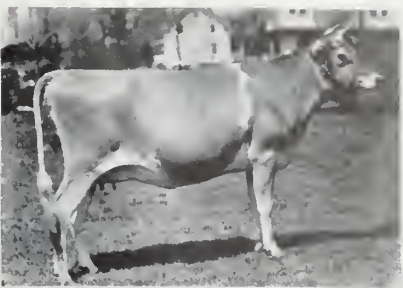
LIVE STOCK LORE AND LOGIC

by **ROBERT V. HOFFMAN**

JERSEY Week was fittingly introduced with the first annual sale of Wallace MacMonnies at Robinwood Farm, Madison, N. J., Monday, June 1st. Here the average of the year for dairy cattle was recorded, 43 head selling for a total of \$32,425, an average of \$754. The top was an outstanding daughter of Wonderful Volunteer, Wonderful Volunteer Snowdrop, which sold to J. Frank Zoller of Schenectady, New York, for \$4,200. Jersey Sovereign's Ideal, who likewise bears the name of her noted sire, went to Walter Jennings, Cold Spring Harbor, Long Island, for \$2,300. D. O. Means purchased a remarkable daughter of Nobly Born, Nobly Born Segunda, for his Elm Hill Farm herd, Brookfield, Mass., for \$1,700. John T. Roland, Spring Valley, N. Y., paid \$1,500 for Peer Lad's Perfection, a two-year-old heifer by Imp. Willonyx Peer Lad. Hoagland Gates, Elkton, Maryland, paid \$1,350 for Queen of Grande Maison, a five-year-old daughter of Saltash. F. R. Bain, Palms, California; Leon Falk, Shellsburg, Pa.; and Mrs. George D.



The young bull, Strathglass Royal Blend, the top animal in the annual sale at Strathglass Farm, is a notable example of constructive breeding. His three nearest dams are outstanding dairy animals. He was purchased by Balmoral Farm, Ithaca, Michigan, for \$1,050



Boutilliere's Reliance was the top cow at the thirty-first annual sale of William R. Spann & Sons, Morristown, N. J., June 4th. She was purchased by Walter Jennings, Cold Spring Harbor, N. Y., for \$2,400

Eustace, Madisonville, Ohio, selected some of the best animals. Mr. Zoller, who was the leading buyer at the sale, secured what many regarded as the bargain of the day in the purchase of the young bull, Imp. Sybil's Star Gamboge, out of a daughter of Le Rondin Oxford Lad's Jessie, for \$450. This senior yearling will be hard to beat at the fall shows, and his breeding commends him highly as a herd sire. The cattle were of a high order of merit throughout.

Good cattle were sold at moderate prices in the thirty-first annual sale of W. R. Spann & Son, Morristown, N. J., on June 4th, the day following the annual meeting of the American Jersey Cattle Club. Fifty-five head fetched a total of \$30,425, an average of \$553. The three-year-old, Boutilliere's Reliance, daughter of Bampton Lad, topped the offering at \$2,400, being sold to Walter Jennings. Hoagland Gates, of Elkton, Maryland, paid \$1,900 for Lurette's Hannah, and P. H. B. Frelinghuysen, of Morristown, bought an outstanding daughter of Hamlet's You'll Do, for \$1,700. Mrs. George D. Eustace, George D. Widener, Chestnut Hill, Pa., and Hugh W. Bonnell, were also among the leading buyers. There were a number of bargains in the offering, particularly among the heifers.

The last event of Jersey Week held on Friday, June 5th, attracted a number of buyers to the Cooper sale by T. S. Cooper, a grandson of the founder of Linden Grove, Coopersburg, Pa. Thirty-eight head were sold, for an average of \$605. The top of the offerings was Golden Bread 8th, a theater cup winner, which went to William Anderson, Many Springs Farm, New Centerville, Pa., for \$3,000. Judge J. D. Madding paid \$2,300 for Windsor Pet, a daughter of Pedro, and \$1,800 for Le Coin's Penistone. Tom Dempsey was in the box with Jim McCord at the two latter sales. Walter Andrews was in the ring.

Two noted cows and their progeny were sold at the dispersal of part of the excellent Ayrshire herd of Mrs. Walter P. Bliss, Bernardsville, N. J., Monday, June 8th. Imp. Chapelhill Jean 5th and her daughters Wendover Ethel, and Wendover Jean, twin sisters by Low Milton Campaigner, sold to Strathglass Farm, Port Chester, N. Y. The old cow, grand champion at Eastern States in 1930 fetched \$1,150, and her daughters, \$1,050 and \$300 respectively. Barr Dusky Maid, famed on the show circuit as a grand champion in Scotland and America, was sold to Mrs. E. J. Davis, of Toronto, for \$1,100; her daughter, Imp. Dusky Maid of Wendover, to Strathglass Farm for \$850; and her son, Wendover Dusky Lad, to W. D. Cass of Athol, Mass., for \$400. The two-year-old, Rear Guard's Reflection of Wendover Farm, a son of Alta Crest Rear Guard, sold to Sycamore Farm for



Chapelhill Jean 5th, in the sales ring at the Wendover Farm Sale, June 8th. She was sold to Strathglass Farm, Port Chester, N. Y., for \$1,150



J. Frank Zoller of Schenectady, N. Y., paid \$4,200 for this beautiful cow Wonderful Volunteer Snowdrop, at Wallace MacMonnies' first annual sale, Madison, N. J., June 1st. With Mr. Zoller, who is holding the cow, are George W. Sisson, Jr., the newly elected president of the American Jersey Cattle Club, and Mr. MacMonnies

\$185. He is an outstanding two-year-old, and his purchase at this price was a bargain. The 37 head brought \$10,330, an average of \$279 per head.

The Third Annual Sale at Strathglass Farm, Port Chester, N. Y., was highly creditable to this long-established Ayrshire nursery. As fine a lot of young animals as has ever been sold at public vendue, both from the standpoint of pedigree and type, went under the hammer, the forty-seven head selling for a total of \$14,260, an average of \$303. The feature of the sale was the young bull, Strathglass Royal Blend, born last November. He is by the herd sire, Strathglass Bardoch—he out of the great cow, Barr Flapper, by Drum-suie Gaiety. His dam is another noted cow, Barr Dairy Queen, by Dalgig Speculation and out of Duchrae Sybil 4th, a daughter of Duchrae Grandee. These three nearest dams made an impressive showing when led into the ring with the bull. James E. Davidson paid \$1,050 for him—the top price. Sycamore Farm, Douglasville, Pa., bought a number of tops, including Barr Magic, two-year-old daughter of Auchenbrain Money Maker, for \$725, and Strathglass Stately Minnie, a yearling by Dalgig Speculation, for \$625. F. C. Biggs & Sons, Dundas, Ontario, paid \$500 for a beautiful youngster, by Barclay's Grandae. Strathglass Bargig, out of Standing Son of Dalgig Speculation, born December, 1929, went to J. W. Alsop, Avon, Conn., for \$460. James G. Watson was in the box and George Bain auctioneered at both Ayrshire sales.



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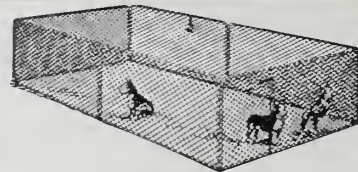
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We regret that it has been necessary, for mechanical reasons, to omit the Dog Fanciers' Editorial page.

It will reappear in September and will be continued as a regular feature.



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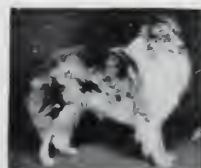
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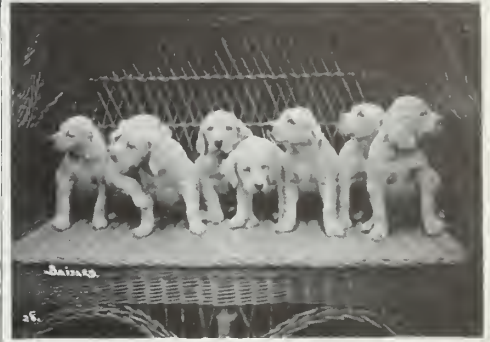
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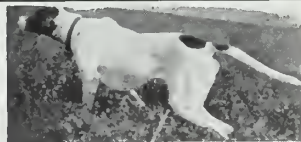


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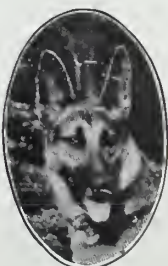
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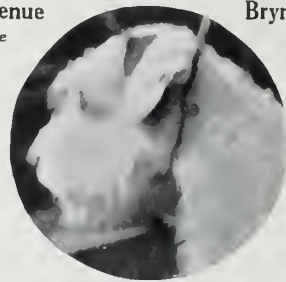
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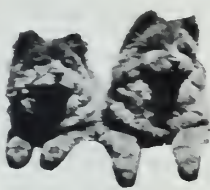


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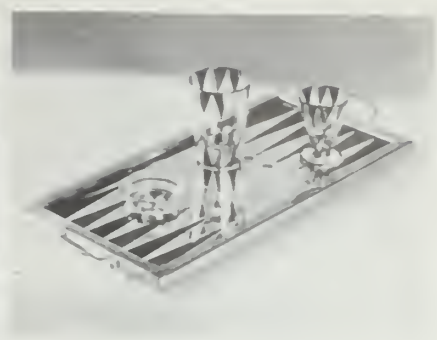
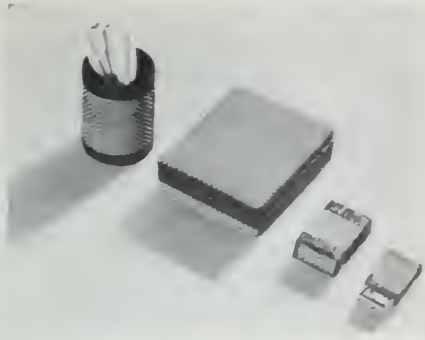
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with **DIANA NORTH**

YOU can find numerous cigarette boxes in almost any shop, but the ones illustrated here fill a special need, as they are ideal for out-of-door use. They are made of a waterproofed straw, which has been woven in a tweed-like design, and are bound with oilcloth. Both the circular and the oblong boxes are wood-lined. In brown and white, green and white, red and white, or orange and white, of straw with matching oilcloth. The oblong box measures 5 x 4, holds about fifty cigarettes and, with the larger match box, forms a set. Price \$3.25 prepaid. The circular holder with the smaller match case costs \$2.75 prepaid.—**VAB SHOP, 771 Madison Ave., N. Y. C.**



shapes. An original table decoration; or they would make charming favors. The flowers, naturally are multi-colored, while the pots come in opaque green, blue, yellow, or red glass. Priced at \$2.50 each, prepaid.—**BUCH-WALTER INC., 747 Madison Ave., N. Y. C.**

The graceful console set pictured above is made of "tôle" which has been painted a lovely shade of old white and decorated with a French Empire motif of golden swans. Though the set is essentially formal in design, the soft coloring and the scalloped wire edging both give a lightness to it that would make it harmonious in any setting however informal. The three pieces can be purchased separately. The long oval fernery is priced at \$10 and the round flower pots at \$7.50 each, express collect.—**MRS. WILTBANK, 784 Madison Ave., N. Y. C.**

It is mystifying to many that backgammon is still in vogue, but after all it has been played quietly for years and years in many American clubs and, except for the doubling, is the same old game that our grandfathers and grandmothers used to play, seated sedately in the front parlor. The tray above would make a

welcome present particularly for a man, and is as durable as it is smart. It is made of untarnishable chromium plate with a glass inset upon which are painted the familiar red and black diagonals. Price \$19.50. The tumblers shown upon it cost \$19.50 the dozen; cocktail glasses \$18.50 per dozen, and ash trays \$9 a half dozen, the latter being especially appropriate for placing either side of a backgammon table for use during the game. All express collect.—**MARTIN & MARTIN, 399 Madison Ave., N. Y. C.**

Childhood Inc. is devoted exclusively to the younger generation and there you will find the most enchanting display of children's and dolls' furniture, both antique and modern. There are many Old Colonial, French, and English pieces, as well as a unique Swedish room decorated with fascinating murals and with gay and unusual furniture to match. I was particularly amused at several nineteenth-century lady dolls dressed in the prim fashion of that period and having a nicely battered and cosy look as if they had been handed down from one generation to another. The mirror below is painted with a naïve design of Bo-Peep with her sheep, and would be ideal to give that gay touch to a child's room. You can have them painted with any nursery design, though the one shown here is particularly appropriate for a little girl's room. A gay musketeer brilliantly dressed in red and blue decorates another of these mirrors and would be very suitable for a boy. Price \$12.50 each, prepaid.—**CHILDHOOD INC., 32 East 65th St., N. Y. C.**

What a cooling sight for tired eyes on these torrid days is the little polar bear imprisoned in the stem of this cocktail glass. Give the glass a gentle shake and—wonder of wonders!—you will see a heavy snowstorm descend upon the lucky animal. Undoubtedly the most original cocktail glasses we have seen this season. They are made of clear white crystal gaily decorated with red and white opaque stripes. They come assorted to the dozen, with snowmen, penguins, and polar bears, all with the same snowstorm feature. Price \$28 a dozen, express collect.—**PITT PETRI, 378 Delaware Ave., Buffalo, N. Y.**

I discovered these miniature glass flower pots while visiting a small shop famous for its glass novelties. They are really tiny as they measure only 3" in height, and the little flowers have been fashioned into amazingly realistic



Self-Stirring Ginger Ale

No spoon is needed—
when you pour, it stirs

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the chilly frostiness of the cracked glass must feel like home to the snowy polar bear on this iced-drink glass, top banded with blue. 15.00 a dozen

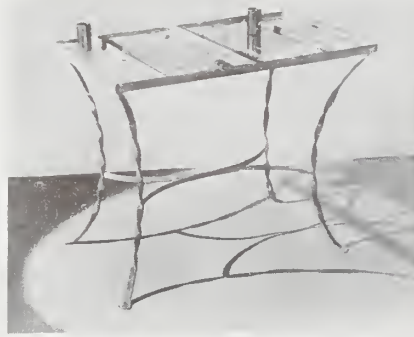
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centerpiece and six oblong doilies made of pale yellow oilcloth with a border and grapevine design in brown tones; or you can have it in pale green with a darker green border and design. It is painted by hand and is very reasonably priced at \$5.75 prepaid. The dog mats can be had in any color with any dog, on either checkered or plain oilcloth for only \$2.35 each, prepaid.—N. Y. EXCHANGE FOR WOMEN'S WORK, 541 Madison Ave., N. Y. C.

Occasional tables are one of the most necessary pieces of furniture for a porch or terrace. So we have devoted this page to three entirely different types, all new in design. At the top is illustrated a wrought-iron-and-glass backgammon table. A black fabrikoid board has been inserted underneath the two center glass partitions, thus providing a rainproof board, which can be at any time removed if you care to use the table for any other purpose. Unusually well planned, it has two side partitions which will prove useful for beverage glasses, cigarette boxes, ash trays, etc. Last of all, you will be amazed—as I was—to hear that it comes complete with draughtsmen, cups, dice, and doubling block, for only \$25, express collect, and can be painted to order any color you desire for the same price.—EDWARD R. BARTO, 833 Lexington Ave., N. Y. C.

A little two-tiered table that would make an ideal companion for a low luxurious porch chair was our next discovery. With this table, no longer will you have that exasperating and mortifying experience of

knocking over a highball glass or ash tray while casually reaching for a magazine. Both decorative and graceful in design, at the same time it will provide enough space for magazines, cigarettes, beverage glasses, etc.—in fact for everything necessary for a happy summer afternoon. Painted a lovely shade of almond green it is a real find at the price of \$15, express collect.—OLIVETTE FALLS, 563 Madison Ave., N. Y. C.



For breakfast, tea, or any occasional meal, the reed table illustrated at the bottom of the page is without equal. Very easy and light to carry, it can be transported from one place to another with the china or glassware already placed upon the tray. It takes up but little space when not in use, and can be opened out in a jiffy by simply pushing one side down, while it is fastened firmly underneath with a sliding bolt. The height over all is 28" and the size of the tray is 19 x 15". It can be obtained in either the natural rattan finish or painted a clear yellow, red, or orange. It will be a useful tea-table for all the year 'round, as it is



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as suitable for inside the house as out-of-doors. Price \$12. express collect.—JANE WHITE LONSDALE, 314 East 57th St., N. Y. C.

Nothing is as cool and refreshing as a glass luncheon set for a mid-summer meal. The one illustrated below comes from Ovington's, which is famous for its glass and china services, and is made of a particularly pleasing amber-colored glass. The edges are decorated in either red, blue, or green, while the design, which is new this year, has a restrained modern feeling. A sandwich tray 10½" in diameter, a sugar bowl, cream jug, eight tea plates



as well as eight cups and saucers, make this set useful for almost any meal. The set of twenty-seven pieces costs \$25.—OVINGTON'S, 437 Fifth Avenue, N. Y. C.

A tomato-juice cocktail is one of the most popular drinks now-a-days and though you probably have a goodly number of all sizes and shapes of tumblers, glasses, and goblets, I doubt whether you have a glass adequate for this beverage. These glasses are just the right size, and there is no mistaking the purpose they are for, as they are dressed up with a hand-fired decoration of several tomatoes painted in realistic manner in tomato reds and greens, while the rim of the glass is painted red to match. I don't think you will regret it if you add them to your stock of glassware, and I am sure they will add to the appreciation of that drink. They come from a little gift shop in the Plaza Hotel in New York City, that has a fascinating display and really specializes in antiques. I noticed especially a pair of quaint old ship lanterns that flanked the entrance to the shop. The glasses cost \$9 a half dozen, sent express collect.—BEAUX CADEAUX, Plaza Hotel, 59th Street and Fifth Avenue, New York City.

Consider it well worth a trip to Boston just to visit Carbone's amazing shop on Boylston Street. Stepping into this shop is a fascinating experience. You will notice all manner of furniture, glass, pottery, and ornaments imported from all over Italy, and from towns as far apart as Venice and Capri, San Frediano and Salerno. Placed on many pieces of furniture are large bowls filled with beautifully arranged flowers straight from Carbone's flower shop, which is in the same building. And you will see *cinquecento* furniture in all its carved grandeur, as well as the very modern Lenci ware. This little hanging bookshelf was discovered there, and though you can see the graceful contour of the wrought iron (which can be had in a rust color, white, or yellow finish), the photograph does not do justice to the two Laveno tiles. Each one has a decoration of an Italian peasant painted in rather a modern impressionistic style in soft tones of sepia, green, red, and yellow. You can obtain this charming and useful decoration for \$8.75 express collect.

By the way, they have just opened a new shop, called La Bottega, that contains all kinds of lamps, tile tables, decorative jars, and the like, which are marked down in price because of being discontinued. It is situated in the lower level of the main store and is well worth a visit for the thrifty minded—and who isn't, nowadays? —CARBONE, 342 Boylston St., Boston, Mass.

Note: Every month we select for your approval a variety of the latest articles found in the shops, all of which can be ordered by writing direct to the shops mentioned. Write to me direct, if we can help you solve your shopping problems or give you other information.



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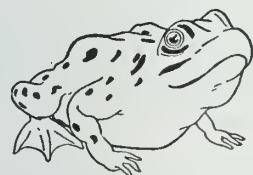
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COUNTRY LIFE

C O U N T R Y L I F E I N A M E R I C A

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SARATOGA —

HERE THEY COME!

*Busy days at sportland's midsummer capital
that is famed for its romance and adventure*

by **ROBERT V. HOFFMAN**

SARATOGA is colorful. Once the scene of a famous battle of the Revolution, it has, since early in the last century, been a rendezvous for sportsman and social leader. Romance, chivalry, and adventure flourish in its soil. It has been known as a fashionable health resort for more than a century. Its first race course, Horse Haven, was built in 1863, and in August of that year—and but a month after the Battle of Gettysburg—D. E. Weldon's Lizzie W. ran a mile in the then record time of 1:47½. This same course was a means of healing the breach between Thoroughbred breeders of the North and South, who met here in friendly rivalry for the first time after the war. And in the halcyon days from 1901-1910, the Spa was the hub of social America during the racing season. Then Canfield's was also a part of the scheme, and only those in evening dress were welcomed to its alluring halls.

An ex-pugilist introduced racing at Saratoga. John Morissey was his name. With Charles Reid, a Tennessee breeder, and associates, he built Horse Haven. Reid, William R. Travers, and John Hunter later took over the plant, and organized the Saratoga Racing Association. Travers was made president, John White treasurer, and Charles V. Wheatley secretary. Addison Cammack, of New York; T. W. Doswell, of Virginia; and J. A. Grimstead, of Kentucky, were elected stewards.

In 1890 interest waned, and for a long time Saratoga was not popular with leading breeders, who sent their horses to its stables for rest only. G. Walbaum, owner of the notorious Guttenberg track in New Jersey, had control from 1890-1901, when the property was bought outright by the late William C. Whitney and the late R. T. Wilson. The course was then reconstructed, a furlong being added to its circumference, and a seven-furlong and a mile chute built. The grandstand was rebuilt, a lake placed in the inner field, and the grounds beautified. Within a brief time, Saratoga had one of the finest racing establishments and was equally prominent as a health resort. A combination of factors contributed to this result, not the least of which were its natural advantages and its proximity to the state capital.

Mr. Whitney died in 1904, and was succeeded by Francis Hitchcock, grandfather of the polo star, long identified with the sport and active in the councils of the new association.



The late William C. Whitney, under whose leadership racing at Saratoga became universally popular, and who was president of the reorganized Saratoga Racing Association up to the time of his death which occurred in 1904

George H. Bull, the present president of the Saratoga Racing Association, has been active in the councils of the organization for many years. He succeeded the late Andrew Miller as secretary in 1910 and served in that capacity until he was elected president ten years later

He was followed by the veteran R. T. Wilson, who served until his death in 1929. The present president, George H. Bull, was for ten years secretary of the association, succeeding Andrew Miller, who died in 1910. He has always been a keen enthusiast and hard worker for the association and under his leadership it should rise to new heights of popularity.

Most of the blue bloods of the turf competed in the leading stake races at Saratoga. Kentucky was first to win the Travers, the country's oldest stake race, established in 1864. He also won another old race, the Saratoga Cup, twice in successive years, taking the measure of Captain Moore in the Inaugural in 1865 and of Beacon in 1866. It will be recalled that John Hunter owned and raced Kentucky and subse-

quently sold him to Major Belmont for \$15,000. It was Major Belmont's Glenelg which won the Travers in 1869. But old timers say that the racing of the '70's was on a par with any the turf has known. Certainly there were great horses in that day—Kingfisher, Longfellow, Harry Bassett, Joe Daniels, Springbok, and Preakness. Kingfisher outdistanced the field in the Travers of 1870, defeating Telegram going away, but he fell before Longfellow in the Saratoga Cup in the same year. In 1871, the invincible Harry Bassett came to the fore, beating the swift filly, Nellie Gray, in the Travers and Longfellow in the Saratoga Cup. Joe Daniels likewise



R. T. Wilson was the prime mover with William C. Whitney in the rehabilitation of racing at Saratoga. He succeeded Francis Hitchcock as president of the association, and served up to the time of his death in the fall of 1929



Jim Dandy furnished the surprise of the racing season in the memorable Travers Stakes, when he defeated the otherwise invincible Gallant Fox in the mud after Whichone and Gallant Fox had run each other to a finish



G. V. Cushman's Courteous leading at the difficult water jump in the Saratoga Steeplechase race course, which was built in 1901

won both these races—the Travers in '72 from Silent Friend, and the Saratoga Cup in '73 from Harry Bassett. Springbok and Preakness were sensational when they met for the cup. The former was first under the wire in '74, but in the following year these horses thrilled a record crowd by running a dead heat. The distance was then $2\frac{1}{4}$ miles.

In recent times, Willis Sharpe Kilmer's remarkable gelding, Exterminator by McGee, accomplished the unprecedented feat of winning the Saratoga Cup four times in succession, from 1919-22, defeating Purchase, Cleopatra, and Mad Hatter. In the race of 1921, he ran away from the field.

Other stake races have contributed to the fame of the Spa because of their age and increasing popularity. The Alabama Stakes, for three-year-old fillies, was first run in 1872, when Woodbine went the then distance of $1\frac{1}{8}$ miles in 2:06 $\frac{1}{2}$ —which is 16 $\frac{1}{2}$ seconds slower than the record time for this distance made by Ida Hope in 1885! Such noted fillies as Belle of Runnymede, Sallie McClelland, Beldame, Running Water, Maskette, Eyelid, Prudery, Priscilla Ruley, Nimba, and Escutcheon also won. Eyelid established the record of 2:04 $\frac{1}{8}$ for the present distance ($1\frac{1}{4}$ miles) in 1918. This has since been equalled by Prudery in 1921, and Escutcheon in 1930.

The Miller (first known as the Kenner), established in 1870, is another famous stake race for three-year-olds. In the sixty-one years from Enquirer, winner of the first meeting, to Whichone, winner of the last, a succession of familiar names heads its roll of honor. Here too, in 1875, another dead heat was run by the fleet Ozark and Milner. The race was originally at two miles but was reduced, first to $1\frac{3}{4}$ miles, and later to the present distance, $1\frac{3}{8}$ miles.

The Flash Stakes of $5\frac{1}{2}$ furlongs was the first race for two-year-olds at Saratoga. Its inaugural was run in 1869, a strong field, led by Remorseless, competing. Duke of Magenta, George Kinney, Old Rosebud, and Gallant Fox are among the winners which developed into successful three-year-olds. Jamestown won last year.

Luke Blackburn won the first running of the United States Hotel Stakes in 1880, and Hindoo, sire of Hanover, the following year. Hanover won in 1887. But these horses ran when the race was open to three-year-olds and over. It has since been limited to two-year-olds. Among these are Old Rosebud, winner of the Derby; Man O' War (champion two-year-old of 1919 and undefeated at three); Morvich (champion two-year-old of 1921 and winner of the Derby); and St. James (sire of Jamestown).

The Spinaway for two-year-old fillies was a great drawing card when won by Memento and Miss Wordford (1881-'82), but it was discontinued from 1892-1900. Its revival in 1901,



Air view of Saratoga Springs race course. In the background to the right is the old Horse Haven track where the inaugural meeting was held in 1863, but a month after the Battle of Gettysburg. In the foreground can be seen the modern course which was completely remodeled by the late William C. Whitney and R. T. Wilson in 1901

however, was well received, and it has since featured in the development of such noted fillies as Tanya and Prudery.

The richest stake at Saratoga is for two-year-olds. The Hopeful, established in 1893, when Delhi won, last year paid \$55,000. Gifford Cochran's Epithet was the winner, defeating George D. Widener's Jamestown, which later won the \$100,000 Futurity at Belmont Park, handily.

Purses have increased with prestige; the Travers from \$3,000 to \$30,000, the Hopeful from \$22,000 to \$55,000, and the others in about the same proportion. The season, which began with a few days of racing in August, has gradually been extended until it includes the entire month, and three hours of racing daily, beginning at three o'clock in the afternoon, with a feature of more than passing interest for each day. There are, in all, thirty-nine stakes, handicaps and cups to be competed for. This year there will be an increase of three feature races for amateur riders.

Saratoga also provides a market for the Thoroughbred breeder. In the old days, horses were sold at the Sheephead Bay Race Track, and later, at Durlands Riding Academy in New York, with an occasional sale at the Spa. But in 1917, A. J. Trantor, president of the Fasig-Tipton Company, built a sales pavilion and stalls and gradually all the yearling sales were transferred to Saratoga, where there are now accommodations for 600 head. Breeders who produce for the market or who dispose of half their crops of colts and fillies, consign annually, and some of the best horses of this era have gone under the hammer at these sales. The total annual sales have increased from \$600,000 in 1917 to approximately \$2,000,000 in 1930.

Flying Ebony, winner of the Derby; Coventry, winner of the Preakness; Master Charlie, Brooms, and Lord Chaucer—all winners of the Hopeful; Step Lightly and Anita Peabody, winners of the Futurity; Little Chief and Petee Wrack, winners of the Travers; Mr. Mutt and Espino, winners of the Saratoga Cup; and Peanuts, one of the best handicap horses, were sold here, as were also more than a hundred other good stake horses.

Man O'War also went under the hammer at a Saratoga sale held in 1918 for \$5,100—a price which many of those at the

Long active in affairs of the turf, Francis R. Hitchcock served for a time as president of the Saratoga Racing Association, succeeding the late William C. Whitney



ringside regarded as all he was worth, although there are at least a score who now modestly admit having been responsible for his purchase by Mr. Riddle. Such is fame! The horse mart has thus become a part of the social life of the Spa. The sales are held in the evening beginning at eight o'clock and usually the pavillion is crowded with patrons, many of whom are in evening dress.

Unless plans go awry, which does not seem likely at this writing, the Spa is to undergo extensions and improvements which will enhance its beauty and effectiveness. Governor Roosevelt is sponsor for the movement which aims to purchase all the leading and privately owned mineral springs with the land adjoining, and convert the property into a private park. The Geyser, the Lincoln, and Hawthorne springs, with several acres of land, have already been purchased and are now under state supervision.

Racing at Saratoga is deservedly popular. The sport is in strong hands. Its growth since 1901 has been remarkable in character as well as extent. And during these years it has well maintained the best customs and traditions of the turf. In an age and time when diversion is a prerequisite to health and enjoyment, this resort is seemingly indispensable. At least the leading sportsmen and a sport-loving public think so. If you don't believe it, watch the turnstiles click on the opening day—Wednesday, August 5th.



KEPLER

BEACH BOUNTY

First aids for a good time at the seashore



FOTOGRAMS

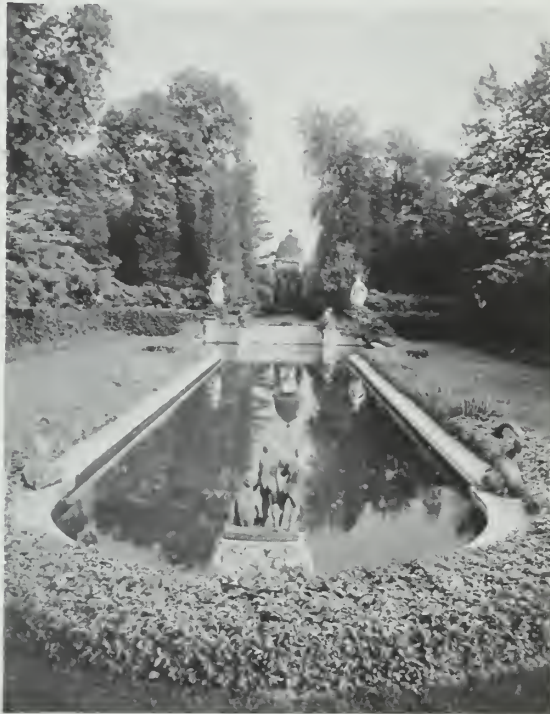
Swim toys are necessary for a rollicking good time at the beach. The "lazy float" in the lower right corner will carry a man-sized person at full length, and the log, surf board, and animals will ride any normal weight. A wet bathing suit packs neatly in the rubber-lined bag; a pillow fits into the striped cover. (From Hermès of Paris, Abercrombie & Fitch, F. A. O. Schwarz, Lord & Taylor, B. Altman & Co.) At the left, Countess Edith di Zoppola and Mrs. R. Amcotts Wilson rest and watch the world go by

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On large estates where the landscaping is developed in a more or less formal manner, there are opportunities for gardens within gardens. This little close, surrounded by hedges and tall trees, centers about a pool whose quiet surface repeats the classic beauty of statues and summer house

The swimming pool on the Nelson S. Talbott estate in Dayton, Ohio, has an ideal location, being adjacent to the house and screened by many trees. Such ornamental features as an arborvitae hedge and boxes and urns filled with flowering plants tend to soften the harsh, straight lines of the pool itself



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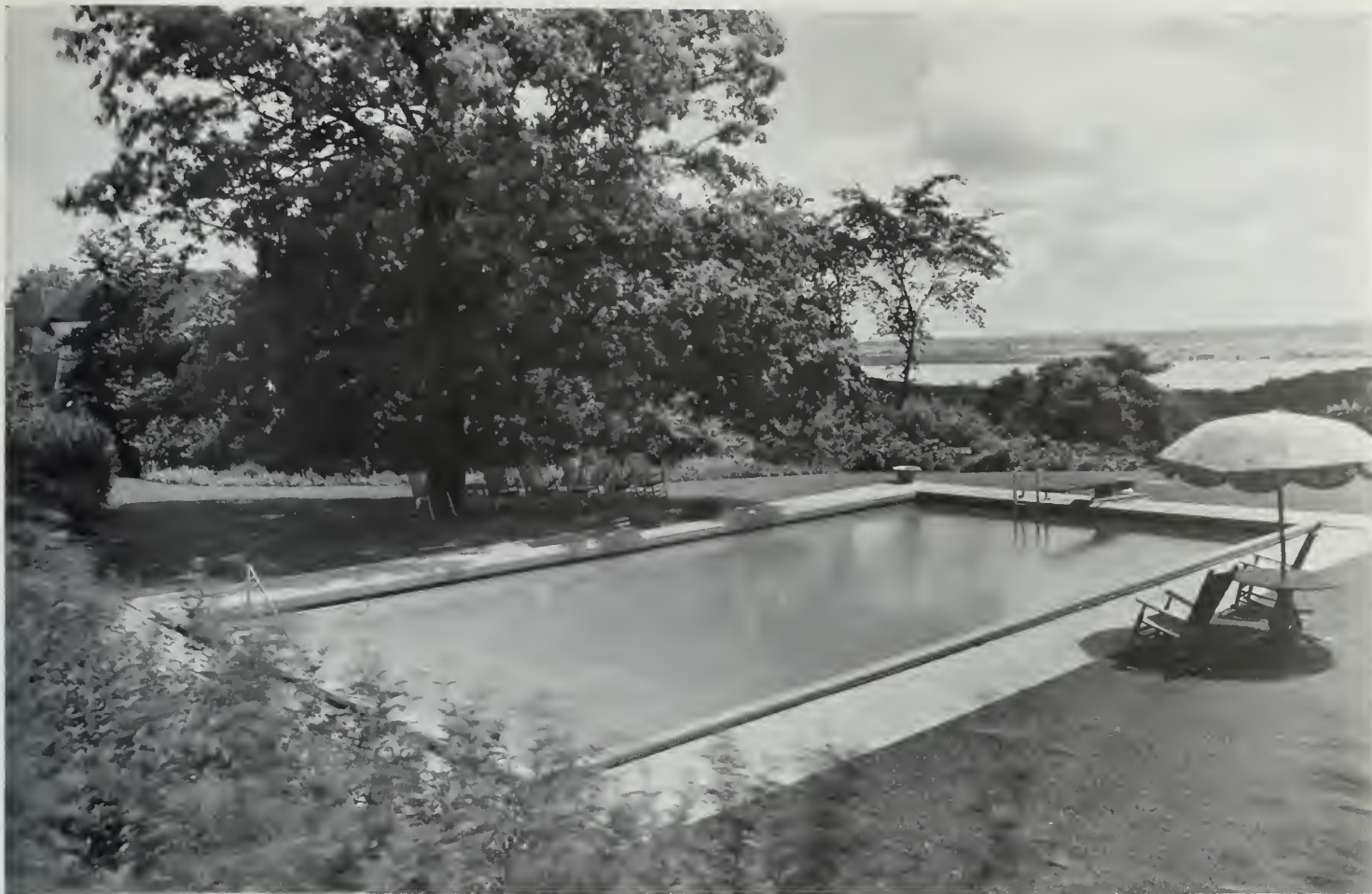


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Dramatically lovely in their surroundings are the lily pond and murmuring cascades on the Milton E. Getz estate at Beverly Hills, Cal., shown at the left. Below is the small and business-like swimming pool attached to the Lita Gray Chaplin residence, also in Beverly Hills, of which Roy Seldon Price was the architect. Here a high stucco wall ensures seclusion and privacy. The pool at the bottom of the page, in Greens Farms, Conn., is on a less restricted scale. Surrounded by flowers and tall trees, one may swim and bask in the sun with no fear of intrusion





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LOUIS S. ADAMS, ARCHITECT

The swimming pool (at top of page) on the Thomas G. Lovelace estate at Peoria, Ill., is near enough to the house to be enjoyed by casual visitors as well as the family. All the facilities for a good time ashore and afloat are at hand. Directly above is a round reflecting pool with a picturesque railing on the J. Kearsley Mitchell property in Villa Nova, Penna., while at the right is the swimming pool on the Getz place in Beverly Hills. Decidedly unique in shape, it is partly surrounded by vine-covered pergola and bathhouse. Eucalyptus trees provide a high background



THE INTERNATIONAL



PHOTOGRAPHS BY LEVICK AND ROSENTHAL

Priscilla III, owned by Johnston de Forest, Esq. (left), proved herself not only champion of the eight-meter boats, the first of which was built in America in 1929, but an outstanding boat in any class on Long Island Sound in 1930

International Rule devised abroad, and in general use throughout the European yachting nations long before we had it here. Its sponsors in this country have been largely those whose efforts brought the North American Yacht Racing Union into being, notably Commodore Clifford D. Malloy, president of the Union, W. A. W. Stewart, C. Sherman Hoyt, and others.

"Why," inquired these gentlemen, "spend large sums of money on small Universal Rule boats that can race only in this country when for no more, or for less, you can build as good, or better, boats in which we can get into the racing abroad, since it is evident that the various foreign yachting nations do not want to play under our rule?"

In 1921 the six-meters got a foothold here through the challenge from the British, and a few of them were built here. To-day there are more than fifty of them, with some of the original half-dozen still racing. Also there are twenty-odd eight-meters, first raced here in 1928, and the ten- and twelve-meter sloops already referred to in this series. More are being

built every year, while for the past couple of seasons there have been practically no R or Q boats built in this country, though the existing boats in both classes still race actively.

A representative six-meter sloop, Lucie, designed by Clinton H. Crane, is 37 feet 6 inches over all, 23 feet water line, 6 feet 4 inches beam, and 5 feet 1 inch draft. In the R class—the Universal Rule class corresponding to the six-meters—Gypsy, designed by Frank C. Paine, is 40 feet 3 inches over all, 26 feet 6 inches water line, 7 feet beam, and 5 feet 11 inches draft.

In the larger divisions the Crane-designed eight-meter sloop Priscilla III is 48 feet on deck, 30 feet water line, 8 feet 3 inches beam, and 6 feet 3 inches draft, while the Class Q sloop Hope, designed by John G. Alden, is 50 feet on top, 31 feet 4 inches water line, 8 feet 5 inches beam, and 6 feet 9 inches draft.

The six-meters carry no cabins, most of them having two cockpits—a small one aft for the helmsman, and a larger and

by **WILLIAM H. TAYLOR**

THEY have an America's Cup race every ten years or so, with as many as a dozen amateur yachtsmen taking active part, and the world gets quite excited about it; but in between times the six- and eight-meter yachts, and the twenty and twenty-five rating class—better known as R's and Q's—are carrying on constant international and inter-sectional marine warfare and providing sport for hundreds of Corinthians.

There is warfare, too, between the Sixes and Eights on the one side and the R's and Q's on the other, but it's of a different kind, largely political. Not to go too deeply into the technicalities of rating rules, the R's and Q's are built to the Universal Rule of Measurement—an American rule worked out in the '90's by Nat Herreshoff and the New York Yacht Club and defended against foreign invasion by the latter organization even unto the present day, the Class J America's Cup boats and the Class M sloops being built to it.

The Sixes and Eights, on the other hand, are built to the

YACHTING WARS

The six-meter yachts are among the most popular racing vessels to-day, and the international races increase enthusiasm for them. Mr. Briggs Cunningham (at right), with the Lucie, is a keen contestant for honors in this class

deeper one amidships for the rest of the crew. The R boats do make a pretense at a cabin, but it is little more than pretense. The eight-meters, though large enough to have cruising quarters for a party of four, are seldom equipped for cruising. Some, it is true, are lived aboard during racing cruises, but they are equipped as lightly as possible with the minimum of gear required by the rules. The Q boats, a little larger, have a bit more cabin room; but as has been pointed out earlier in this series of articles, cruising accommodations on racing boats are largely theoretical. The space, the bunks, and certain specified equipment are there, but they are little used in the top-notch racing craft.

The six- and eight-meter boats owe their rise to prominence largely to the men who have sailed them and the trophies they have sailed for. The first four of them built here came out in 1921, for a team race against four British yachts for the first leg on the British-American Trophy. They met the British team at Cowes, where it was demonstrated that the Yankees didn't know much about six-meter boats.

The next year, a few more boats having been built here, they defeated the British off Oyster Bay by a narrow margin. In 1923 they went abroad again and lost, and the following year the British sent another team here, which won four out of five races off Oyster Bay and took the cup home for keeps.

It was too good sport to be let die, so in 1927 another British-American trophy was put up and the next year America sent four boats to the Clyde, where they were beaten by some very fast British six-meters, some very good sailors, and a brand of weather which the latter took as a matter of course but which looked to the Americans like a storm. But America was rapidly learning about six-meter boats, and the second race of this series, last summer, ended in overwhelming victory for the American team off Oyster Bay.

The famous British six-meter Coila III, F. J. Stephens, of the Royal Northern Yacht Club, picked up at Marblehead the old Seawanhaka Cup, among other silverware on her visit in 1922, and the next two years she defended it successfully—in

1923 against J. F. Bermingham's famous Lea, from the Seawanhaka Corinthian Yacht Club, and against a Norwegian challenger in 1924.

In 1925 a Seawanhaka syndicate built Lanai and sent her, with C. Sherman Hoyt at the tiller, abroad after its cherished but long-absent Seawanhaka Cup. Mr. Hoyt brought the trophy home—the first time the clubhouse at Oyster Bay had seen it since 1896, when G. Herrick Duggan and others, sailing the little Canadian cutter Glencairn, took it to Montreal.

The following year Herman F. Whiton, an unassuming young sailor from Seawanhaka, took over Lanai, and in an expedition to Scandinavian waters annexed the Scandinavian Gold Cup. This brought a regular six-meter festival in 1927, for England, Norway, Sweden, Denmark, Holland, Finland, and Italy all sent Sixes over here in quest of the Gold Cup. Sweden came out of the scramble victorious with Maybe, sailed by Sven Salen, though the American defender, the old Lea sailed by Cornelius Shields, put up a notable struggle against a





Yachtsmen who sail the waters of the Great Lakes are especially keen on the eight-meter boats. Here is the Thisbe which, sailed by William Barrozes, Esq., last summer regained the historic Canada's Cup for the United States by defeating Quest after a gruelling contest



Commodore Clifford D. Mallory (above), president of the North American Yacht Racing Union, was instrumental, with W. A. W. Stewart, C. Sherman Hoyt, and others in sponsoring in America the International Rule that has provided so much good sport on the water

Summer is an especially busy time for C. Sherman Hoyt—perhaps the best known of all amateur racing skippers. If he isn't abroad trying to win back some yachting trophy for America, he's sure to be strenuously occupied in home waters striving equally hard to defend other trophies against foreign invaders

run of terrible racing luck. And as a side show Magnus Konow, sailing the Norwegian sloop Noreg, won the Seawanhaka Cup in a match against Henry B. Plant's Clytie, sailed by Sherman Hoyt.

The following year Commodore Clinton H. Crane, of Seawanhaka, went to Norway after the team races on the Clyde and recovered the Seawanhaka Cup, but though Sherman Hoyt, Ralph Manny, and others have done their best they have never been able to get the Gold Cup over here again.

These are among the more important international engagements of the six-meters. There have been others. American boats shipped to Scandinavian waters have seldom returned empty handed, even though they did not get the cups they were especially sent after. And in the winter of 1929-30, Briggs Cunningham, former Yale track star, spending a honeymoon on the Riviera, won the international championship of that coast with the former Akaba, rechristened Lucie in honor of the occasion. Last spring Mr. Cunningham went abroad again with a new six-meter of the same name, bound for further conquest in British and Danish waters, while J. Seward Johnson's Aphrodite went farther north in quest of various Scandinavian honors.

The Seawanhaka Corinthian Yacht Club, at Oyster Bay, has always held the forefront of the American six-meter stage. Seawanhaka arranged the British-American series. Seawanhaka has raced at various times for the cup named after it. Seawanhaka brought the Scandinavian Gold Cup here. There have been murmurs of protest that there was too much Seawanhaka, and owners of six-meter sloops have been known to join that club on the theory that it would improve their chances of being selected for a team or a challenge. But it was Seawanhaka's initiative that set the ball rolling, and in international affairs that club is cooperating closely with the North American Yacht Racing Union. (Continued on page 80)



PHOTOGRAPHS BY ROSENFELD

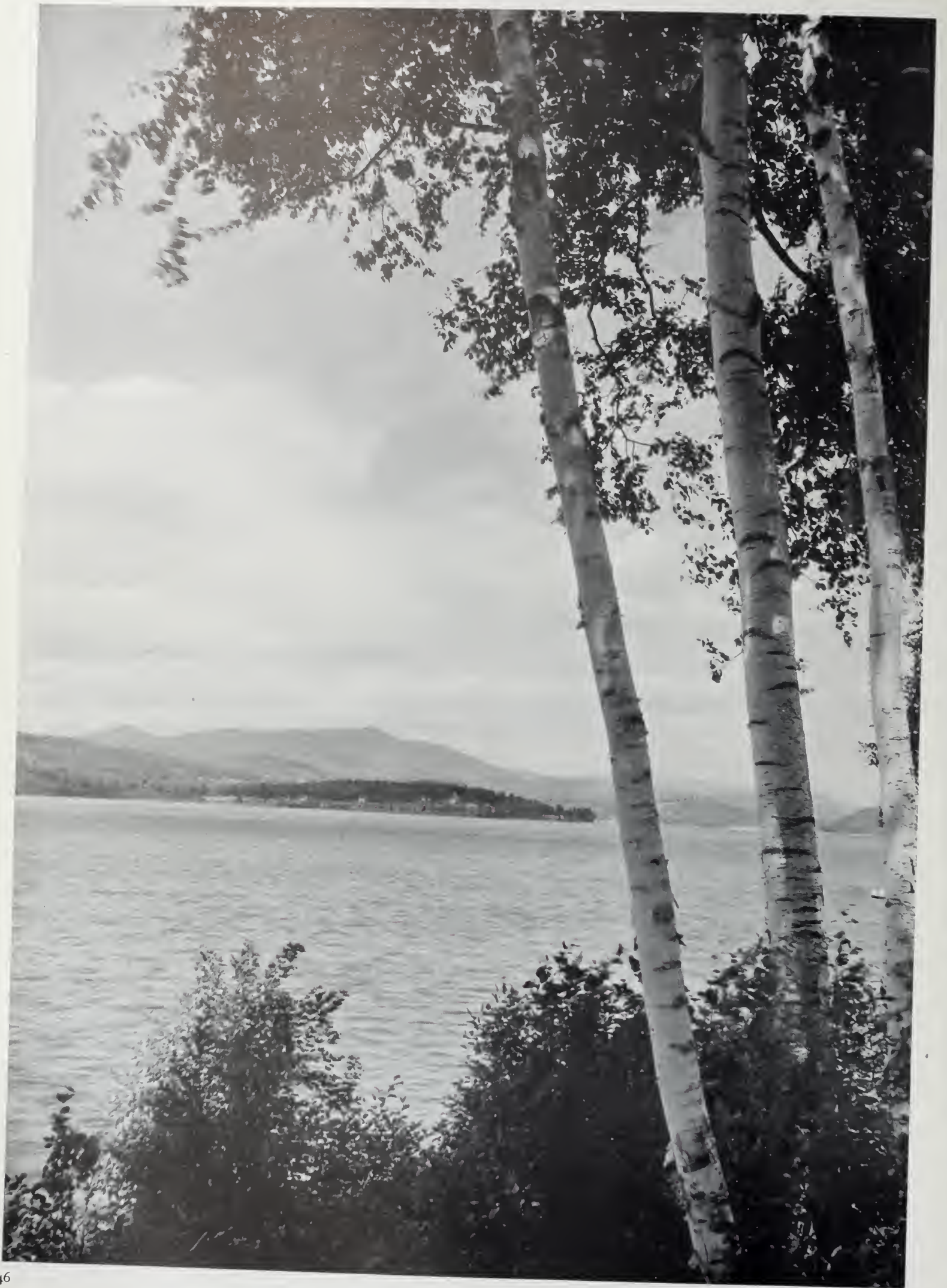
SHEILA

A small, smart yacht of distinction

Who would not cheerfully go bowling over the rolling sea in this smart express cruiser, designed by John H. Wells, Inc., and built by De Foe Boat and Motor Works, for George W. Loft, Esq., her owner. She is 118 feet long, and can do 16 knots an hour with her twin 350 h.p. Winton engines



In the living room (left) of the Sheila, the walls are painted pale green and the carpet is dull rose. Furniture was designed especially for the space it would occupy. American walnut panels the dining room (above) whose carpet and draperies are of blue. On the lounge deck there are comfortable chairs and convenient tables. Harriet E. Brewer was the decorator





CAMERA STUDIES BY SAMUEL H. GOTTSCHO

*Sheathed in silvery grayness,
Topped by feathery green,
White birches gleam in woodlands
And lean o'er lakes serene.*

*And as the gentle zephyrs blow
And bend their trunks so slender,
One thinks of maidens fair and young
Bedecked in joyous splendor.*

—GERTRUDE JONES



BEAUTY OF THE BIRCHES

Slender aristocrats of the woods



FAIRCHILD AERIAL SURVEYS, INC.

No finer beach can be found anywhere in America than at Southampton, far out on Long Island. For miles the glorious sands stretch away and the great breakers, rolling in from the mighty Atlantic, make surf bathing at all times a thrilling and enjoyable sport. The country estates of the summer residents line the shore front

THE business man, his household ensconced in Southampton, Long Island, for the summer, enters one of the many Pullmans in the Pennsylvania Station Friday afternoon, patient to endure the first two hours of travel in the summer heat, for he knows that, as his train leaves Speonk—two hours from New York and half an hour from his destination—the air will become suddenly cooler and he will have occasional glimpses of inviting water.

As his train approaches Shinnecock Hills just west of Southampton, the reputation of Long Island for flatness is belied, and he sees on all sides rolling hills covered with scrub growth, not unlike the Scotch downs, with the waters of Peconic Bay on the north and Shinnecock Bay to the south.

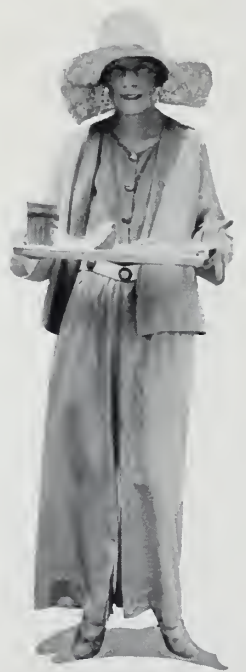
By the time he arrives in the station at Southampton, he has forgotten the steaming city and is ready for the busy week-end required of him.

Southampton, between the ocean and Peconic and Shinnecock bays, was settled by English stock in the middle of the seventeenth century. It still gives evidence of that fact by street names such as Ox Pasture Road, Captain's Neck Lane, First Neck Lane, and so forth, by streets lined with lovely old trees, and by

FAMOUS SUMMER RESORTS

III—Southampton, Long Island

by **HENRY M. POLHEMUS**



© TOWNEND

ON THE OPPOSITE PAGE)

Little Ann Cogswell, daughter of Mr. and Mrs. William F. Cogswell (née Miss Estelle O'Brien), spends many happy hours on the beach

Another daily visitor to the beach is Helen Kip Rhineland, wee daughter of Mr. and Mrs. Philip Kip Rhineland, 2nd. Mrs. Rhineland before her marriage was Miss Helen Alexander

Self-service is the rule of the day in the cafeteria at the Maidstone Club at East Hampton, Southampton's near neighbor. Mrs. Rollin Browne carries the tray!

(ON THIS PAGE)

Miss Dorothy de Milhau (right, above) inherits her love for Southampton from her parents, Mr. and Mrs. Louis de Milhau, summer visitors for many years

Mr. and Mrs. L. Gordon Hammersley generally adjourn to Southampton from their country house at Port Washington, Long Island, for the torrid months

Mrs. F. E. C. Roelker, the former Miss Katrinka Suydam, wearing the latest in beach pajamas, accompanies Miss Martha Milliken en route to the beach

Miss Phyllis Thompson (below, at right) since childhood has spent her summers at Southampton with her parents, Mr. and Mrs. Phillips B. Thompson

Representative of the younger set is Miss Alice Rand (below, left)



examples of charming early Colonial architecture, an occasional church, or weathered gray-shingled house.

Water, water everywhere! The breezes passing over Southampton keep it cool and energize its colony to a continuous round of golf, bathing, tennis, and riding. One gets up at a leisurely tempo in the morning, and arrives at the beach at about eleven-thirty or twelve, just as the nurses and children are leaving.

The ocean beach is one of the longest and whitest sand beaches in the world, and perched on the sand dunes overlooking its gaiety is the Beach Club, sand-colored stucco and red-tiled roof, with a terrace to the ocean and a patio at the rear around the swimming pool, where the children put their parents to shame by their well-taught diving and swimming.

The beach in front of the club is colorful with striped umbrellas and the latest in ensembles, and everybody is there either to watch or to enjoy the bathing in a really sporting ocean, with heavy surf and a rather treacherous undertow.

At one o'clock the beach thins out. Luncheons are given at either the Beach Club or one of the several golf clubs—the National or the Shinnecock Golf Club, one of the oldest in the country. At the National, the buffet lunch is famous, but the golfers bolt it down to arrive on the first tee just in time to tee up with an impatient foursome.

The National has a distinguished membership from all over the country and pays tribute to its designer, Charles Blair MacDonal, whose imagination visualized the possibilities of the natural rolling country of Shinnecock Hills in planning one of the most interesting and difficult courses in the world. It is situated on Peconic Bay, and one's eye constantly strays from the game at hand to yachts anchored directly off the club house and the white sails of the One-design class.

Shinnecock is the family golf course, where the children can be taught to play in Bobby Jones's style and where the mixed foursomes fight it out. Recently there has been added a very sporty eighteen-hole course. Its situation on Shinnecock Hills is lovely, looking over the National course to the bay.

For tennis there is the Meadow Club with its grass courts, on which are held annually the invitation tennis tournament—the attraction known as "Tennis Week." The horsey members have formed the Riding Club, situated in the woodsy section to the north; and the steeple chase and horse show have become annual features. For the fishermen there is Montauk Point twenty-five miles beyond, whence come tales of swordfish and bluefish.

The ladies play contract and the men shoot golf. Then out to late dinner, the evening ending with a dance at the Beach Club, Canoe Place Inn, or Shinnecock Club, the adventurous finally ending up at two A. M. at (so I am told) a Long Island



OTTSCHO

Monte Carlo, where one can bet the red or black at roulette or hazard.

"The old order changeth", and although there are many conservative summer residents who prefer the simple wooden bathhouses to the present beach club, and who prefer the months of June, September, and October to the hectic and more crowded July and August, Southampton has yielded to present-day development and progress, beach pajamas, photographs in the Sunday supplement, and social notoriety.

Those houses recently built, some on the dunes and others on the village streets, are colorful and attractive, taking their inspiration from French Norman and Colonial prototypes principally, and their settings are usually en-

The Beach Club at Southampton might well be called the center of the social life at the resort. Archibald Broxon, of the architectural firm of Peabody, Wilson & Broxon who designed the new club, is with Mme. Alma Gluck and a friend in this photograph

An air view of Southampton, with the Beach Club in the foreground between the lake and the ocean and the cottages of the summer visitors behind. The National links, as well as several other good courses, are situated at this famous summer resort

hanced by luxuriant privet hedges for which that end of Long Island is famous. New York shops, displaying everything from Paris models to antiques, reap their harvest on the main village street.

Club membership is necessary, and therefore Southampton has never been a hotel or transient colony, with the exception of the conservative Irving House, a smallish hotel, at which many of the colony escape from housekeeping.

Southampton is one of Long Island's summer playgrounds for those who energetically tackle the sport and social round, and also for those who are attracted by the unique beauty of sand dunes, ocean, and bay, and by the character still evident of Colonial settlement.

FAIRCHILD AERIAL SURVEYS, INC.



FRAMING THE GARDEN

HEALY



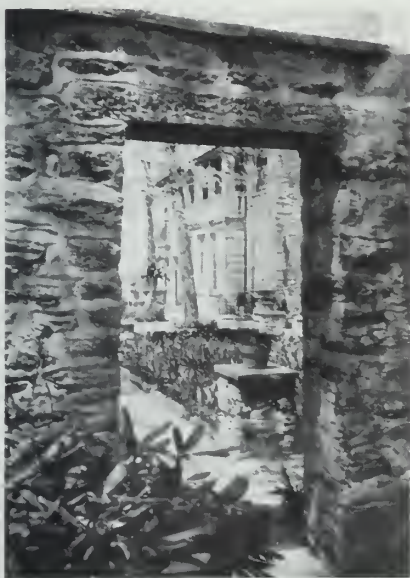
Every prospect pleases in the well-designed garden. Looking through the gateway, the visitor is lured to cross the threshold of the severe Greek portal on the estate of Henry L. Finch, Esq., at Middletown, N. J. (right), and to pass under the rose-covered arch (left) leading to the beauties of the W. R. Coe gardens at Oyster Bay, Long Island, of which Olmsted Brothers were the landscape architects



CHARLES H. HIGGINS, ARCH.

PEABODY, WILSON & BROWN, ARCHS.

TERBS AND KNELL, INC.

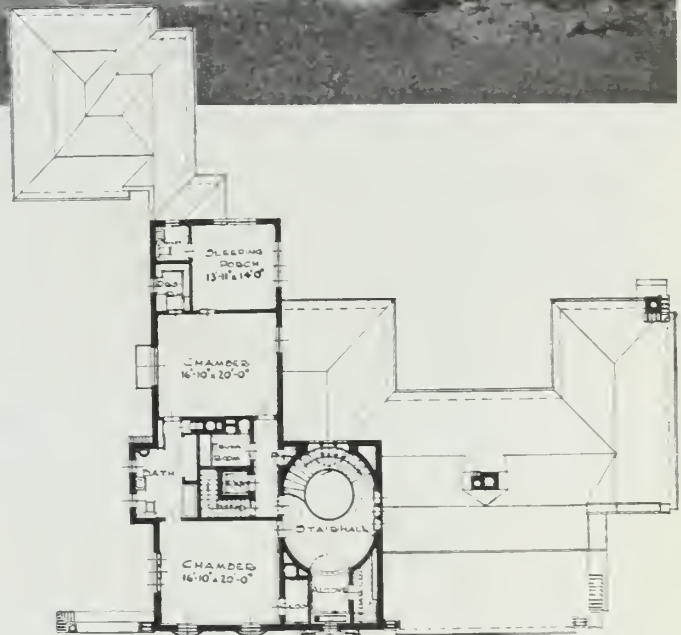


WILLING, SIMS & TALBOTT, ARCHS.



There is a charming simplicity and sturdiness about this square stone entrance to the walled garden at Brightwood, Chestnut Hill, Penn. At the right, a detail of the Charles Pratt residence at Glen Cove, Long Island, offers, through the frame of a graceful curved doorway, an inviting glimpse of an exceedingly beautiful garden within



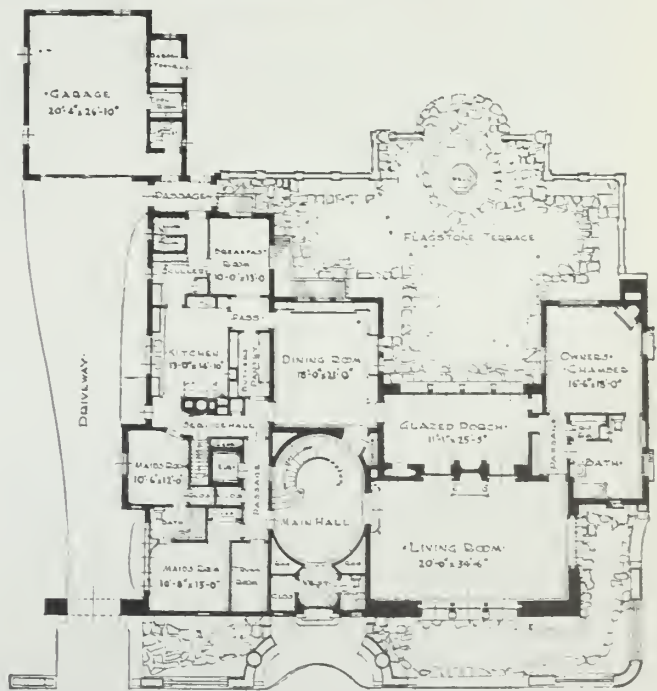


OF SPANISH ORIGIN

*Is the residence of Mrs. H. I. Sparey,
in Broadmoor, Colorado*

J. B. BENEDICT, *Architect*

Lying at the foot of Cheyenne Mountain at Broadmoor, Colorado, is the exceedingly attractive and well-planned estate of Mrs. H. I. Sparey. The property is bounded on three sides by public avenues, and the architect so designed the house and grounds as to make them attractive from all angles. On the opposite page below is the front entrance, with delicate wrought-iron trimmings, facing north on a wide parterre of velvety lawn; the two views above on this and the opposite page are of the south, or garden side, where polychrome tile forms a dividing wall between the flagstone terrace and sunken garden, whose waterlily-filled pool and gay flower borders form a charming picture. A novel idea in lighting is the concealing of electric light bulbs in the necks of the large urns flanking the entrance door and placed throughout the garden—no light standards are visible about the exterior of the house. A study of the plans will show with what infinite care and regard for comfort and convenience both house and grounds were drafted





From the living room in the Sparey residence one has this charming view of the main entrance hall, oval in shape, and curving staircase. The exceedingly beautiful wrought-iron gates, so in keeping with the Spanish atmosphere of the house, were especially designed for this purpose in the office of Mr. J. B. Benedict, the architect, as were the lighting fixtures and other ornamental iron work used throughout the house

The living room (below) is a spacious apartment in which the fireplace commands immediate attention. It is of Colorado tuffa stone with walnut hood, delightfully proportioned and set between two French doors that open to the sun porch. The walls of the living room are of textured plaster, the ceiling sand finished and pleasingly ornamented in pastel tones. John Thompson was the decorator





Above is a general view of the living room and a more extended view of the arched and beautifully decorated ceiling. From the architect's office came all the designs for interior decorating, iron gates, lighting fixtures, lunettes over the arched doorways, andirons, fire-screens, and other accessories. One has in this room the satisfying sensation of proper balance, delightful colors, and restrained luxury without stiffness or formality—it is a place to be lived in and thoroughly enjoyed

The master's bedroom, shown below, is charming in its simplicity. The floor is of wood covered by a large rug; the baseboard, wainscot, and cornice are of tile; and the general color scheme of the room is carried out in amber, black, and green. The beds of wrought iron are particularly artistic. A passage from the master's bedroom, which is on the main floor overlooking the sunken garden, leads to the living room and to the sun porch



RUMBLE RIDERS

And other interruptions

THERE are, of course, fine highways in Connecticut. There are also country roads, and it was on one of the latter that we started out that warm summer afternoon. It was for a short drive of perhaps fifteen miles. We expected to be gone about an hour and a half, but we hardly reached home in time for supper.

We started out cheerfully, bumping over ruts and sending up clouds of nice yellow dust. We sang up hills and came humming around sharp curves with the soft warmth of the breeze in our faces. Around one of these curves there waited our first interruption.

A chunky-looking horse with flying mane stood in the middle of the road. He gave one look and instantly took us up as a fine, sporting challenge. Just as I slowed down to pass him, he wheeled with a noisy clatter and became the leader of the parade.

I tootled my horn at him. He flung up his heels and put on more speed. He had such a dare-devil air of being out on a bender that I hated to spoil his fun. As he grew tired, he slowed down to a trot, still keeping the middle of the road. At last (I beg you to believe this) his tail began to whisk in the most companionable way over the radiator cap. That giddy beast galloped ahead of my car for two miles. Then, without warning, he struck a shower of sparks from small stones, turned about and went home.

After that we met the twin calves. They did not run ahead but separated, keeping close to the sides of the car in a series of gleeful and infantile rushes. They went on and on, rocking back and forth on their stiff, silly legs, until I finally had to get out and flourish them off with a stick.

After this we had five uneventful miles. Then came the all-too-familiar spectacle of a car toppled over in a ditch, wheels in the air, looking like nothing so much as a large ridiculous bug.

Two mild, uncomplaining women, clutching paper bags, sat dismally on a stone. A man stood near the helpless vehicle, gazing at it gloomily. No one was doing anything. I asked if I could help them.

"She's buckled her front axle," remarked the man in tones of one who had witnessed the buckling of many front axles but never anything to compare with this.

"If you don't mind a windy ride in the rumble," I explained to his passengers (probably wife and daughter), "I'll take you home after an errand a few miles further on."

"You'd better go 'long," advised the man, "no knowin' how long we'll be stuck here."

Without more ado the women stiffly climbed into the rumble. Several turnips slid out of a paper bag. "Let 'em be!" commanded the elder with a forlorn finality. "What's the use, anyhow?"

Eventually we reached the rug-maker's, but not without a flat tire. A tire which ably spun around one second, and was down the next. There is no need to go into details of a brand-new red jack strangely minus its handle; of pressing the old jack into service; of its sullen determination to shoot up when you wanted it down, and to stay down under every known effort to grind it up again. A farmer arrived from nowhere, and by sheer masterfulness forced that depraved tool into obedience. There were, we found later, five pieces of broken glass in the inner tube.

"My land!" exclaimed the rug-maker when she opened her

front door, "I was jest this minute steppin' out. I says to myself, 'They ain't comin', after all!' And I thought I'd better whoop up the cow critters into the barnyard. Kinda nice weather, ain't it?" She glanced keenly at my rumble passengers.

I talked about a pattern for a hooked rug with a persistent feeling of having forgotten something important. Then we left, and deposited the cramped but uncomplaining women at a farm house down the Hollow Road.

On the way back we met the oddest procession this side of Paradise. There were three of them, the tallest perhaps five years old. A sturdy, determined, but rather dreary group of little boys wearing that furtive, adventurous look of having run away from home. They walked holding hands, and the smallest lagged behind with tired steps.

"Where are you fellows going?" I shouted at them.

"To find poppa!" they replied in chorus. And at the name, their woe-begone faces lit up with sudden smiles.

"Where's papa?"

The eldest made a vague, sweeping gesture. "Over there," he said.

It was now late afternoon. I could not abandon that brave but naughty crusade, so I heaved them into the rumble and, a mile further on, actually found "poppa" tinkering with an old Ford. "Well . . . I'll be darned!" he exploded. The welcome was not as warm as they had anticipated perhaps, but at least we could proceed with a clear conscience.

"I'll just run down to the post office first, before going home, in case there's something in the late mail," I said.

There *was* something in the late mail. A crokinole board. In case you are unacquainted with this rackets game, let me say that it is a heavy wooden octagon the size of a cart wheel. It has never been known to fit into a given space, and the space in this instance was considerably lessened by the presence of a stout gentleman who begged "a ride up your way". He gave a public performance of how to fit two hundred and forty pounds with a crokinole board into the limited area of a rumble seat. Derisive hoots came from the post-office steps. "Laugh, you devils!" roared the man in utmost good humor. "A tight fit is better than none!"

The sun had gone. A chilly wind swooshed under our hats. I drove fast, for it was nearly supper time. We heard a faint yelp from behind. "There goes my cap! But don't you stop for it." We didn't.

Chum raced out of our yard to bark a greeting as we went by, followed us all the way, and was obliged to be a rumble-seat companion to the crokinole board coming back again, since I was afraid of running over him. He howled dolefully, and fought savagely for fifteen minutes with his best friend when he reached home, such was his chagrin over his insignificant position. It was that kind of a day.

We went into the house like travelers returned from a perilous journey, and the smell of pancakes and sausages met our nostrils like the aroma of a priceless perfume.

"Did you give the rug-maker that blue woolen you wanted for a border?" The question startled me. Ah—*that* was it!

The blue woolen was still in the bottom of the rumble. We'd have to go to the rug-maker's next day!

PATIENCE EDEN.

The craving to indulge in sports of all kinds has reached the point when a sport house has become a vital part of the well-planned country estate. The main entrance to Mrs. H. E. Talbott's "sportarium" is through the floral beauty of a small greenhouse



PHOTOGRAPHS BY A. H. DOTTSCHE

A SPORT HOUSE

On the estate of Mrs. H. E. Talbott at Dayton, Ohio

PEABODY WILSON & BROWN, Architects

The windows on the balcony at one end of the tennis court open from the lounge; the greenhouse is seen through the door and windows at the left of the court. The walls about the tennis court are lined with a prepared wall board applied in large strips with beveled joints which, left in its natural color, untreated in any way, appears not unlike travertine

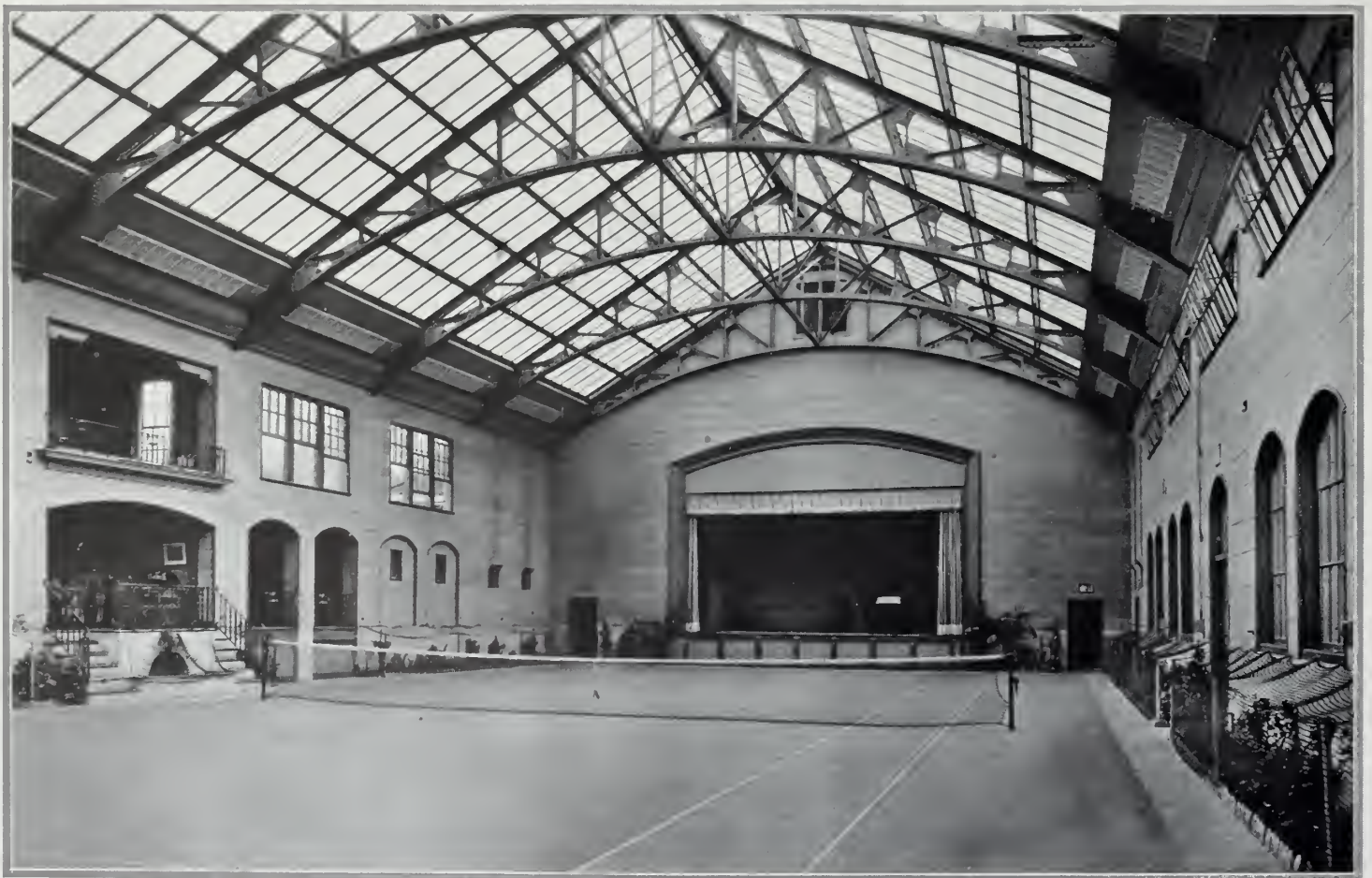




No sport house is complete without proper accommodations for onlookers, dressing rooms, and lounges. At the left is shown the lower spectators' balcony in the Talbott sport house, the dressing rooms being beyond the closed door seen in the distance. Below is a view of the particularly attractive lounge, from which, through French doors on both sides of the fireplace, one enters the upper balcony overlooking the tennis court and the players



At the opposite end of the court from that shown on the preceding page is a stage suitable for concerts and theatrical performances. Chairs are stored below the stage and are placed, when needed, directly on the court, the playing surface of which is of cork linoleum instead of the usual clay. The cork is found to furnish an excellent playing surface and of course requires no bothersome sprinkling, raking, or rolling



HIGH ADVENTURE

Prowling among the peaks of the Rockies



Wonder what a fly thinks about as he crawls up a window pane? Probably his thoughts aren't far different from those of the author, as he surveys the almost perpendicular face of the mountain he is about to climb. At the left is Pigeon Tower, which gets its name from a birdlike rock projecting from its northern base, a peak which presented some unusual problems in climbing before it was conquered



by **EATON CROMWELL**

THE mountain climber who has had a certain amount of experience is always looking for new peaks to conquer. Particularly is he pleased if he can find a mountain to grapple with which has never been successfully overcome. This is one of the fascinations of mountain climbing. Mountain climbing has always held much of interest for me. Having climbed many peaks in Europe and a few in the Rockies, I recalled that several years ago Conrad Kain, a pioneer guide famous not only in the Canadian Rockies but in New Zealand, and a noted cragsman in his native Tyrol, had told me of the Bugaboo range of mountains in the Canadian Rockies, which he described as being a particularly interesting and difficult bit of rock climbing.

Kain said the climb was such a one as to make my "hair curl." Unfortunately it can do so only figuratively. He compared the peaks of the quaintly named Bugaboo range with such famous peaks as the Toten Kirchl of the Kaisergebirge in the Austrian Tyrol, the Kleine Zinne in the Dolomites, and more properly the famous Chamonix Aiguilles in Switzerland, the latter being composed of a good crystalline granite guaranteed not to come to pieces in the hand or to come tumbling down and knock you off the mountain when you are not looking. The Rocky Mountains are predominantly of marine formation, and anything from a pebble to half a mountainside may come clattering down upon you on occasion. Here in the Purcell range—an offshoot of the Selkirks—Conrad averred, was to be found granite as solid as the day it was created.

Accordingly, one fine day in August found me in the little town of Spillimacheen, in British Columbia, where a pack train was awaiting me. Besides Conrad Kain and myself,

the party consisted of Peter Kaufmann, guide, and George Rennenkampf, packer. A day-and-a-half march up a charming valley, on a good trail, brought us to a fork at the head of the creek which flowed through the valley. We turned off through dense thicket and timber, and made camp some fifteen minutes' walk from the tongue of the Bugaboo Glacier, on a delightfully level and sheltered site.

This glacier resembles in shape a wrist and five fingers—of the right hand, for preference—extending southward into the mountains. The northwesterly branch, or little finger, being severed from the rest. The peaks—sharp, jagged pinnacles of granite—project from the interstices of the fingers. They were all that Kain had promised, and early the day after our arrival we started off to investigate them. The principal object of our ambitions—the main peak, Snowpatch—we soon decided was not for us, as we were not equipped for it. We left it for another year when, with several hundred feet of rope, and a plentiful supply of *pitons* (spikes to be driven into a crack in the rocks to hold a rope down which one may slide), there might be a chance of success. For the present, we saw no way of even getting on the lower rocks, and the whole proposition looked as hopeless as the face of a skyscraper.

WE turned our attention from Snowpatch to the Pigeon Tower, which gets its name from a birdlike rock projecting from its northern base. We traversed around it to the southern *arête* (a steep narrow rock ridge) and were soon trying conclusions with its somewhat severe looking rocks, which turned out to be much easier than we had anticipated. Only near the summit did we get into serious difficulties. There



The mighty peaks of the quaintly named Bugaboo Mountains in the Purcell range of the Selkirks in British Columbia offer interesting if hazardous adventure to the mountain climber. Above is the Howser Spire group, at the left the Snowpatch Spire—perhaps the most difficult climb of all—and, below, the summit of Pigeon Tower, which afforded the author a good day's sport and a general view of which is shown on the preceding page. The Rocky Mountains are mostly of marine formation and crumble easily, but in the Purcell range solid granite—a boon to climbers—predominates

a vertical wall forced us to descend a chimney to sloping ledges on the northwest face, which led around the summit to a narrow, upward sloping crack, into which one could just insert the right leg, holding on by wedging the heavy nailed climbing boot with a twist of the ankle. This goodly crevice all too soon narrowed out, becoming large enough only for the fingers, and we were forced into one of those legendary "hand traverses," which no one believes in until they are faced with the necessity of doing it themselves. I might add that a hand traverse is a horizontal movement across a cliff which lacks support for the feet; one must hold on entirely by one's hands.

Fortunately the wall here was not very steep, and gave some support to wildly scraping boots and breeches. Sixty feet or so of this brought us out to the north ridge, which led without further trouble to the summit and a magnificent panorama of the entire Bugaboo group. We had carried up with us only the camera and a piece of chocolate, so hunger and increasing lateness of the hour soon started us down again to the end of

the *arête* and our waiting rucksacks. These we shouldered and strolled down to camp much pleased with ourselves and the district.

Followed several days of easy climbing and, though we made various new ascents, no particular difficulties appeared. However, Conrad Kain fell heir to a birthday and, deciding to celebrate it with a climb of more than usual importance, joined us for an attack on the long north ridge of Center Peak. The climbing turned out to be of considerable charm and interest, a succession of chimneys (a narrow vertical crevice resembling a chimney with one side removed) and vertical pitches giving opportunity to use a varied technique. The final difficulty was the most interesting—a vertical pitch at about fourteen feet.

While Peter and I endeavored to find a way to flank it, and experimented gingerly with a horrid loose chimney overhanging the glacier far below, Conrad's bright eye discovered a narrow horizontal crack some twelve feet above him, into which, from a "back stand" furnished by Peter and myself, he could just insert the point of his ice ax. For a few moments he capered on our heads and shoulders, then swarmed up the shaft of the ax, got his fingers into the crack, swung out to the right, found foothold, and was up. Brilliant! And a fitting way to celebrate a birthday. Atop, our congratulations were doubly warm.

A rainy day coincided with a rest day, and then we tried the Bugaboo Spire. Many hours of delightful scrambling were unfortunately crowned, not by success, but by the temporary indisposition of one of the party. So we had to turn back—with how many regrets—just under the "great gray tower," the last of the really difficult places. Is it the perversity of memory that that delightful day, though bringing no new climb to the record, appears the most charming of them all? Perhaps because it justifies the hope sometime to return and enjoy again, with so redoubtable an adversary, a struggle which will then surely be successful.

BLESSED ISLE: BRIONI

*An island paradise in the
waters of the Adriatic*

by **WILLIAM B. POWELL**

THOSE who have seen that highly diverting and sophisticated play "Private Lives" may remember that Miss Gertrude Lawrence and Mr. Noel Coward referred several times to Brioni. They spent their honeymoon there (in the play, I mean!) and apparently it was a happy hunting ground for many of the characters in the show, all taken from the smart set of Mayfair.

It is a perfectly natural thing for Mr. Coward to inject Brioni in the dialogue, for it is a resort which has become very popular with those English people who have grown a bit tired of the stereotyped social schedules which one has to follow at Le Touquet, Biarritz, Antibes, and the Lido, Brioni's neighbor. But the British have succumbed to Brioni's charms only recently. It used to be patronized mostly by the sportsmen of Berlin, Budapest, and Vienna, and in fact, still is. Brioni is as yet unspoiled by Americans, and this in spite of the publicity the island received when the Gene Tunneys secluded themselves there (or tried to) for their honeymoon. It also received many first-page notices when George Bernard Shaw came from London because of Tunney's glowing descriptions of the island in letters written to his friend Shaw.

Yes, I can truthfully say Brioni is still delightfully free from those tourists whose one idea is to gather at a resort to see and to be seen. I do advise you, however, to visit Brioni in some month other than July or August. The Italians crowd it during this vacation season and you won't see the place at its best. It really is an all-year-round resort, this charming spot set in the blue Adriatic. Lying just off the Dalmatian coast, it is four hours from Trieste and six from Venice.

Brioni is often called "the sportsman's paradise"—and rightly, for here are facilities for the sports one goes in for in England and America, all ready for you in a perfect Italian setting. Brioni should appeal especially to those who, accustomed to a country life at home, grow restless on the Continent after too big a dose of those "smart" resorts with their usual rotogravure crowds, casinos, cabañas.

But, just because I contrast Brioni with the gay spas of Europe, don't get it into your head that you will be in for a dull time on the Adriatic island. You can be as gay as you please there—but it won't be in cut-and-dried fashion. Brioni has the atmosphere of a private estate, and visitors at the hotel



Polo is a favorite diversion at Brioni and teams of various nationalities compete daily. The Duke di Spoleto chats with Conte Volpi di Misurula between chukkers

Swimming at Brioni is perhaps the finest in the world. The clear waters of the Adriatic are cool enough to be invigorating but not so cool as to prevent one from spending hours in the sea. The bathing pavilion is set in a semi-circle, with space for leisurely sun baths, sunshine and leisure being synonymous with Brioni



BURTON HOLMES, FROM EWING GALLOWAY



BURTON HOLMES, FROM EWING GALLOWAY



Behind the mole enclosing the harbor, big and little yachts glide over the smooth surface of the water all the livelong day, and at night their lights add a gay note to the scene. The island is a favorite resort for Austrians and Italians, who patronize it largely during the summer months

One dances under the stars in a cypress grove at Brioni. The dance floor is in the center of a bowl, around the sides of which the dancers sit and sip cooling drinks between dances. A more ideal setting could scarcely be imagined, even in the pages of a novel



If one is not spending the day on or in the water, the golf links provide excellent sport, with an occasional obstacle in the form of an ancient ruin to remind one of the days when the Romans occupied the island. Of motors there are few, and bicycling attains its lost glory on the enchanting paths and roads that crisscross the island

feel more like guests at a house party. It exudes this air of hospitality because the island has been owned for years by the Kupelwieser family of Vienna; they have lived on it for several generations and are so fond of the place that they rarely go away, taking a most personal interest in everything on the island—and in the guests who stay at their hotel. But don't worry for fear you will be bothered or drawn into too many activities. At Brioni everyone is allowed to do as he or she pleases; in other words, you are treated as if you were at a pleasant house party at some big country place in England.

Perhaps I should be more specific as to just why Brioni has all these charms. In the first place, the island itself is exceptionally picturesque. About seven miles square, it is covered with lovely woods which in turn are full of bridle paths and walks, fifty miles of them. These romantic walks are used a great deal because Brioni, like the island of Bermuda, wisely prohibits motors. Consequently, one walks or bicycles to the golf links, bathing beach, and polo grounds. The paths in the woods are accented by ancient marble benches set at convenient spots, usually chosen with an eye for a vista—a glimpse

of the Adriatic or one of the old Roman ruins of which the place boasts many.

Perhaps you are wondering how you will amuse yourself in this lovely setting. By day you will be active in sports for, as I have said, Brioni is primarily a sportsman's island. If you are keen on golf, you will find the course as picturesque as any in Europe. It was laid out shortly after the war and is in excellent condition and sporty, too. Golf is played in Brioni the year around. In winter American golfers will be reminded of the links in our own Carolinas because of the weather, the sand greens, and the abundance of pine trees. During mid-summer one usually plays golf in the early morning or during the long twilights, for the mid-day sun in Brioni is hot and leads to siestas after luncheon.

The Brioni polo field is one of the most beautiful imaginable. One edge of it is on the very shore of the Adriatic, while the other has a background of Italian cypress and boasts what no other field in the world has—a charming Roman ruin. The Brioni stables can accommodate two hundred ponies; those which the Kupelwiesers maintain for themselves and guests of the hotel are considered as fine as any in Italy. The near-by Hungarians, with their renowned love of horses, are keen about polo, and a great many ponies from Hungarian stables are shipped to Brioni every year. The Budapest Magyar Polo Club plays there for a fortnight, usually in April. Viennese polo enthusiasts use Brioni much as we in America use Aiken.

Dining outdoors at the casino at Brioni is an event to be remembered—always. One dines leisurely and late—say, at ten o'clock—so as to enjoy to the fullest extent the glorious sunset. As one dines and gazes across the moonlit waters of the Adriatic to where Venice lies—alas, invisible in the distance—little boats, gaily bedecked with lanterns and carrying musicians, float about regaling the diners with melodies soft as the night air itself

Although Brioni can claim no expanse of sandy beach, the bathing facilities are most attractive—much the same sort of thing that you find on the Riviera at places such as Antibes and Juan-les-Pins. For those who go in for sun bathing rather than swimming, there are comfortable solariums built on the roofs of the bathhouses. If you are lazy and prefer to lie around on a raft, you can be rowed to and from the shore by an old Italian.

Tennis hasn't been overlooked at Brioni. There are five courts, and two professionals are kept busy most of the time. During the winter the shooting is good, quail and partridge being in abundance. The island is becoming more and more popular with yachtsmen. Besides having a very good natural harbor (at one time it was Austria's chief seaport), Brioni is a convenient anchorage for visiting a number of interesting places—for instance, the smart Adriatic resort of Abbazia which, along with other picturesque towns on the Dalmatian coast, is becoming more popular with tourists who seek the colorful and want to get off the beaten path. Fishing, too, has its place among Brioni's activities, and one of the most novel amusements of the island is for parties to go out at night in glass-bottomed boats which are fitted with acetylene lights as an aid to angling.

Brioni cannot compete—nor does it even want to—with the night life of the near-by Lido, but it is by no means a dull place after your day's sport. At cock-tail time people gather at the little bar, which has a terrace that overlooks the harbor with yachts and sailboats tying up for the night. One dines late in Brioni, so that the clans don't gather for *apéritifs* until about nine o'clock. As you sit on the terrace, the sun obligingly sets in front of you and puts on a gorgeous show beyond the Dalmatian hills. After dinner you will dance either in an open air "bowl" under the cypresses or on the roof of one of the hotel's restaurants. As the evening waxes late, the band (a very good one from Vienna) takes its stand in the cozy little grill room and plays until all hours. (Continued on page 78)

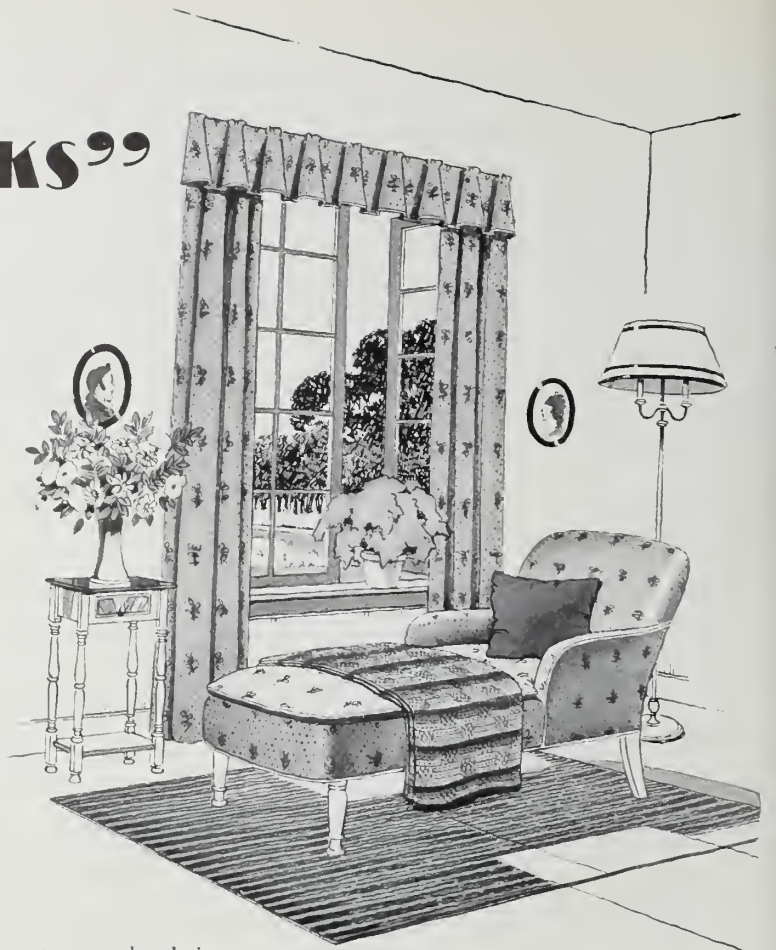
BURTON HOLMES, FROM EWING GALLOWAY



FOR "FORTY WINKS"

The chaise longue plays a useful rôle

The bedroom in the summer home should contain a chaise longue, with a good reading lamp at hand and a light covering to throw over one's feet for a short nap. (Below) The chaise longue can be upholstered in chintz to match the hangings, or can add a note of contrast to the general color scheme by being upholstered in material of a different color or design



For the guest room the chaise longue is particularly appropriate, when the visitor seeks a short rest before dinner. Jack Manley Rosé made the sketches on this and the following page

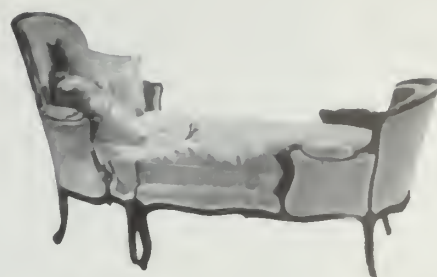
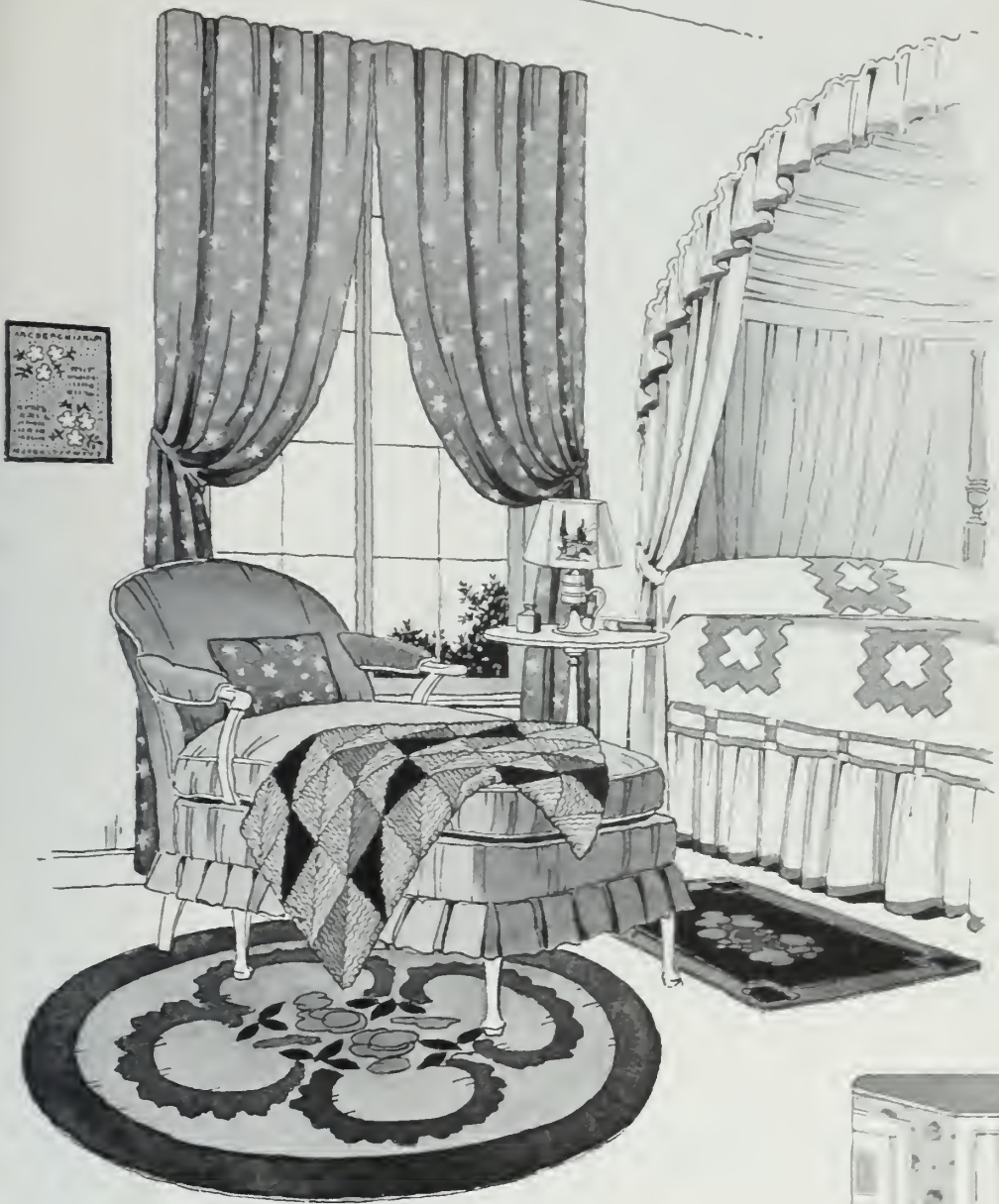


HEWITT

KARL BOCK, DECORATOR



ROSE



For the formal bedroom or even for the living room, this Louis XV chaise longue from Bergdorf Goodman would be appropriate. It is of *bris naturel* covered with brocade velvet

While French in origin, the chaise longue has been successfully transplanted to America and fits in well with almost any period of bedroom furnishing. The attractive afghans shown on these pages are from the Bernhard Ulmann Co., Inc.

An easy chair can easily be converted into a chaise longue by the use of a foot rest, as in the sketch at the right. This type of chaise longue is particularly suitable for the living room as it may be separated at will



HF WITT



The chief desideratum in a bedroom is comfort. One wants not only armchairs but also some easy resting place where one may run through the latest magazine, read an interesting book, or just simply relax from the fatigue of the day. There is no other article of furniture so adapted to this purpose as the chaise longue, and how many "forty winks" have been stolen on them by busy hostesses between social engagements! In the illustration at the left, both easy chair and chaise longue are upholstered in a plain material of gay color that is contrasted pleasantly against a dark carpet



Perhaps the greatest joy of owning your own golf links is the elimination of any long waits before teeing off. If you invite only good players to join you in a round, there is no danger of being tied up behind a slow-moving foursome. Here Edward Dudley is driving off in a match with Horton Smith on Harold Lloyd's private course in California

OWN YOUR OWN GOLF COURSE

The joys of possessing a perfect private golf links

by **SOL METZGER**

SEVERAL years ago the privilege of golfing on the private links of Mr. Charles M. Schwab, which is situated on his estate near Cresson, Penn., was extended to me. I was keenly interested in what I should find.

First, I desired to know why any man, regardless of his wealth, would care to build and keep up such a costly plaything. Second, it has long been maintained by many critics of the ancient Scottish pastime that our average club course has been made too difficult for the rank and file of its membership, those who almost wholly footed the bills of cost and upkeep. These critics claimed they were planned exclusively for the few young stars who could play in par or better.

I had long leaned to this view and to such an extent that (in my dreams) I had planned, if fortune ever came my way, to build my own private links with all holes dog-legging abruptly and rapidly to the right. Thus I would insure that my long sliced tee shots would come to rest upon that part of the fairways just around the corner instead of in their accustomed places in the rough on the right, or even across the out-of-bounds line on this side. Naturally, those who had actually amassed wealth and put into practice a similar idea would see to it that their golf architects catered to this or equivalent weaknesses in their play. That was my thought.

My surprise was shocking when I discovered that this was far from being so in reality. Since then I have learned that all private courses are built according to par-determining specifications, thus proving there is nothing whatever to back the charge that the average linksman, the duffer, or the dub desires a course built to accommodate his slicing or hooking, his topping or shanking, with either iron or wood.

In no experience of mine to date since my début upon a private course have I met the justly proud possessor of one, who might be called a par shooter. It seems to me now, as I view in retrospect the many I have golfed upon, as if Bobby Jones himself might have had them erected as his own personal resting grounds for the national and international honors that have since draped his rotund shoulders. No, it cannot be said that our captains of industry have asked any favors of golf.

Take, for example, Mr. Schwab's private nine-hole course. While the ball itself sits up prettily enough on all fairways, each lie presents a different and no less difficult problem in execution than the first that stumped you. This is due to the links having been laid out around a deep ravine with sides so steep that washouts must have been of common occurrence

in the past. Making fairways there meant smoothing the surface of these steep, undulating slopes. Thus you constantly face approaches from all manner of unbalanced positions. It is not the sort of golf one would deem a cinch to play.

The turf itself, as is the case on practically all private courses, is well-nigh perfect. I recall playing one such links later. When we came to the second tee we saw a line of stooping men stretched across the fairway ahead—twenty-nine, to be exact—all crawling forward slowly. After a lusty "Fore!" had cleared the way for our drives, we discovered this small army was engaged in hand weeding the various stretches from tees to greens. Also, we learned it was an annual job. Imagine a club doing likewise! There at best greens alone are so manicured. Criticise the system, if you must, but remember that it is one certain way to produce the perfect greensward.

Having satisfied myself for all time that the owners of private courses, although not of championship playing caliber themselves, believed in making their own as difficult as possible, my next research was to discover why they built them at all. Why were such men not entirely satisfied with a local golf-club membership? That was worth looking into.

An experience in leaving a private course, after an afternoon of keen pleasure, supplies one answer to this question. I was accompanied to my car by a servant, bags in hand, who told me that his master had insisted upon my returning for a round whenever it was convenient for me to do so. "You are a life member now," he beamed upon me, "and when you return there is just one rule you should know: Kindly do not begin your round until the Chief has started out with his foursome."

Was this the fact I sought? Are private golf courses erected by men of wealth, as are certain of our more exclusive club

courses, with the dominant thought in mind of eliminating the long and customary wait upon tees and fairways while those playing ahead—if you may call it that—either find or are able to strike their balls? A little thinking will prove to you that in their cases this is not a bad idea.

Most malefactors of great wealth, as we used erroneously to style such men, place an extraordinary value upon time. They have to. So exacting are the demands upon them that minutes even must be conserved. In order to properly balance their days between toil and recreation, they erect private courses near their homes so that an exact number of hours may be given to golf, and no more. The same efficiency is applied to their recreation as is applied to gaining and holding a high rank in a busy world. That is that.

The private golf course is no new idea to American capitalists. Mr. John D. Rockefeller, who built one on his estate at Pocantico Hills, N. Y., is probably the father of it. That the recreation so gained has added to his span of life is an example that others have not overlooked. Otto H. Kahn, H. F. duPont, L. B. Estabrook, H. N. Sweet, Newell Vaughan, Paul Block, and others have followed suit. The idea has appealed widely, so that such links dot the states from Boston to Beverly Hills. Several of them—such as A. D. Lasker's at Everett, Ill., near Chicago—loan ground to the United States Golf Association for experimentation in soils and grasses. (Continued on page 80)

Would you recognize him without his glasses? Yes, it's Harold Lloyd about to hole out on his private golf course on his estate near Hollywood. Below is the ninth green on his famous course, with the still more famous barbecue pavilion where the comedian entertains his guests after a round or two on the links. Mr. Lloyd's hospitality is second only to his popularity on the screen



Zephyranthes treatiae is one of three species of "rain lilies" found in Florida. It grows in the flat, wooded areas of the eastern part of the state, and is only occasionally seen in cultivation in gardens



MC FARLAND

FLOWERS OF THE WEST WIND

Garden beauties of dainty color

by **HAROLD HUME**

FLOWERS of the west wind" may seem like a fanciful expression purposely applied to catch the eye in the title of a magazine article, but that is not the case. It is a literal translation of the name *Zephyranthes*, derived from the Greek *zephyros*, west wind, and *anthos*, flower, and was given in 1821 to a genus of lovely bulbous plants by Dean William H. Herbert, an early English authority on these and other members of the Amaryllis family. Although it was applied because the bulbs of certain species came from the West Indies, the name might well have been chosen to describe the dainty beauty of the flowers, that sway with the winds on slender wand-like stems.

It is interesting to note that, probably without knowledge of Herbert's name or its meaning, common names expressing something of their attraction have been applied to these frail flowers. They are known here and there throughout that area where they are grown in gardens—some of which were planted long ago—as fairy lilies or rain lilies, while closely related species are known as prairie lilies.

The names "fairy" and "rain" lilies were given because the flowers of this plant appear suddenly and in large numbers following rains. Perhaps the weather has been dry for some time. When the rain comes, it falls on foliage only. After the deluge, immediately the points of buds shove up through the earth, and in a day or two masses of flowers open in all the glory of a sudden burst of wondrous bloom, where but a few hours before was nothing but green leafage. A planted bed or border becomes transformed into a mass of pure white or soft or vivid pink. The same quickness is manifest in the development of seed.

In three weeks' time, or thereabouts, from the opening of the flowers, the seeds are matured and dropping from bursting three-cornered capsules. Their "fairy" name may well have been given these plants because of the magical velocity of the several processes connected with seed development.

Zephyranthes are almost entirely American plants. Some are native to the flat woods and prairies of the Southern states, others belong to the highlands of the West Indies and to the mountains of Mexico, while others brighten the pampas and various parts of southern South America. The colors represented are white, pink in several shades, yellow, and copper. All have grass-like or rush-like foliage.

Florida has three species: *Z. atamasco* in the western part of the state, whence it extends northward into Virginia and



The largest of all the "flowers of the west wind" is Z. carinata, well-grown bulbs producing blossoms four inches or more across when fully expanded. In northern Florida, Z. carinata blooms in late May; farther north it is slower in producing its fairly dark pink flowers

Pennsylvania and westward into Alabama; *Z. treatiae* in the flat woods areas of the eastern part of the state; and *Z. simpsoni*, found far south on similar lands. The latter has crocus-like flowers that are cupped when fully developed, while the other two have widely expanded recurved petals. All are lovely white-flowered species blooming in early spring. *Z. atamasco*—or, as it is commonly known, the Atamasco Lily (it is not a true lily)—is the native species most often seen in cultivation. It is the hardiest of the three. *Z. treatiae* is occasionally seen in gardens, while *Z. simpsoni* is probably not in cultivation. At any rate it is not common.

West of the Gulf of Mexico, three yellow-flowered native *Zephyranthes* are found. These are *Z. longifolia*, with yellow flowers, found from Texas to Arizona and southward into Mexico; *Z. pulchella*, light yellow, found near Corpus Christi; and *Z. texana*, copper yellow, occurring on the Texas prairies.

In Southern gardens, three introduced species, *Z. carinata*, *Z. rosea*, and *Z. candida*, are fairly common, while a fourth white-flowered species, *Z. tubispatha*, of foreign origin, is occasionally met. *Z. carinata*, native in Jamaica, Cuba, Mexico, and Guatemala, is the largest flowered of them all. Well-grown bulbs produce flowers that measure slightly more than four inches across the fully expanded petals. The flowers are borne on stout, somewhat ridged, stems (scapes)

that nod or bend over slightly. The leaves and scapes are reddish purple at their bases; the bulbs are large (for the group) and do not multiply rapidly. In the latitude of northern Florida they come into full bloom the latter part of May, and from then on throughout the summer there is a scattering intermittent bloom. Farther north they are later.

The leaves are quite hardy, withstanding temperatures down to twenty-two degrees without being killed. They are keeled on the back, channeled on the front, and grow to a length of about twelve, sometimes eighteen, inches. The flowers open fairly dark pink, whitish in the throat, becoming a lighter shade when fully open, and are lighter still as they fade away.

Z. rosea, also pink in color, a bright vivid pink that gleams like fire, is a smaller-flowered sort with flowers about two inches across when expanded. The scapes are small, four to six inches high, stiffly upright, bearing the flowers straight up. Its flowering season, in northern Florida, is in early August, with scattering blooms from then until the coming of cool weather. In winter the leaves disappear unless the temperature is above freezing. A thick planting makes a striking show, and any planting soon becomes thick if undisturbed, since the small bulbs divide and multiply rapidly. As the flowers fade they take on a purplish cast.

Z. rosea appears not to be in the American bulb trade. At any rate, attempts at securing it from various sources, far-away Japan included, have always resulted in getting *Z. carinata*. Seemingly dealers are not aware that what they are handling is not correctly labeled.

Of the white-flowered introduced varieties, *Z. candida* is the one most commonly seen and listed; it is very hardy and can probably be grown successfully wherever *Z. atamasco* succeeds. Its petals are pure white, bright green close to the base, thin, ribbed, and covered with what look like tiny, glistening, iridescent beads that give it an unusually bright appearance for a white flower. Because of the abundance of its glistening white blossoms in the marshes along the LaPlata (the Silver), it is said to have suggested the name of that river.



Z. rosea, which appears not to be in the American bulb trade, produces two-inch flowers of a vivid pink that seems to fairly glow, and a thick planting of this variety makes a striking effect. In Southern gardens it blooms in early August

Zephyranthes are almost entirely American plants, native to our Southern states and other warm sections. *Z. atamasco* (commonly known as the Atamasco Lily) is the species most often seen in cultivation, and in northern Florida it produces its lovely white blooms in early spring

Usually the flowers are not widely expanded and in consequence have a crocus-like appearance. The flower stems are upright and commonly four to six inches in length. The foliage is unusual for the group, being slender, dark green, rounded, upright, stiff, and rushlike. Its flowering season is in autumn, about a month later than that of *Z. rosea*. *Z. tubispatha* in growth somewhat resembles *Z. carinata*, but its leaves are shorter and more slender. Its white flowers, greenish toward the base, open in spring with those of *Z. carinata*.

The Prairie Lilies, although closely related to *Zephyranthes*, belong to a different genus, *Cooperia*. There are two species, *C. pedunculata*, native of Texas, and *C. drummondii*, native in Texas, New Mexico, and Mexico. Both have white, star-shaped flowers tinted pink, becoming distinctly pink as they fade. These delightful primrose-scented blooms are borne upright on scapes six to twelve inches long and they open at night. Those of *C. drummondii* are interesting because of their very slender tubes four or five inches long.

In Southern gardens in light soils they naturalize readily and are a very worth-while addition to bulb lists. The bulbs are black, an inch or so in diameter, and bury themselves deep in the soil. Bulbs produced from seeds that have germinated at the surface of the ground are later found six or even eight inches beneath the surface, having been pulled down by their contractile roots.

Bulbs of both groups are readily grown from seeds that are produced freely, except in the case of *Z. carinata*, which seldom produces seed under Southern garden conditions. Seeds are best sown as soon as ripe, in pans or shallow boxes filled with the mixture recommended for pot culture, or with sifted woods mold. Provide good drainage, sow shallow in rows, and cover with a light covering of soil, well packed down. The seedling bulbs may remain undisturbed for twelve months when they should be transplanted, giving them more room.

Zephyranthes and *Cooperias* are easily grown in the garden. Crowding does not appear to affect them injuriously. In old gardens, where they have not been dug or molested for many years, they bloom freely and give just as satisfactory results as when they are transplanted frequently. In Southern gardens they may be taken up and replanted at any time of the year. Indeed, they may be lifted when in full leaf and growth and, more than that, if transplanted during their blooming period without being allowed to dry out, they suffer scarcely any set-back and are in bloom again within a few days. In cold climates they are best planted out in spring when frosts are gone for the winter, lifted in autumn, and stored as gladiolus corms are stored. Where frost does not penetrate too deeply, they may be left in the ground and protected by mulching with a (Continued on page 78)

MC FARLAND



HEAT AND HUMIDITY

Factors that contribute to a healthful atmosphere

That the radiator, far from being the eyesore that it used to be, can be made an integral part of the decoration of an interior is delightfully proved in this room furnished in the French Provincial manner

by **C. STANLEY TAYLOR**

WITHOUT question, there have been more advances and improvements in domestic heating during the last year or so than in any other division of home building or home equipment. New standards of convenience and comfort have become established, and new boilers, appliances, fixtures, and even entire heating systems have been produced to meet these advances. If this article were an attempt to treat of the technical improvements that have been introduced within the last twelve months, it would indeed be too long for these pages; but since it is intended to survey in a quite non-technical manner the things that interest the progressive home owner, with respect to bringing his existing house up-to-date or creating a new one embodying all of the latest refinements, it is possible to group these heating advances under a few simple headings.

Always the first consideration in the selection of a heating plant has to do with the type of heat—that is, whether it shall be warm air, hot water, steam, vapor, or possibly electricity. For years, warm-air heating was by far the cheapest system to install, and it still predominates as the most common central-heating plant in use to-day. Then it lost caste, as it were, in favor of the piped radiator systems, until a few years ago when attention was paid for the first time to the matter of humidifying the air within a home.

Suddenly all attention was concentrated on this problem of humidity, for scientists, collaborating with the medical profession, proved conclusively that we had been parching our throats as well as ruining our furniture with air drier than the Sahara Desert throughout the winter season. In fact, the atmosphere in the average home of a few years ago was—and in the average home of to-day is—far drier than any atmosphere found in nature, including that in the extraordinarily dry Death Valley of California. The lowest relative humidity known in nature is around seventeen or eighteen per cent, whereas the typical home frequently experiences in the air within it a relative humidity of only ten per cent.



RICHARD AVERILL SMITH

It was so easy to install adequate humidifying equipment in warm-air heating systems that renewed interest was taken in this type of central plant, and many improvements were introduced a few years ago. Some of the newer developments in this field were the adaptation of ordinary warm-air furnaces to a controlled humidity system, by inserting water pans or sprays somewhere in the casing with automatically-controlled water supplies; and the development of entirely new types of warm-air heaters employing gas or oil fuels and containing special evaporating devices. Practically all of these newer warm-air heaters have incorporated electrically-driven blowers or fans, to stimulate the flow of air and to assist in forcing it to the more remote rooms or those that require an abnormal amount of heat. In most instances these newer devices can be installed in houses that already have warm-air heating ducts adapted to the old-fashioned furnace. The principal change necessary is to install adequate cold-air return ducts, because one of the failures of former warm-air systems was the lack of provision for removing and reheating the cooler strata of air.

Midway between the improved warm-air furnace or heater systems and the steam or hot-water plants is an interesting new development that involves the installation of a regular steam or hot-water boiler in the cellar and, adjacent to it, a metal cabinet that contains radiation

sufficient for the entire house. This cabinet also houses a motor-driven blower, a humidifying device, and air filters to remove dust. From this point a series of warm-air circulating ducts and cold-air return ducts are installed, in exactly the same fashion as for a direct warm-air heating system. The advantages claimed for this hybrid of warm air and steam heat are more precise control, somewhat greater uniformity, and increased efficiency.

This brings us logically to a consideration of the improvements that have taken place in radiator types of heating systems, particularly with respect to the manner of solving the humidification problem. For a while the manufacturers of radiator-type systems were under the misapprehension that radiator heating did not dry the atmosphere within the home as much as the old-fashioned warm-air systems.

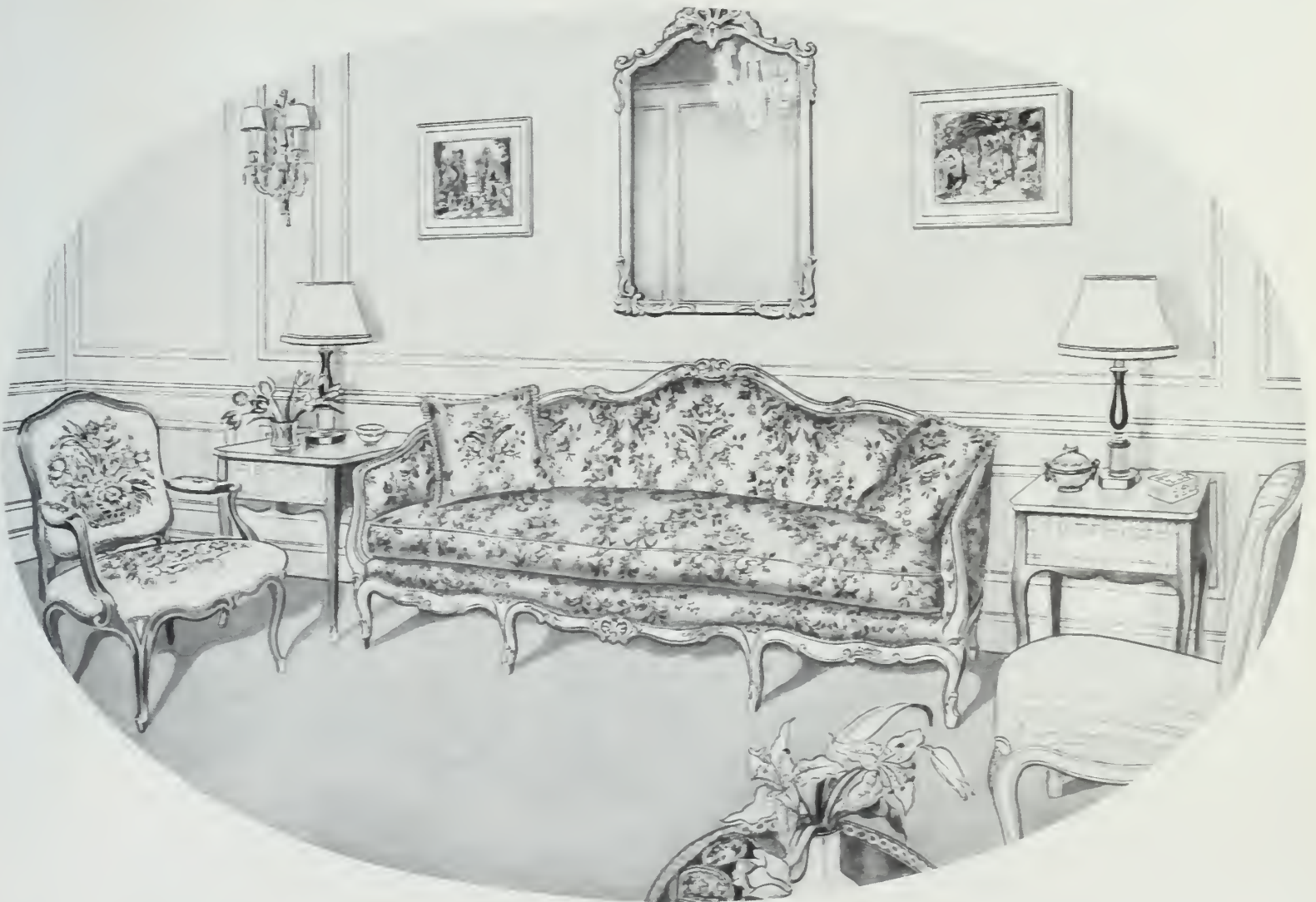
But this proved to be quite erroneous, for the dryness of the air does not have anything to do with the manner of heating, but is merely a matter of the capacity of air to absorb more moisture as the temperature rises. If moisture is not supplied when artificial heat is applied, relative humidity drops rapidly and results in abnormal drying out of human tissues as well as the furnishings within the home and the structure itself.

To overcome this defect, more than twenty new types (Continued on page 74)



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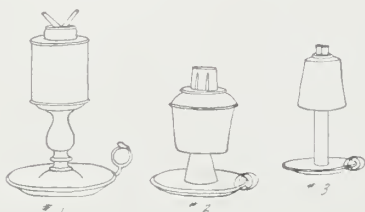
ANTIQUEUR'S ALMANACK

By LURELLE VAN ARSDALE GUILD

INQUIRIES

I have quite recently started collecting early lights, and now own about forty. I have noticed that on these lamps there seem to be three types of wick holders, and have been told that this had something to do with the oil used. I have enclosed a sketch of three of my own lamps showing the different wicks. Number one is brass and the other two are tin. Can you explain these differences?—*H. Williamson.*

You are quite correct about the variety of oil affecting the wick. Your lamp number two, with the broad flat wick, was used for lard



which, being semi-solid, needed a broader and comparatively shallower wick surface. Lamp number three was used for sperm or whale oil. Here a smaller and again comparatively short wick was employed, for the oil burned easily. In lamp number one we see a much elongated and thinned wick holder, to be used when camphene was the fuel. This oil was highly explosive, and the longer and smaller wick did away with sparks getting into the reservoir with disastrous results. The material of the lamps was in no way affected by the type of oil used, and we find the wicks interchanged on brass, tin, pewter, and even glass.

I am sending you a picture of a large flower pot and stand which I recently purchased. It is all of iron with the exception of that part of the base which rests on the ground. This is of wood. Can you tell me about its origin and how old it is?—*J. Fellowes.*

Your "flower pot" belongs to the general group of ornamental lawn and garden urns which were quite common throughout this country over the latter half of the nineteenth century. Some of these pieces are quite lovely in design, and a current vogue for them, as well as for the iron benches and chairs which invariably accompanied them, is doing much to popularize them again in our modern day settings.

From what were the early candles made, and is there any difference between dipped candles and those made in a mold?—*Mrs. E. S. Fredericks.*

Most early candles were made of tallow, which was available either from domestic animals or the wild beasts which roamed the adjacent woods. Needless to state, the burning of candles made from such tallow gave off a distinctly unpleasant odor, but no doubt no worse than that from sperm and lard lamps. However, fat from the hog was never used, for just this reason. Equal parts of sheep and ox tallow were employed for most candles, while bayberry and other vegetable oils were used for special occasions. When a candle mold was used a single thread of wicking was run through the entire mold down one space and up the next. A twig or small stick was

run through the loops at the top to take up the slackness and keep the strings centered, and the wax was poured around them. When cold, the wicks were cut at the top and bottom, and the mold plunged into boiling water for a few seconds to loosen the candles. This process required some skill, but was far simpler and quicker than the dipping method. In the latter case the wicks were fastened to a metal or wooden ring or bar and suspended over a kettle of hot tallow. When all the strings were adjusted, they were let down into the tallow and withdrawn to cool. This was repeated time and time again until the desired size was obtained. The process was lengthy and tedious and gave way eventually to the mold.

SHOP TALK

Many a man might have become a famous collector could he have gained confidence in his own judgment and in his dealer. Thousands have had the desire to collect fine art objects, yet have fallen by the wayside because they have made costly errors before determining the authenticity of their purchases. In an effort to promote goodwill and gain the confidence of the public, a group of dealers in January of nineteen twenty-six formed the Antique and Decorative Arts League. Bound together by a code of ethics, they sought to "elevate the standing and uplift the morale of the art business." They were far-sighted enough to realize that such an organization could become a great force in the community and an advantage alike to dealer and customer. The growth of the organization has been phenomenal. The membership at present includes many famous as well as smaller and less-known houses, and covers not only this country but also France, England, Germany, and Austria.

The outstanding principle of the League is to do away with fraudulent representations by dealers to their clients, and the code requests that the members shall "in all their dealings with the public and with their fellow members, adhere to moral and ethical standards of conduct so as to command the respect and confidence of their fellow members and the public generally." And further "the sale of antiques and *objets d'art* as genuine and original when, as a matter of fact, they are fraudulent imitations or are not genuine and original, is absolutely and unequivocally condemned." Failure to observe these provisions results in suspension or expulsion, and the dealer is required to take back the piece in dispute and refund its purchase price.

It is a well-known fact that, due to a very small minority of antique dealers who gain their living by purposeful fraud, the entire trade has suffered. We personally feel that much of what appears to be dishonesty is more often due to ignorance than to willful misrepresentation. The League so far, in its comparatively short existence, has done much to reinforce the bonds of amity between collector and dealer, and is rebuilding an ethical reputation for the latter.

A peculiar service which the League renders, alike to members and non-members impartially, is the settling of disputed questions of authenticity by an appointed Board of Ar-

bitration. Probably there never will be a time when all collectors and authorities agree, for collecting is too personal a matter not to be involved with personalities; but the service of this Board brings the opinion of experts to every one who wants it.

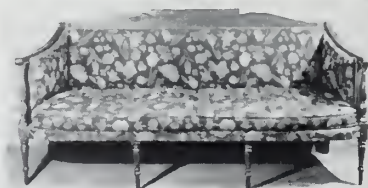
To all the officers and members of the Antique and Decorative Arts League should be given the unlimited support of the public, who are reaping the greatest benefits from the efforts of an organization truly worthy of its ever-increasing success.

It seems very strange perhaps that we should put into an antique column an announcement concerning reproduction furniture, but the Erskine-Danforth Corporation of New York have created such an outstanding display that it demands attention. Since the founding of their business, this firm has labored tirelessly to preserve the heritages of American craftsmen of early days, as well as their methods.



Recently the company brought from their Connecticut factory to the New York showroom workmen and machinery for a model shop so that all who are interested in oldtime methods might watch the steps of the various processes through to the finished product. The thoroughness of these craftsmen, working with all the care and precision that their precursors employed, creates a very vivid picture of the past history of the furniture industry. Here we see the turning of spindles, and there a carver chiseling out the ornament on a Gillingham chair. It is interesting to note that, when Erskine-Danforth started the work of reproducing this famous chair which they had obtained from the Reifsnnyder collection, they found a very slight lack of symmetry in the curve of the back and the small scroll on the front rail. In their copies these variations are faithfully reproduced.

The selecting of woods and the imparting of an age-old patina to surfaces is given careful thought and study, and warrants the attention of all who are interested in excellent cabinetry. As a final touch of pride in their own creations



and to prevent them being confused with antiques, the Daners mark is either branded into the wood or a small label, patterned again with the feeling of the old, is attached inconspicuously.

We felt that our readers would be interested in the Gillingham chair and show it here, together with an excellent reproduction of an unusual MacIntyre sofa.

DINING CHAIRS. Mr. Vernay wishes to draw attention to an important collection he has acquired of 18th Century mahogany Dining Chairs. These chairs are very beautiful, reflecting the best designs and craftsmanship of the Chippendale, Hepplewhite and Sheraton periods. Sets comprise from 4 to 14 chairs. There are also several inexpensive sets suitable for country houses.



Two of an extremely fine set of Hepplewhite carved mahogany Dining Chairs, combining unusually solid qualities of construction with exceptional beauty of design. The mahogany is a soft warm brown of beautiful texture and finish, the concave seats are upholstered in glazed green leather. These chairs are numbered and comprise 12 side, 1 arm. 1780-1790.

Vernay

OLD ENGLISH FURNITURE. SILVER. PORCELAIN. POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH STREET
LONDON, TRAFALGAR HOUSE, WATERLOO PLACE

HEAT AND HUMIDITY

(Continued from page 73)

of humidifying devices have been developed that can be used in conjunction with radiator heating systems. Broadly they may be classed in four groups. (a) Those that consist of water pans mounted on top of radiators that expose a large surface of water to the warm air rising over them. (b) Independent water pans or containers to which no heat is applied but which have an electric fan or atomizing mechanism that literally sprays a fine mist of moisture into the air. (c) Those that use a warm-water spray in a separate cabinet without any direct connection to the radiators, and usually without any fan or blower. (d) Special types of radiators that take the place of ordinary radiators but that are equipped with their own automatic supply of water for humidification purposes, and which may or may not have an auxiliary electric fan to increase the circulation of air through them.

Of these four types, the most important are the third and the fourth, because the first two have the common shortcoming that they require constant hand filling and often the use of multiple units. Hand filling is troublesome because in zero weather from three or four to occasionally as much as twenty gallons of water per day may evaporate, and nobody wants to run around the house with

a water bucket supplying this quantity of moisture.

The third type in the list is generally produced in the form of wall cabinets that can be built into the plaster wall surfaces in a concealed or semi-concealed fashion. They con-

tain spray heads operating under a full city-water pressure and using water that has been warmed through a separate indirect heater attachment that is placed in the hot-water supply system. Of course, the surplus water is drained off to the sewer. The force of the water spray moves the air through the device and washes as well as humidifies all of the air that is moved through in this manner.

The fourth type in the list is made in various forms, but in principle they employ a cast-iron or copper radiator, with either a water pan or a series of water pans overflowing one to another that serve to expose a great deal of water surface to the air that comes in contact with the hot radiator. They have the usual steam or hot-water connections and, in addition, a separate cold-water supply and a drain. They are enclosed in cabinets like ordinary radiators, or are built into the wall like concealed radiators. One unit centrally located will generally take care of an average sized house; seldom are more than two or three units of this type required. In all cases, each humidifier replaces one of the radiators in the heating layout. A few such devices also have a motor-driven fan to stimulate the circulation of air.

Thus the radiator types of heating systems will provide the



COURTESY OF AMERICAN RADIATOR CO.

A novel idea because of its unobtrusiveness is to have the radiator concealed in the baseboard of the wall below the window. This should preclude any possibility of cold draughts across the floor.

Unmistakable Distinctiveness for Pastime Activities

Importance of Correct Requisites for Sports Attire

Today, Men of Affairs—Men Outstanding in Business and Profession whose Pastime Activities bring them in frequent contact with the Environment of the Country Club—are more Smartly Attired than ever before. With them Smartness is more than just sponsored style. Exclusive Quality, Correct Fitting and Becomingness are also essential.

In making Shirts and Neckwear to Order in our particular way, we are able to carry out one's Individual Preferences which are the Exponents of Distinctive Dress. Men who can afford the Best find it a pleasure to make Selections from our Boundless Varieties of the Finest Merchandise in the entire world—Qualities rarely procurable elsewhere.

Our shops in New York, Chicago, London and Paris are completely equipped to care for those demanding the most exacting attention in obtaining Distinctive Requisites. Exceptional in Character and Individually Becoming.

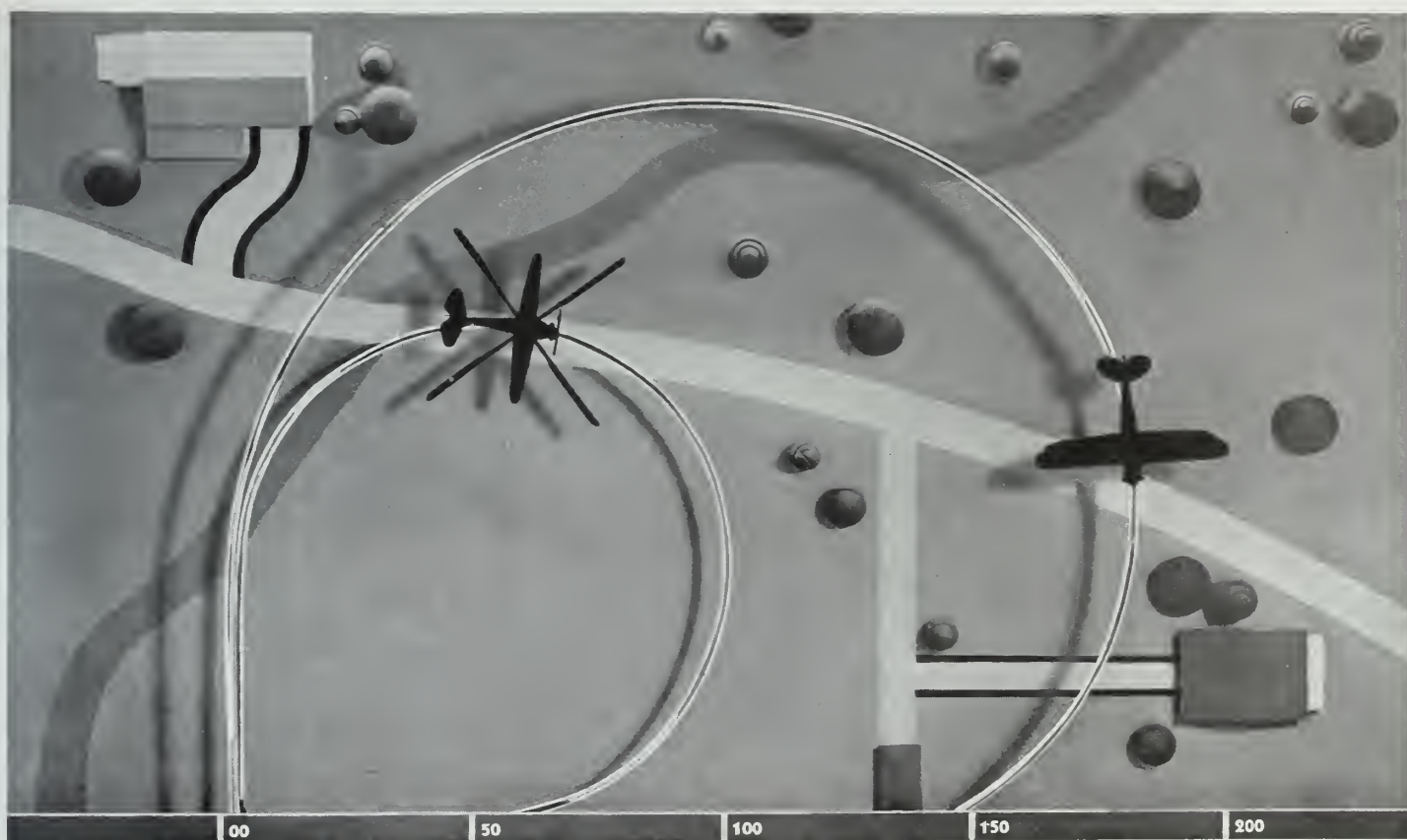
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IT LETS YOU

TURN YOUR BACK ON DOUBT



Reproduction of a chart showing how the 300 h.p. Pitcairn Autogiro can avoid obstacles by turning sharply close to the ground — compared with a 300 h.p. Pitcairn Mailwing airplane.

Many men who would be flying are simply afraid to trust their own ability to make the split-second decisions now required. Here is a type of aircraft that eliminates many quick decisions in flight, by making high speed a matter of choice and not necessity.

The lift or support in a Pitcairn Autogiro is derived from four rotor blades which are rotated solely by natural forces, independent of the engine or your skill. They must support the craft as soon as and as long as it is in the air. This constant support permits take-off, flight, and landing at low speeds.

Three possible emergencies confront any aircraft in taking off—obstacles in or around the field, a stall from climbing too steeply, and engine failure. The low speed take-off of a Pitcairn Autogiro gives more time to think, on approaching obstacles. Its steep angle of climb gives more ability to clear them. If you still doubt that you may clear obstructions, you can turn your back, for the Pitcairn Autogiro can be turned sharply, at low speeds, even close to the ground. Best of all, whether you mistrust your judgment or the engine stops, you can check forward speed, land before the obstacle in security and comfort, to pause and think the situation over.

You may fly fast and slow, even hover momentarily without losing altitude, because of the constant lift from constantly rotating

blades. You can land slowly, gliding down to touch the earth with very little run. If occasion requires, you can come down straight to land with no forward speed.

Many country estates offer room to land and take off in a Pitcairn Autogiro. The sportsman may land upon his own golf course, polo field, race track infield. Business men will find that many factory grounds have space nearby available to land an Autogiro. You can learn to fly with personal instruction included in the purchase price of your Pitcairn Autogiro. Then, fly from home to destination rather than from airport to airport.

Here at last is an aircraft that substitutes for the once important flying command, "Do It Now," the better and safer maxim, "Think It Over." Made in two models, a 300 h. p. three-place and a 125 h. p. two-place Autogiro, it offers you simpler and easier flight, and the opportunity to land where you like instead of having to like where you land. Write for the new book, "It Lands In The Length Of Its Own Shadow." Pitcairn Aircraft, Inc., Pitcairn Field, Willow Grove, Pa.

PITCAIRN AUTOGIRO

Advantages—Steep angle of climb—short radius of turn—can not go into a tail-spin—takes off at low speed—lands in a glide like an airplane at low speed, or can land vertically with little or no ground roll—descends slower than a man in a parachute—flies fast, slow, or hovers momentarily—easy to learn to fly, its characteristics make it the aircraft for the private owner-flyer.

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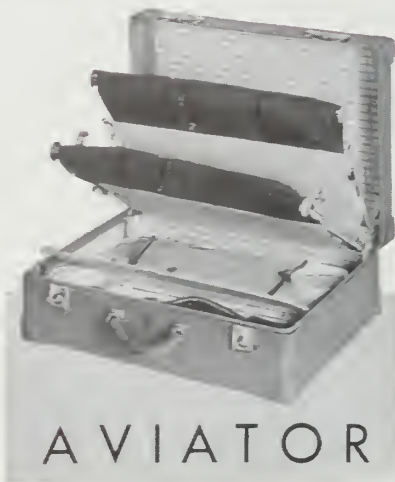


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Now you have clothes pressed *before* you pack. Remove them at journey's end, neat, fresh and unwrinkled, whether you travel by train, steamship, plane or automobile.

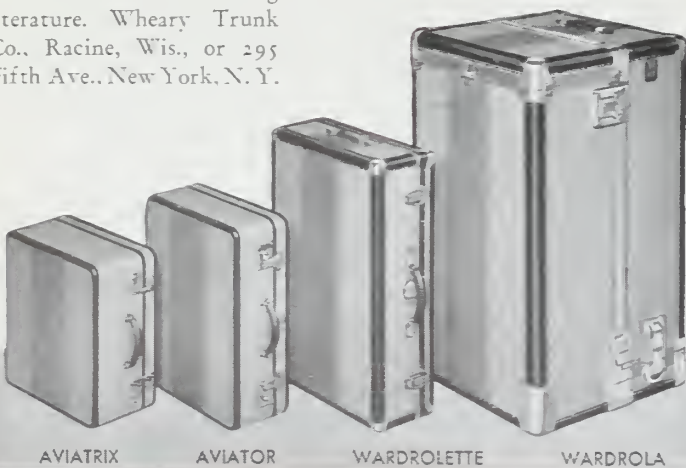
For school use, you should have Wheary's new Wardrola, the modernized wardrobe that ROLLS OPEN, as well as one or more of the other three "Modernized Luggage" Inventions shown below. Don't take old, worn, cumbersome "baggage" back to school. Fashioned in Wheary Duckoid canvas and other smart coverings. Beautifully lined and moderately priced. Send for interesting literature. Wheary Trunk Co., Racine, Wis., or 295 Fifth Ave., New York, N. Y.



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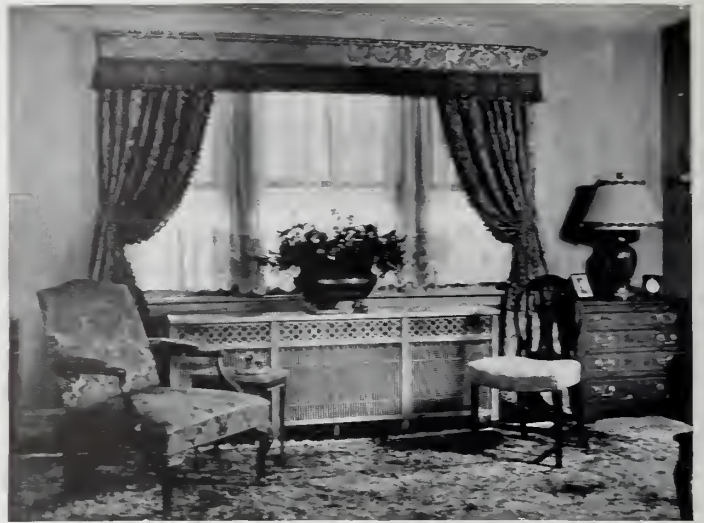
AVIATOR

WARDROLETTE

WARDROLA

WHEARY

modernized LUGGAGE



COURTESY OF BART & HUTCHINSON

A long radiator extending across three windows in this pleasant room has been concealed behind a beautiful gridded screen whose flat top provides table space for lamp, books, and ornaments

much-needed humidifying feature that makes for modern comfort and health in the home.

Turning now from heating systems to the highly important details that comprise them, perhaps first consideration should be given to fuels, but this subject can be treated quite briefly. Practically all of the leading manufacturers of high-grade heating systems have recently developed special equipment designed exclusively for the use of gas or oil fuels, in addition to their older lines which employ coal or coke. This represents a very important advance, for in spite of all of the success that has attended the use of oil-burning and conversion gas-heating units in coal or coke-type furnaces and boilers, real efficiency only follows the adaptation of the boiler to the fuel. The reliance that can be placed on modern oil burners, and the absolute security that follows the use of gas as a source of heat, have removed the necessity for a convertible installation that permits the employment of coal in case the other mechanism falls down. The higher economies, the greater convenience, and the more perfect operation of these special gas and oil-burning boilers, warrant their preference over the adaptation of a coal-fired unit to these newer fuels in any new installation. Similarly, several of the manufacturers have developed special lines of boilers and furnaces for the use of automatic stokers employing coal or coke.

Another very great improvement in recent years pertains to the development of new types of radiators. The old free-standing, cast-iron radiator has had to compete very seriously against the compact concealed type radiators, which operate on what is called the convection principle. This means that the air passing over the radiator is heated as contrasted to direct radiation, such as comes from an open fireplace or an electric-glow heater. These newer compact convection units achieved great popularity, because they were practically invisible or occupied much less space than the former types. After

some years of use, however, it was discovered that their very high efficiency made them difficult to employ in a house partly heated by cast-iron radiators. The reason for this is simple. The cast-iron radiators heat up slowly, to be sure, but they also retain heat for a fairly long time and thus tend to stabilize the heating effect in the room where they are placed. The new convection type radiators respond almost immediately to the operation of the boiler and give quicker action in heating up the room but, at the same time, they cool off more rapidly. When the two types were used together, some rooms varied in temperature over wide ranges at frequent intervals, while other rooms remained at a more equitable temperature. If the thermostat operating the furnace happened to be influenced by the more sluggish radiators, the fluctuations in the other rooms became very uncomfortable.

Out of this condition has developed a practice of using compact type radiators exclusively, or at least with not over 40 per cent. of the total radiation in the standard cast-iron units. It has also brought about two other interesting new developments, the first of which is the creation of a radiator that has a cast-iron face concealing behind it a copper convection unit. This combination results in quick response to heat through the operation of the convection unit, and slow cooling through the fact that the cast-iron face retains heat for a longer period. The second is the development of more compact cast-iron radiators for either concealed installation or in semi-exposed cabinets, and the development of some cast-iron radiators that operate on the convection as well as the direct radiating principles.

All of these improvements tend toward more uniform heating with space-saving efficiency, and the elimination of obtrusive radiators as items of furniture in the room. Uniformity of heating effect is particularly important with boilers equipped with oil or gas burners which operate for a period and are then turned off automatically.

It's SAFE to "Go Modern" with
SALUBRA!



Our illustration shows the corner of a living room designed by Wolfgang and Pola Hoffman using Pattern No. 31678 created exclusively for Salubra by the Wiener Werkstaette, Vienna. This is but one of hundreds of designs from which you may choose wall decoration for any type of interior—Period or Modern.

NOT all Salubra patterns, of course, are in the so-called modern school! But when you want to "go modern", you can always rely on Salubra Wall Coverings to provide novel and thrilling effects which are unique without being bizarre! All of Salubra's fascinating patterns—and there are hundreds to choose from, ranging from the subtlest of soft pastel effects to daringly exotic designs—are in keeping with the new trend for more *practical*, more *useful* furnishings. Salubra is durable, fadeless, washable. Sunlight does not discolor this *permanent* wall covering. Spots and stains are easily removed at any time by scrubbing with brush, soap and water. Even the most delicate Salubra patterns will always retain their original colorings. The beauty of Salubra is not to be duplicated in other wall treatments. It is impossible to produce the same effect by any other process. Salubra is "paint-by-the-roll"—fine oil colors applied on parchment paper by a special technique which gives depth and character to color and design—warmth and softness to your walls. Ask your architect or decorator about Salubra—or write us direct. Frederic Blank & Co., New York Central Building, 230 Park Avenue, New York—Marshall Field Annex, 24 N. Wabash Avenue, Chicago.

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BRANCHES
 NEW YORK: ONE WALL STREET
 BOSTON: NEWBURY COR. BERKELEY STREET
 NEWPORT PALM BEACH

The last group of refinements and improvements that warrants special mention in this brief survey of heating advances has to do with the control of the heat supply through automatic mechanisms. No house is modern without a thermostat that turns on the heat when needed and shuts it off before an overheated condition develops. One improvement in this field is the development of a double-acting thermostat—which is influenced both by the temperatures within the house and the temperatures outside. This latter feature provides for building up a reserve of heat when outdoor temperature drops and, conversely, reducing the reserve of heat when the outdoor temperature rises. The effect of the device is to conserve fuel and to make for more uniform heat at all times.

Another outstanding improve-

ment is the development of individual thermostatic controls that are applied to each radiator in the house. The condition in one room does not affect the condition in another. Their use, of course, requires the maintenance of a supply of heat ready for call at any time, but this is effectively controlled by the master thermostat of the single or double-acting type as described above.

While this list does not cover many other improvements of interest to the architect and the technician, it serves to show how much more we can expect in modern heating comfort than was obtainable but a few short years ago. Greater uniformity, balanced humidity, fuel conservation, and carefree operation are the newer standards by which heating systems should be judged.

FLOWERS OF THE WEST WIND

(Continued from page 69)

covering of four or five inches of leaves.

Zephyranthes fill a useful place in the rock garden, in the bulb garden, and in the edges of shrubby borders where they are not too much over-shadowed by shrub branches. They should not be planted singly nor spaced too far apart, for the best effects are secured by planting in masses. They are frequently used for edging walks and flower beds in the old-fashioned way. In southern gardens they are unsurpassed for naturalizing in grass. It must be remembered, however, that the leaves should not be cut when in vegetative growth during summer. We so often forget that the price of good flowers depends upon the development and the proper functioning of good foliage during the previous season.

Light sandy soils suit *Z. carinata*, *Z. rosea*, and *Z. tubispatha*, while *Z. candida* and our native species prefer a heavier soil, though they, too, may be grown in light soils, if careful attention is given to feeding and watering. Before planting, bone meal at the rate of a half pound to a square yard, together with a liberal amount of peat, should be mixed thoroughly with the top four or five inches of soil. Stable manure, so completely decayed as to resemble soil, may also be used. Two to three inches apart for *Z. candida* and *Z. rosea*

is space enough, while *Z. carinata* should be given four to six inches of space each way. If planted where they are to remain for a number of years, it is best to space them somewhat farther apart. *Z. candida* and *Z. rosea* multiply rapidly by division, while *Z. carinata* is much slower.

Zephyranthes, particularly *Z. carinata* and *Z. rosea*, flower readily when grown in pots. In fact, they must be classed among the most satisfactory of pot plants. A suitable soil is composed of garden soil, peat, and sharp sand in equal parts. Six bulbs of *carinata*, or twelve bulbs of *rosea*, set an inch to an inch and a half deep, are right for a six-inch pot. In winter they may be kept in the pots and dried off to be started again with the warm weather of spring. They need not be repotted oftener than once in two or three years. If additional food is deemed necessary, it can be supplied by removing the soil from the tops of the pots, to a depth of two inches or so, and replacing with new earth enriched with bone meal or rotten manure. Pots containing bulbs may be set out of doors in the garden to flower. They can be taken in with the coming of winter. Zephyranthes might well come into general use for growing in pots, because of the beauty of their flowers and the ease with which they may be grown.

BLESSED ISLE: BRIONI

(Continued from page 63)

The boats which ply between Venice, Trieste, and Brioni are comfortable and modern, and motor boats are scheduled frequently between Brioni and the mainland where, at Pola and Fasana, motorists can find good roads.

Having expatiated on so many features of the life at Brioni, perhaps I should warn you of some things you won't find there in case they mean a lot in your life. There is no casino. There used to be, but the Kupelwiesers felt it would attract a crowd "not quite right" for their beloved island. So you will have to be content to confine your

gambling to the bridge table, or shaking dice in the bar. There are no shops (except modest ones in the hotel where one buys merely the simplest of souvenirs and *articles de volerie*). There are no night clubs—you dance in the places I have already described.

Having warned you about Brioni's "deficiencies" (which to its enthusiasts are its very "talking points") I am still sure that, if you go there, yours will be another name to add to the list of Brioni addicts, a list which is practically synonymous with the hotel register.

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Summer-weight fabrics, tailored with accustomed thoroughness — flannels, tropicals, plain and patterned—are featured in the Altman collection of thin suits at the prevailing low prices. A modern value!



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GUNTHER'S NEW DEPARTMENT

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FURS at INEXPENSIVE PRICES

For the Matron and Debutante

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Formal and informal modes in ready-to-wear furs that measure up to Gunther standard of good quality . . . at prices that will meet your budget idea.

These are Special August Prices:

PERSIAN COATS from \$295 CARACUL COATS from \$250

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HUDSON SEAL COATS* from \$175

*Dyed Muskrat

666 FIFTH AVENUE • NEW YORK

Between 52nd and 53rd Streets

This establishment was founded in 1820 by Christian G. Gunther at 46 Maiden Lane

OWN YOUR OWN GOLF COURSE

(Continued from page 67)

A few are nationally famous because of annual invitation tournaments that attract leading linksmen. The Ocean Links at Newport, R.I., privately built by the late T. Suffern Tailer, has been the scene each season of the Gold Mashie event, which lures the best of the amateurs. On the Pacific coast, Harold Lloyd's private course, Safety Last, at Beverly Hills, appropriately named on two counts, affords the leading professionals a

splendid test on the eve of their winter trek west and south.

Golf is Scotland's gift to mankind, so we are told; but where is its purpose of recreation and contentment more fully realized than on the private course? And if I may render a final opinion as to why men of wealth build their own links, it seems to me that the compelling reason is the freedom for delightful hours with old and tried friends following the round.

INTERNATIONAL YACHTING WARS

(Continued from page 44)

The eight-meters are newer to this country. The first of them were built here in 1929. (The so-called one-design eight-meters, built in 1928, do not fit the international class.) In that year the Seawanhaka Cup was put up in the eight-meter class, largely to foster its growth, and in one of the most thrilling and closely contested series of match races in yachting history, W. Frank Robertson, sailing Caryl of the Clyde fleet, defeated young Raymond Hunt, sailing Frank Paine's Gypsy, off Oyster Bay. Last June Johnston deForest, with his eight-meter Priscilla III, champion of the class here and the outstanding boat in any class on Long Island Sound last summer, went to the Clyde in an attempt to regain the trophy which is now history.

Meanwhile the Great Lakes got interested in the eight-meters, and these boats were specified in a challenge last year from the Royal Canadian Yacht Club of Toronto to the Rochester Yacht Club for the historic Canada's Cup, which had been out of circulation for twenty years because of a dispute over it. Rochester saved the cup with Thisbe, sailed by William P. Barrows, but only after Norman Gooderham, in Quest, had given them a thorough scare.

As the International Rule boats have grown in popularity and success, the Universal Rule boats have been on the wane. For thirty-odd years the R, Q, and P boats have been vehicles of combat between the United States and Canada and among various yachting ports here, but in the past couple of years there have been no R and few Q boats built, while the P's passed out of popular favor years ago.

Not that they are not still racing. The George Cup, one of the Lakes trophies, is the bone of contention between American and Canadian R boats annually, and some West Coast R's come down from the Provinces to race at San Francisco and Los Angeles. Last summer the Manhasset Cup was won by Howard Curry's Class R sloop Gypsy from Manhasset Bay, after being held in the vicinity of Marblehead for many years by various R boats. But the Ladies' Plate, another traditional R-boat trophy of Marblehead, was turned over to the eight-meters last year and won by Mr. deForest with Priscilla III. Marblehead would have turned the

Manhasset Cup into an eight-meter trophy too, but the Long Island Sound crowd, having bought most of the good R's from Marblehead and seeing a chance to get the trophy back home at last, would not hear of such a thing.

Champions of the two types have all but come to blows in the past over which rule produced the best boats and the best racing. Of late the arguments are heard less frequently. In some respects one type is better, in some the other has the advantage; but in the last couple of years changes in both measurement rules have resulted in bringing the two closer together. It is superfluous for both types to exist side by side, and the "meter boats" seem to be winning. There is some doubt which are the better boats, but there is no question that the meter boats have supplied the best racing, largely because of the contact they have brought with European yachtsmen, and in some measure because they are less easily "outbuilt." An R boat is apt to become obsolete in a season or two, whereas such old six-meter boats as Lea, Lanai, and Heron still race with considerable success. It is almost an axiom that an eight- or six-meter is better her second season than her first.

Especially noticeable in these classes is the tendency of the racing boats to drift west. A boat comes out and sails two or three seasons at Marblehead or in western Long Island Sound, finds herself unable to compete with the newer boats there, and is bought by Great Lakes or West Coast yachtsmen, where she again becomes a top-flight performer. Of course some new boats are built in the latter localities, and some of the best eastern boats are sold west after their first season. But last summer an R boat that had been Lakes champion the year before came back to Long Island Sound and proved the plug of the class, though in capable hands.

During the past few months there has been an especially active market in the West for good eastern six-meter sloops, perhaps in anticipation of the 1932 Olympics, in which this class will have a part, and several good boats have been sold from Long Island Sound. The eastern owners are clearing the decks for a fleet of new boats next year in preparation for the British-American team race trials and whatever else may come along.

At right is shown William F. Ladd's Alamo, now under construction at the Mathis shipyards, which will be launched in the fall. Two Winton-Diesel engines will give this 148-foot craft a cruising speed of fourteen knots, while her trimness promises space and convenience. Designed by Tams, Inc.



OIL ON UNTROUBLED WATERS

The Diesel expands yachts

JAMES DEVINE

THE German engineer, Rudolph Diesel, secured the first patents on his famous oil-burning engine in 1892. He worked constantly on the promotion of his idea until 1913 when, discouraged because of the poor commercial success of the engine, he ended his own life. Within a year and a half, the world war was under way, and all the countries were experimenting with and manufacturing his engine.

While the Diesel of to-day is the result of many improvements and is important in all sorts of power-producing fields, our chief concern here is its influence in the marine industry,

and what has come to be its indispensability in the design and manufacture of elegant yachts.

Back in that often-referred-to era "before the war," when privately owned power yachts were propelled by steam, these hulls were small and their cruising radius was confined principally to coastwise sailing, due to the fact that there was simply not enough room to carry adequate fuel for more extended trips. And because of the fact that they were rather limited in this way, the designers were not confronted with the problem of making provision for all sorts of weather.

The entrance of the Diesel in the field

changed the whole industry. Here was an engine that burned the cheapest known fuel, and from the same stowage space could get a much greater cruising radius; an engine that was very simple, but heavy and expensive in the original cost; an engine that needed no ignition system—the block and cylinders being so constructed as to give a tremendous compression which, in turn, developed heat sufficient to cause the gas within the cylinder to ignite itself; and last, an engine which reduced the fire hazard to a minimum—an important advantage in marine power.

With this Diesel came the obvious advantage to the owner of making a trip to almost any port he chose, provided, of course, the hull were designed and constructed for sea-going weather. Immediately the designers set to work on greater hulls which provided more comforts and conveniences, and a maximum safety. And gradually, as owners demanded more speed in their private ships, the designers supplied hull lines which would meet this demand. The well-designed and well-equipped Diesel yacht of to-day will make more than twice the speed, and allow infinitely more space and convenience, than its steam-propelled brother of the same length which was in vogue before the war.



LEVICK

This Gielow-designed yacht, one of the largest of her type ever built, is the Carlisle owned by Eldridge R. Johnson. She will make her maiden voyage to the South Seas under the guidance of a group of scientists. The advantages of her two Cooper-Bessemer Diesel engines are described in the text



ROSENFELD

Among the fastest of Diesel-powered craft, Vixen, owned by Adolph M. Dick, Esq., of New York, made better than twenty miles an hour in her test spin. Three Speedway engines provide the power for this 110-footer which was designed and built by Consolidated

With the steadily increasing improvements in Diesel-powered craft, there has come the obvious advantage to a prospective owner of being able to plan the many and diverse accommodations which his particular tastes demand; in fact, probably no two Diesel-powered boats are closely alike. One owner may choose to cruise in search of deep-sea specimens for museums, and will necessarily need laboratories and grappling equipment; another prospect may be keen on deep-sea fishing for sport—his architect will include over-hanging platforms and perhaps a small derrick for hauling in the catch. One yachtsman specified that he wanted a pipe organ aboard, and when his ship was launched, there among the many other luxuries, was an elegant music room equipped with an organ. Some provide for planes to be carried on deck; others want trap-shooting equipment for marksmanship at sea. This man demands a fine swimming pool; that one a game room.

It is obvious that the Diesel has made possible a greater and grander private ship than the naval architect had ever imagined before. The old steam yacht would have been considered speedy if it could kick along at about ten knots; to-day, the prospective owner can specify a speed of sixteen knots without alarming anybody, and get it easily.

Indications seem to point to even more specialized yachts in the future—yachts that will reflect the personality and taste of the owner even more than they do at present. But there will be a natural limit in size; for the owner of this type of craft desires to keep the draft at a point where his ship will maintain a good degree of comfort in all sorts of weather, and at the same time not go too deep to prevent his nosing into any port in the world.

Among the beautiful things that is enjoyed in the lakes and mountains of British Columbia, B. C., is to drive along the Mount St. Helens road, which crosses the shore of Sawtooth Lake. Fairwater Island can be seen in many lovely drives, and the sight of the tall Douglas pines, lined against the blue mountains, is one of the most lovely things to be seen. It is an unforgettable memory carried away from the city of garden and trees.



OUR OWN LOVELY WORLD



Photographs by CLARA SIPPPELL

AUGUST—vacation month—finds travel at its peak. Every resort, from Bar Harbor to Catalina Island, from Quebec to Vancouver—is crowded. Even winter resorts, such as Bermuda or the Riviera or Sicily, now enjoy an all-year-round tourist trade, whereas in the past they were generally considered only fit to be enjoyed during the cold weather. By automobile, by steamer, by train, and frequently by airplane, the grand army of travelers is on the march. And what an army it is! Composed for the most part of Americans, it spends with a lavish hand. Not unlike an army of locusts in size, it leaves prosperity, however, instead of desolation in its wake.

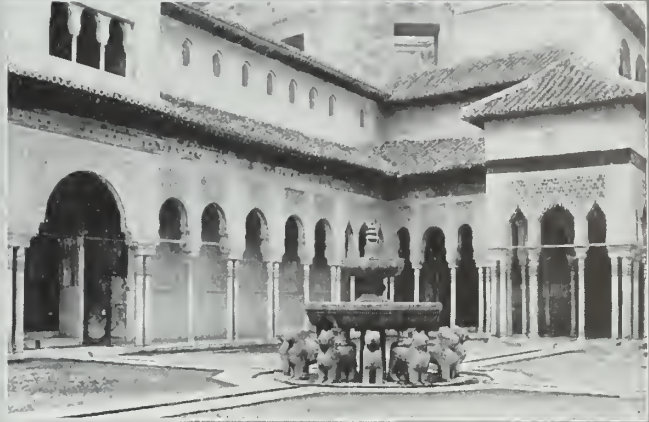
This army travels in comfort. Many there are who prefer the restful solitude of a log cabin in some vast wilderness, but for the most part the traveler of to-day wants the conveniences that he enjoys at home. And he gets them—probably more (Continued on page 62)

The glory that is Lake Louise's will surely never fade. Its gorgeous coloring to-day is probably every bit as lovely as it was eons ago when it emerged from under the ice cap in the glacial age. And that it hasn't changed so very much since is evident from the fact that Victoria Glacier still tumbles into the lake at one end. For exquisite coloring one would have to go far to find anything as lovely as Lake Louise

BEAUTIFUL SPAIN



An aspect of the Monastery of ESCORIAL.



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comfort unexcelled by any country in the world. Though intensely conservative, even primitive in parts, the most modern conveniences are available. Together with this, there is a geniality of welcome extended by the Spanish which enhances the more solid attractions of the land. In these days of economic depression, money is a prime consideration, Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class are moderate and offer every possible comfort to the patron.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagons Lits, American Express, or any other Travel Agency.

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Golf is not the only attraction of this exclusive club community. The Club property is a vast area extending over 80,000 acres. There are many miles of bridle paths and a stable of riding horses is maintained all the year round. The red clay tennis courts have been played on by Davis Cup Team members and approved as of tournament calibre.

Some of the best hunting and fishing available in Canada is to be had in season on Club property. Members have exclusive

hunting and fishing rights. In winter, Lucerne-in-Quebec compares favourably with the world's celebrated resorts. There are thrilling ski trails, bob-sleigh runs, toboggan slides, and a huge rink for hockey and pleasure skating.

The Club draws its members from Canada, the United States and Europe and social life has a pleasant international flavour. Many members own their own rustic log cabins on the fringe of the forest, where they return summer or winter for rest and relaxation. Others prefer to live at the Log Chateau, which provides the accommodation and facilities of a great hotel.

In addition, there is the Papineau Manor, official home of the Club, a great stone manor house generations old and now restored to its former grandeur. Its drawing rooms, card rooms, tavern and billiard room have become the centre of the Club's social activities.

LUCERNE
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Hopi Indians believe that the souls of their dead find refuge in the mysterious depths of the Grand Canyon. If one wishes to feel the spell that the vastness of the indescribable gorge can exercise, one must rise at dawn and, clinging to a rock, watch the rising sun slowly pick out the phantastically twisted trees and jagged rocks at the edge of the abyss, while the heavy mist below begins to stir. Gradually the whole of the canyon will appear through the thinning veil of vapor

(Continued from page 88)

than he gets at home. Being on a holiday, cost is no object and the best that money can buy is none too good for him. It is doubtful, for example, if friend traveler, stopping at one of the high-class hotels or speeding across the ocean in a fast liner, enjoys in his own home half as good food as that which is prepared for his especial benefit by the steamship and railroad companies and large hotels. He eats many and strange foods with perhaps more zeal than discretion, so that while the pocket-book shrinks the waist line expands.

Yet with all this constant traveling—and we, as a nation, are beginning to want and ask for a winter as well as a summer vacation—how comparatively few Americans have seen the scenic glories of their own United States or those of the neighboring Dominion of Canada, whose government does everything possible—even to providing “spiritual” enjoyment—to make the stay of the visitor in the Dominion an enjoyable one.

The National Parks are known to thousands, yet how comparatively few thousands in proportion to the total population? Surely there is less and less reason for us not to know our own America, and from the gorgeous panoramas that lie right at our very doors there seems to be even less reason for staying at home. Look, for instance, at the views of the four high lights on Nature’s canvas on these two pages. The Grand Canyon, perhaps the most spectacular view in all the world; Lake Louise, counted by many as the most beautiful spot in the world; Crater Lake, that gem of beauty—each spot is a vacation in itself. Really more than a vacation: a panacea for nerves on edge from the noise and turmoil of the cities, and a real tonic, a stimulant, for troubled hearts and tired souls.

With the travel virus in one’s blood, there is no stopping. Europe is now but four days away, and Hawaii and the Orient open up new worlds for our enjoyment almost under our very noses. Cruises there are without number: Around the world, to the North Capes, to the Caribbean, to Hawaii, to Japan, and to almost everywhere under the sun; and if you don’t care for a cruise, you can make a more leisurely tour; or, taking out the car, become one’s own tourist agency.

In short, to sum it all up, there really isn’t much excuse nowadays not to “go places and see things.”

The country may be burning in the heat of the desert sun, but high above it, on the shores of Crater Lake, the season never advances beyond that of early spring. Large slabs of snow and ice dot its steep shores, and strangely cold and heavily motionless are its gray-blue waters. It is a spot of weird enchantment—this little lake that is miraculously perched on the top of a dead volcano with its mid-summer snow and ice adorning a landscape once molded by fire

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THE CLASSICS OF DECORATION

by **LEE MCCANN**

JUST now great universities here and there are beginning to express doubts as to the value of classic languages to everyday living. It is instructive to note, however, that the classics of interior decoration are becoming so widely known that an understanding of them is to-day considered a necessity of cultural acquirement and home living. The museums, the magazines, the manufacturers, the designers and research workers, have coöperated to bring about a renaissance of old ideals in the true sense of the word, reborn to serve the present century.

It may be objected that the comparison is unfair, inasmuch as one does not return to the histories of Greece and Rome for furniture and hangings as one does for languages, but only a few centuries back. However, Adam drew from Pompeii, France went to Egypt for inspiration, and modern designers range the history of the world in order to re-combine into new expressions the world-old motifs which animate all art.

One may not learn of these things in college perhaps, but one cannot to-day pick up a good magazine specializing in home interests, or go into the great shops, without accumulating such knowledge and absorbing suggestions that bear fruit in one's surroundings whether the abode is a single room or a large country estate. The classics of fine home living are permeating the national consciousness.

There is to-day not only a good general knowledge of the great periods in decoration, but it is surprising and delightful to find how many people have become familiar with historic individual pieces. Everybody travels now, and can see the actual setting and visualize the daily life of Marie Antoinette, of Washington and Franklin, and familiar characters in English social, political, and artistic history. All of which adds greatly to the identification of furnishings that recall our travels and our reading when we find them also available in our shopping excursions. It gives us a firmer hold on the past and a richer and more varied sense of the present.

"Long ago and far away" has usually been the designers' motto up to the present epoch, for the very good reason that the effects of the previous age and immediate environment wore off so slowly that he had to range far afield in order to create art that was definitely fresh. But we in our own time have seen a break in tradition so sharp and so radical that the yesterday of our childhood is already as remote in custom as a century ago. Its ways are lost to us in the sense that any past age is lost and can only be recovered through its art. The Victorian era has taken its place with all of the great preceding periods; it has become a classic. But because it is the newest classic, and so recently elevated from its lowly orphan status to a place in the hall of decorative fame, there are still those who do not know that the transition has taken place. Its acceptance is still limited; but the coming winter will see Victoria's influence sweep once more through the rooms—if not the manners—of our day.

There is a strong tendency toward greater informality in assembled (Continued on page 97)



An inlaid dresser of American Sheraton type has the individuality so necessary to-day (Charak)



Little bookshelves such as this are much in vogue nowadays (Charak)



A splendid, modestly priced, replica of the famous chair of George Washington (Charak)

An Adam carpet, by virtue of its typical motif, is most at home in a room of pleasant informality and friendly ease (Firth Carpet Co.)





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(Continued from page 94)

furnishings. It was natural that, in its younger days, decoration should insist on a technical rather than an artistic and spiritual unity in its effects. But with more assured knowledge comes greater freedom. Decorators not so long ago considered it almost daring to mingle periods; they still think so in France. But we are getting nicely away from that point of view to a more sensitive individualism in planning our rooms, and to a sharper sense of fundamental analogies in decoration.

Most people now appreciate

the work of Duncan Phyfe, a deliberate emphasis upon a chosen design strengthened by leaving out whatever does not contribute to it; or it may be the naïve and more instinctive styles which we call peasant and which have always something of the fresh amusing charm which, in later development, is lost to sophistication.

It is for this reason that, returning to informality in decoration, one hears the word "amusing" so constantly used, and sees the introduction of rugs, hangings, and incidental pieces of this type qualifying formal rooms. Victorianism possessed more of the naïve than any epoch short of primitive society. Psychologically, only rampant rebellion could free us from its many absurdities, but now that freedom is achieved these can be remembered and enjoyed for such genuine beauty as may be culled and preserved. The florid carpets with enormous roses are being revived in a new design by one of the foremost makers of fine carpets. At this writing it is still almost too much a secret for mention, but autumn will see it on the market in all its glory.

The late Empire and transition styles foreshadowing the Victorian also are contributing much inspiration for the new furniture and textiles. In the case of the former, museum pieces are shown in reproductions so skilled and sensitive that the classic sense is admirably rendered. No longer need one long in vain before museum exhibits. Reproductions so accurate that apart from sentiment they serve as well as originals are made a few at a time, then discontinued by the manufacturer. He is wise in doing this. Appreciation of art feeds upon exclusiveness and isolation of type. Yet there should always be sufficient to support and encourage public good taste, and this balance seems to be fairly well managed by makers of classic replicas.

Materials for upholsteries and also rugs and carpets depend for their classic tradition upon feeling rather than literalness. In other words, a chair reproduces a chair;



An upholstery damask with white and pink flowers and green leaves, suitable for the country house (Cheney)

simplicity because it is restful, and they turn to the eighteenth century and the early nineteenth because in English and Colonial modes that virtue reigned. Simplicity in furnishings may be expressed in two ways. It may be in the straight architectural line and absence of superfluous detail, such as marked



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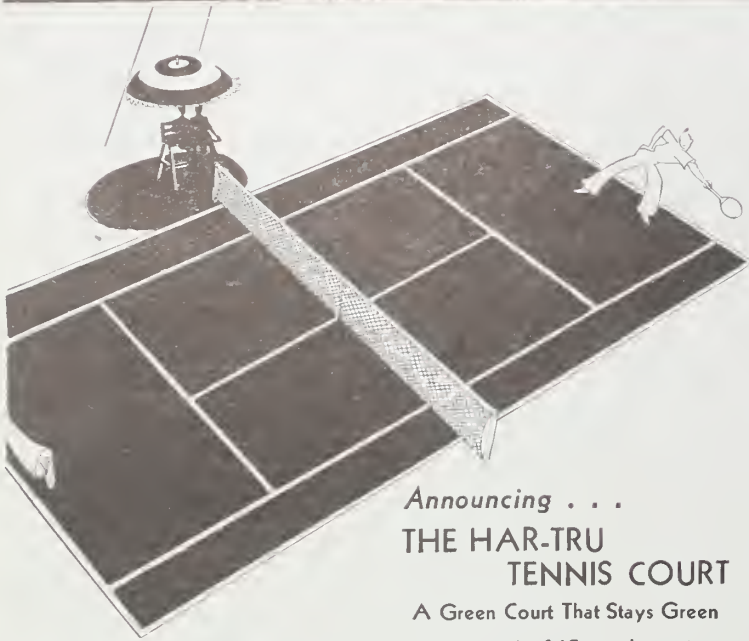
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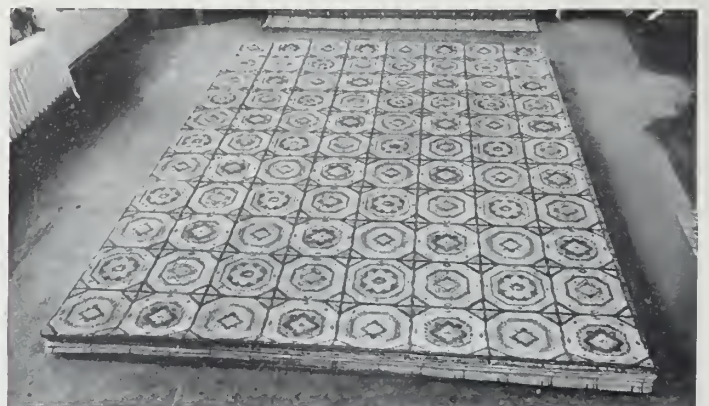
A recently designed Colonial damask brocade which meets the demand for this type of wall covering (Cheney)

but a textile may borrow from a carving, from a painting, from furniture, from anything in short in which the motif is adaptable. Which is as it should be, for stability and conservatism are the essentials of furniture as variety is of textiles.

Brocaded and damask silks and velvets are now of new and definite importance for wall coverings, used as panels or for the entire walls. Warm and luxurious is the effect, and by no means extravagant or difficult to care for. With the blessing of the vacuum cleaner a velvet wall is as serviceable and sanitary as paint. So it is with deep-pile carpets which are also going in for brocaded effects in heavy chenille weaves. These carpet brocades are good because they give a sense of pattern without disturbing the solid color which so

many rooms require to neutralize the emphasis of the floor.

Very new and important also are peasant carpets which incorporate the idea and pattern of the geometrical hooked rugs but made with a hardier weave and great charm of texture. The colors are softer and more sophisticated. The effect being one which has decorative range and dignity. It is now an excellent time to buy carpets and rugs. Although enjoying prosperity, the makers have lowered their prices in response to the general need, and these prices will not—should not, so the makers say—remain. This is true of many other lines of manufacture as well. Qualities are at their best, and intelligent selection now means buying more advantageously than has been possible for many years, or than may be possible again.



One of the new and very popular peasant carpets in blended pastel colorings, with a specially durable well-woven texture (Firth Carpet Co.)

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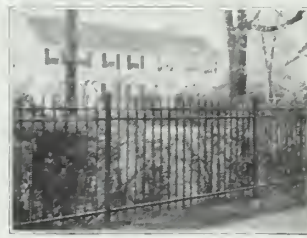
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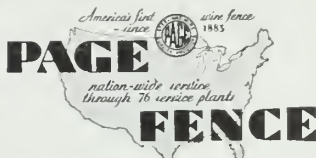
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COME INTO THE GARDEN

with **LEONARD BARRON**

A page of intimate news and useful information for the garden enthusiast, conducted every month by the Horticultural Editor of COUNTRY LIFE



The dwarf trained fruit trees, particularly Apple or Pear, although others are used, are well-known features of European gardens. The above is in Belgium, where they add picturesqueness to otherwise monotonous brick walls. They need constant attention and are maintained largely through severe pruning, which is a handicap against the popularity of this sort of thing in American gardens. In hotter sections the heat radiation from the wall is another obstacle

INDEED I am glad to learn that, in the opinion of Professor Frank A. Waugh, "hedges are coming back into fashion." On that opinion he based a recent Bulletin of the Massachusetts Experiment Station entitled "Experiments with Hedges." We might think that there is precious little to be said or to be experimented upon with hedges, since they are really so old fashioned. As with everything else, the hedge habit falls into ruts. One rut has led to the slavish use of California Privet, which has been described as being both the best and worst hedge material. Many a garden owner has found that the maintenance of a Privet hedge in real vigor and good growth is usually at the expense of the well-being of everything else in its near neighborhood. The popularity of the Privet is largely because of its cheapness, but there is also the other and perhaps equally important factor that to many people the word hedge suggests Privet and nothing more. They lack the ability to see

the hedge-forming qualities in many other plants, and much less the initiative (I was almost saying nerve) to give untested things a trial.

The enclosing hedge is to me an essential part of the garden; or if not a hedge, a wall, a fence, or something at all events to frame the picture. This lends intimacy to the garden itself and provides scale. The "down with the hedges" campaign that won considerable support some forty years ago, did much, it has always seemed to me, to destroy the personality and intimacy of the American garden as a national expression; and the recovery from that heresy has been a slow process. The scheme of developing entire residential tracts into widespread park areas with dwelling houses dotted here and there, and no enclosure schemes, succeeded in completely destroying that sense of intimacy and friendliness that is an essential factor of a real garden. A real garden is an intensely personal thing,

A hedge plant should be one that does not grow too vigorously or, if it is vigorous, will withstand hard shearing. This means that it must be a plant that will renew itself from adventitious buds. The traveler in Europe will notice with curious interest at times the promiscuous choice of materials for hedge planting that may be met along some of the English roadsides. It does not seem at all necessary from their point of view that a hedge shall consist continuously of one kind of plant. Anything that comes handy is used. The effect, though sometimes odd and startling, is more often quite pleasing. I believe that the most thorough test of hedge material is that carried out at the Dominion Experimental Farms at Ottawa. A native Oak (not commercially available) has best withstood the test of years. The Massachusetts Bulletin just referred to, reporting on experiments of the last ten years' duration, contains helpful suggestions with abundant illustrations of a number of other plants including such popular well-known things as the Japan Barberry, and its dwarf form, *Berberis Thunbergi minor*, the Box Barberry of commerce. This has the advantage of dwarf habit but it is not so adaptable to shade conditions as its larger prototype.

Of course, the Box is the unexcelled edging plant where it is hardy. Among the other shrubs for taller hedges, interesting notes are on the following: Balsam Fir, sheared to 3 ft. 6 in., not a success in dry soil and sunny exposure. *Acanthopanax pentaphyllum*, as yet not well-known enough to have a popular name, makes an excellent hedge if conscientiously pruned, but is inclined to thin at the base. Siberia pea tree, a favorite in high altitudes and cold exposures, is reported as a "moderate failure" but worthy of further trial. The Flowering Quince is endorsed as a decorative hedge but not entirely satisfactory for a solid sheared hedge. The Winged Euonymus has thrived under drastic pruning and is "one of the best deciduous shrubs and is cordially recommended." Surely an interesting suggestion because of the brilliant fall color of the foliage and ornamental fruits.

The Wintercreeper (*E. radicans*) prunes well and is adapted to a low garden border just a few inches high, but I might caution here that in common with the others of its family it should be watched for scale—at all events in my experience. The common Honeylocust is recognized as a bull-tight hedge and where a definitely massive high screen is desired it fits, but it hardly has garden character. In the Hydrangeas, both the Smooth and the Peegee (*paniculata grandiflora*) are adaptable for ornamental flowering purposes, being pruned back closely each season; the Smooth (*H. arborescens*) being preferred.

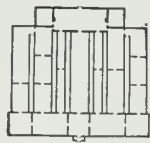
The Amur Privet, which is an all-around better plant for general purposes than the California Privet in the Massachusetts trial, has kept in condition through the term of the test, but is latterly showing a tendency to thinning out at the bottom, and it has the advantage of being more resistant to cold. The handicap of the Privets is that they really grow too well and necessitate a good deal of expense or labor in shearing three times each year.

For evergreen hedges, the Norway Spruce for a moist soil, and the White Pine for a drier one, are advised. This latter makes a splendid hedge on the Country Life Press Gardens. I recently saw a splendid hedge of Pagoda Dogwood (*Cornus alternifolia*) sheared to three feet, and I recommend it. We are trying out here on Long Island the new Woolly Cherry, several species of deciduous Cotoneaster, and the Trifoliate Orange, which so far promise well. I would like to get reports and photographs of unusual hedges.



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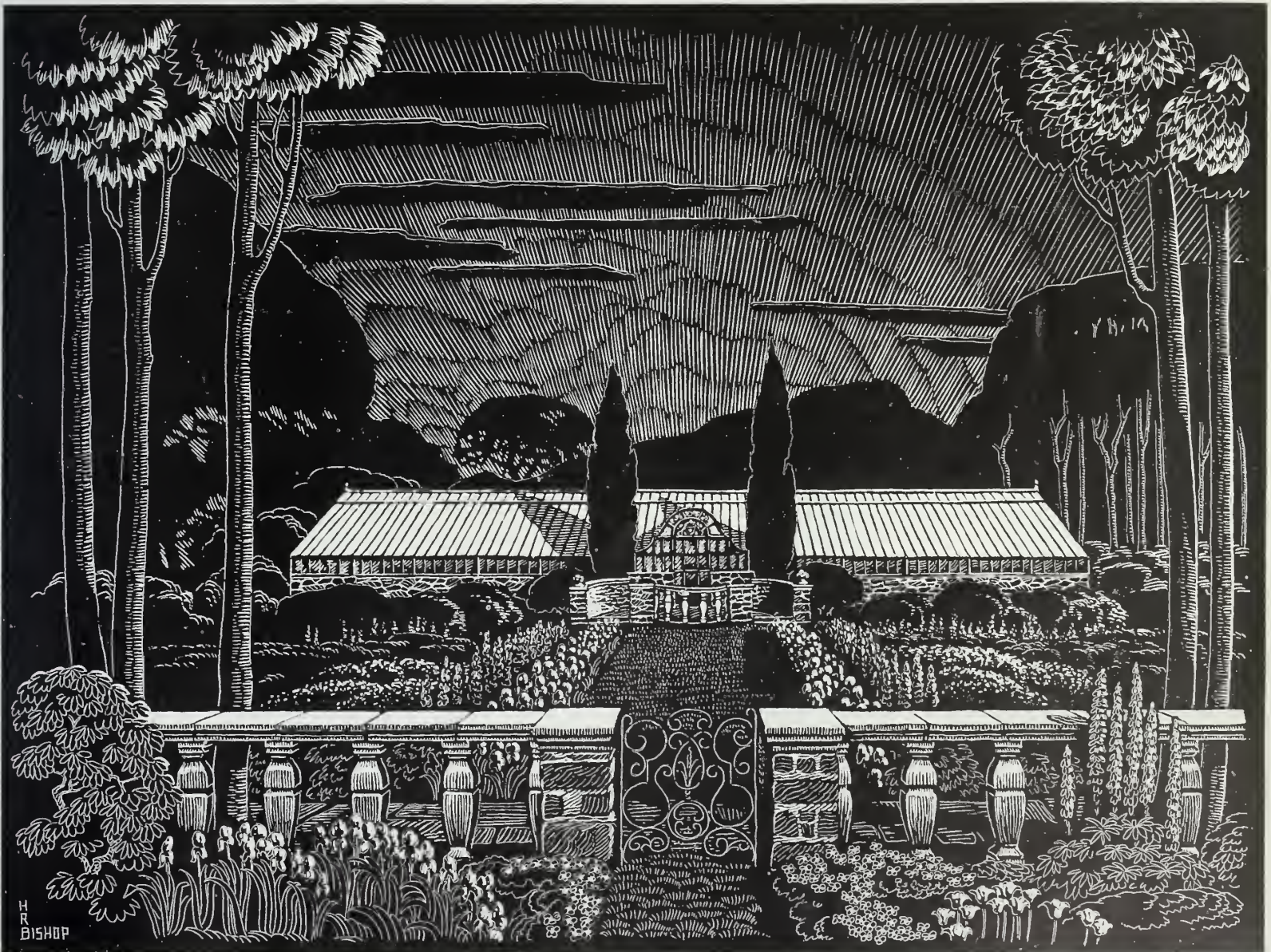


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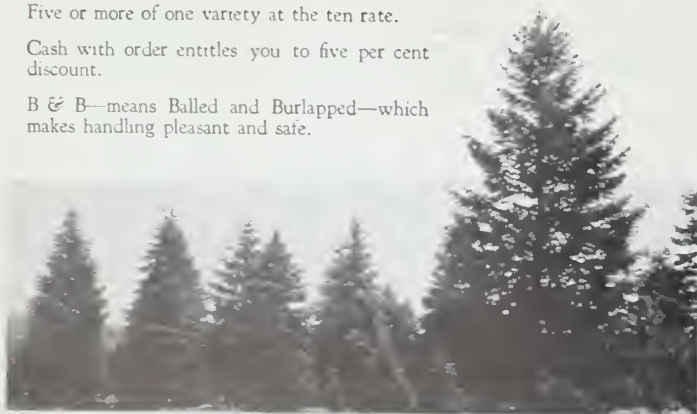
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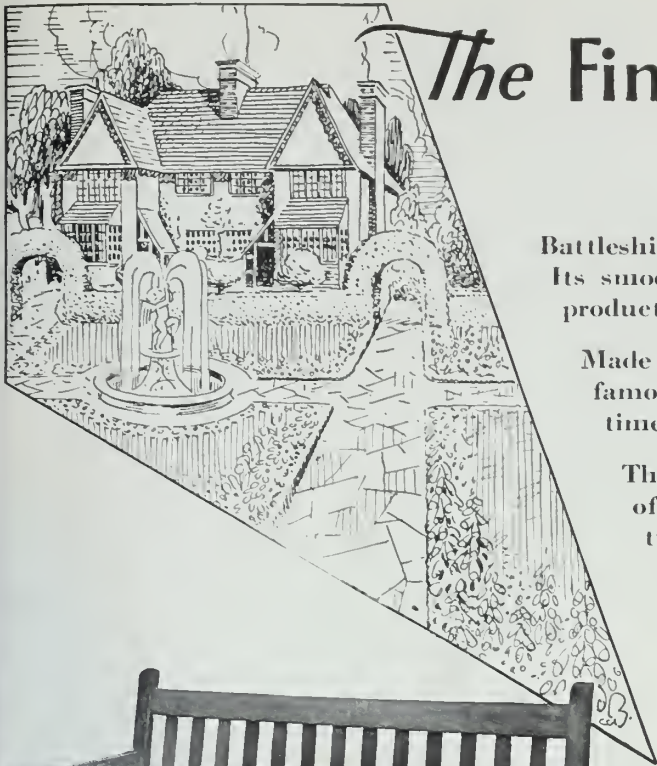


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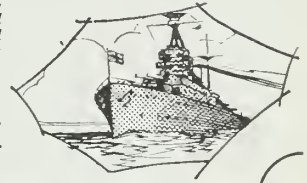
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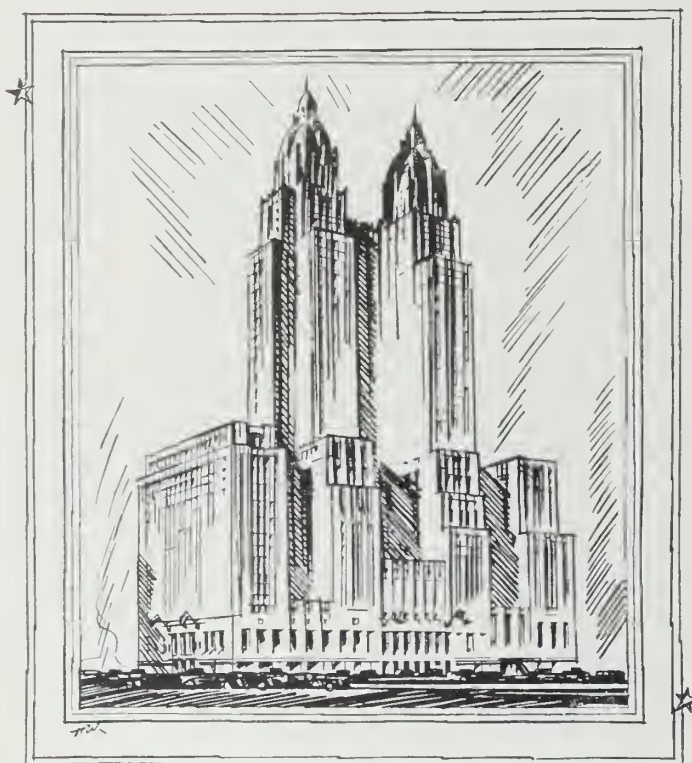
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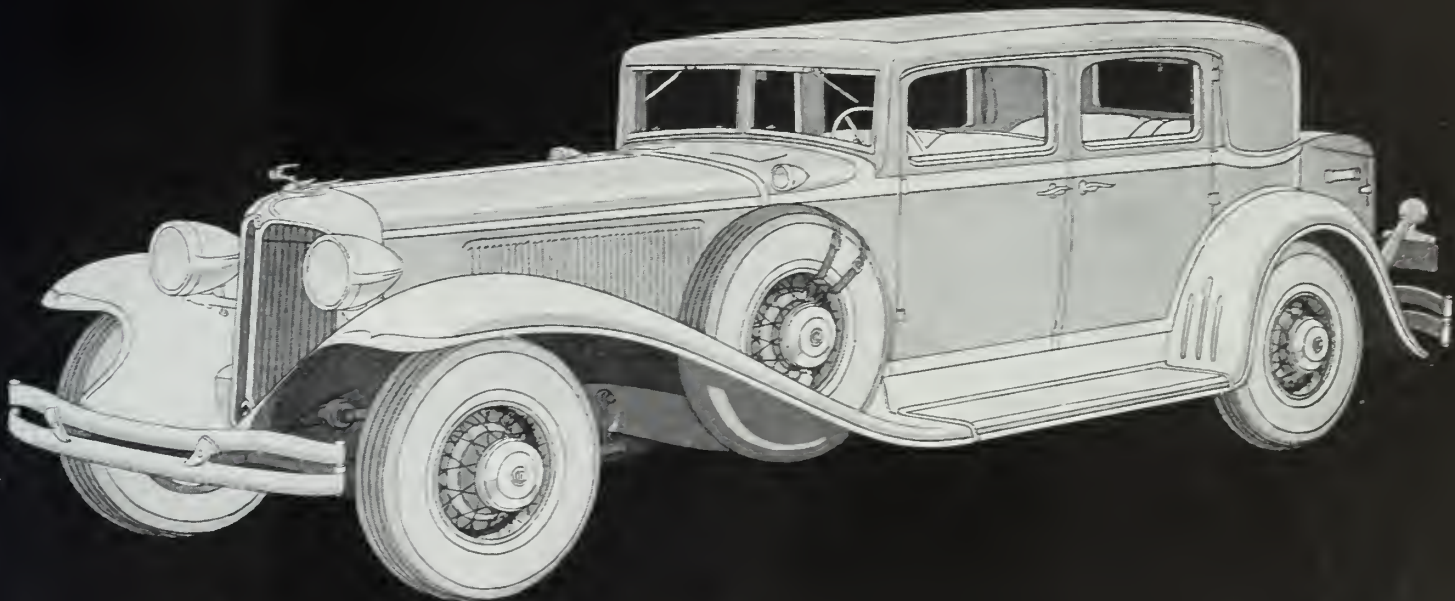


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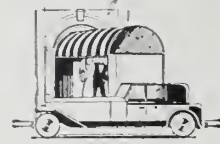
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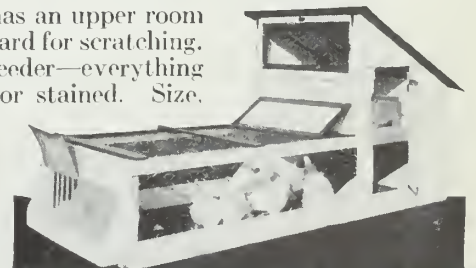
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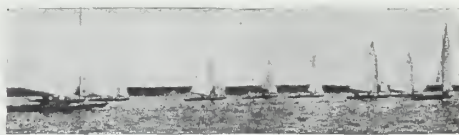
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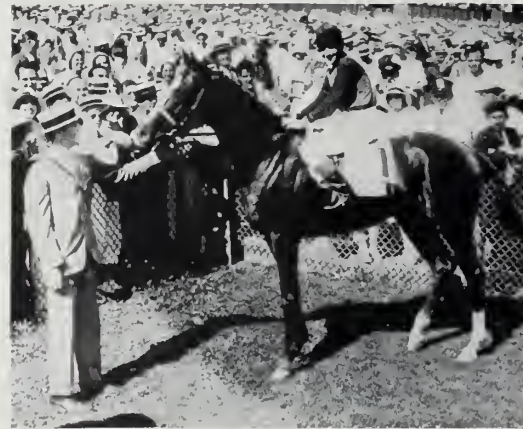
by **ROBERT V. HOFFMAN**

TWO rich stake races hold the boards on Saturday, September 5, the closing day at Saratoga—The Hopeful (6½ furlongs) for two-year-olds, and the historic Saratoga Cup (1¾ miles) for three-year-olds-and-over. The former, which last year had a value of \$55,000, is a prize highly coveted by owners of juveniles. Last year, Epithet took the measure of Jamestown, winner of the \$100,000 Futurity at Belmont; and in 1929, Boojum outran his stall mate, Whichone, also a Futurity winner. It is interesting to note, that since the Hopeful was established in 1923, only three horses have won both the Hopeful and Futurity—Novelty in 1910, Campfire in 1916, and Man O' War in 1919. Of these, the last named was the only horse to distinguish himself as a three-year-old.

The Saratoga Cup is a test of speed and endurance and ought to provide plenty of thrills; but coming as it does only two weeks after the richer Travers stakes, the field is usually limited to a few of the year's survivors among the three-year-olds, and occasionally horses above that age. Exterminator was an exception. He won in 1919 (probably because the invincible Man O' War did not start) and for three years thereafter. Last year Gallant Fox atoned for his surprise defeat by Jim Dandy in the Travers by his easy victory over Frisius in the Saratoga Cup. In the history of these two races, or since 1865, but one horse, Omar Khayyam, has won both as a three-year-old (1917). Kentucky, Harry Bassett, and Joe Daniels won both races, but not in the same year. Anything may happen in this year of form reversals. Equipoise, Twenty Grand, Mate, Vanderpool, and Jamestown, are among the probable starters, and they are all horses which on occasion are capable of running great races. But it becomes increasingly apparent that juveniles which give of their best to win rich stakes seldom are consistent winners in their three-year-old form. Early racing takes too much out of them.



The photograph above depicts Mr. Henry Bartow, a member of the winning Radnor Hunt team, taking a fence on high on Burster in the Foxhall Farm Challenge Cup Point-to-Point, at Berwyn, Pa.



Fifty thousand racing fans acclaimed A. C. Bostwick's Mate, as winner of the \$86,200 Arlington Classic. The fleet son of Prince Pal-Killashandra is shown above with his owner and A. Robertson, jockey



Above, Miss Alice Bailey, daughter of Mr. and Mrs. Howard Bailey, on Blarney on which she won the children's saddle pony class at the Huntington Horse Show, Huntington, Long Island



To the right is one of the youngest of hunting enthusiasts, Louis Merryman, Jr., of Sparks, Md., who is early following in the footsteps of his sportsman father



F. Ambrose Clark's Knocklong Tom (R. V. Young up), winning the East Hampton Cup Steeplechase at Southampton. Just behind is William L. Elkins' Belisaire, which finished third

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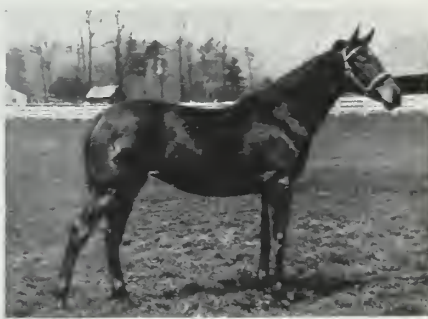
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Bullseye Sybil topped the Butler sale at \$4,900. Those standing behind her are (from right to left): her purchaser, Hugh W. Bonnell, J. S. Ellsworth and J. Frank Zoller (leading breeders and buyers), and Mr. Butler



Mrs. Wallace MacMonnies and her daughter, Joan, who is proudly holding the head of Blonde's Bright Sultan, the heifer calf which she sold at the Robinwood Jersey sale, Madison, N. J.

LIVE STOCK LORE

by **ROBERT V. HOFFMAN**

THE high average for the year in dairy cattle was realized at Edmond Butler's renewal sale, at Brook Farm, Chester, New York, Monday, July 20. Forty-five head of imported cattle, cows, and heifer calves, sold for a total of \$40,150, an average of \$892. More than 150 breeders came from all sections of the country to participate. Bullseye Sybil, a daughter of Sybil's Successor, was the outstanding offering. This beautiful four-year-old, which was champion over the Island Royal Show, October, 1930, sold to Hugh W. Bonnell, Youngstown, Ohio, for \$4,900. Empire Revival, a daughter of Boutilliere's Brampton Lad, was in strong demand and fetched \$3,000. Walter Jennings purchased her for his well-known herd at Cold Spring Harbor, L. I. P. H. B. Frelinghuysen, Twin Oaks, Morristown, N. J., bought a splendid five-year-old daughter of Mabel Golden Double, for \$2,250. This cow, Golden Dairy Mabel, was a many-times prize winner on the Island. Mr. Frelinghuysen also bought Simone L., a seven-year-old daughter of imp. Bullseye, for \$1,500. J. Frank Zoller of Schenectady, N. Y., was a large buyer. He paid \$1,600 each for three daughters of Sybil's Royal Gamboge. George D. Widener, Chestnut Hill, Pa.; J. S. Ellsworth, Simsbury, Conn.; Herbert Farrell, Crieve Hall, Nashville, Tenn.; and Walter Brown, also bought tops. Twelve head were sold for an average of over \$1,800. Mr. Butler is well known in Jersey circles. For a number of years he was a leading importer and maintained a large establishment at Mt. Kisco, New York. In 1921, he sold out his importing business to the late F. Wayland Ayer, of Meridale Farm, Meredith, N. Y., and afterwards sold his Mt. Kisco estate to Karl Tucker, who maintains a Jersey herd there.

In his brief but active life, Frank J. Hoen, Baltimore lawyer and cattle breeder, who died recently at "Bloomfield," in the Worthington Valley, did much for the betterment of the pure-bred livestock industry in his native state. Born and raised in a sportsman's country, he early applied a fine judicial mind to problems relating to livestock improvement. As president of the Maryland Guernsey Breeders Association and vice president of the Timonium Fair, he proved a wise counselor and able executive. A man of deliberate judgments and keen appreciation, he was widely respected. Governor Ritchie honored him by appointing him chairman of the committee to recodify the Maryland real-estate laws.

Below is the prize-winning get of Langwater Master Fred, owned by Frank Graham Thompson. The members of the Chester Country Breeders Association were recently entertained by Mr. Thompson at Brookmead, his country seat near Devon, Pa.



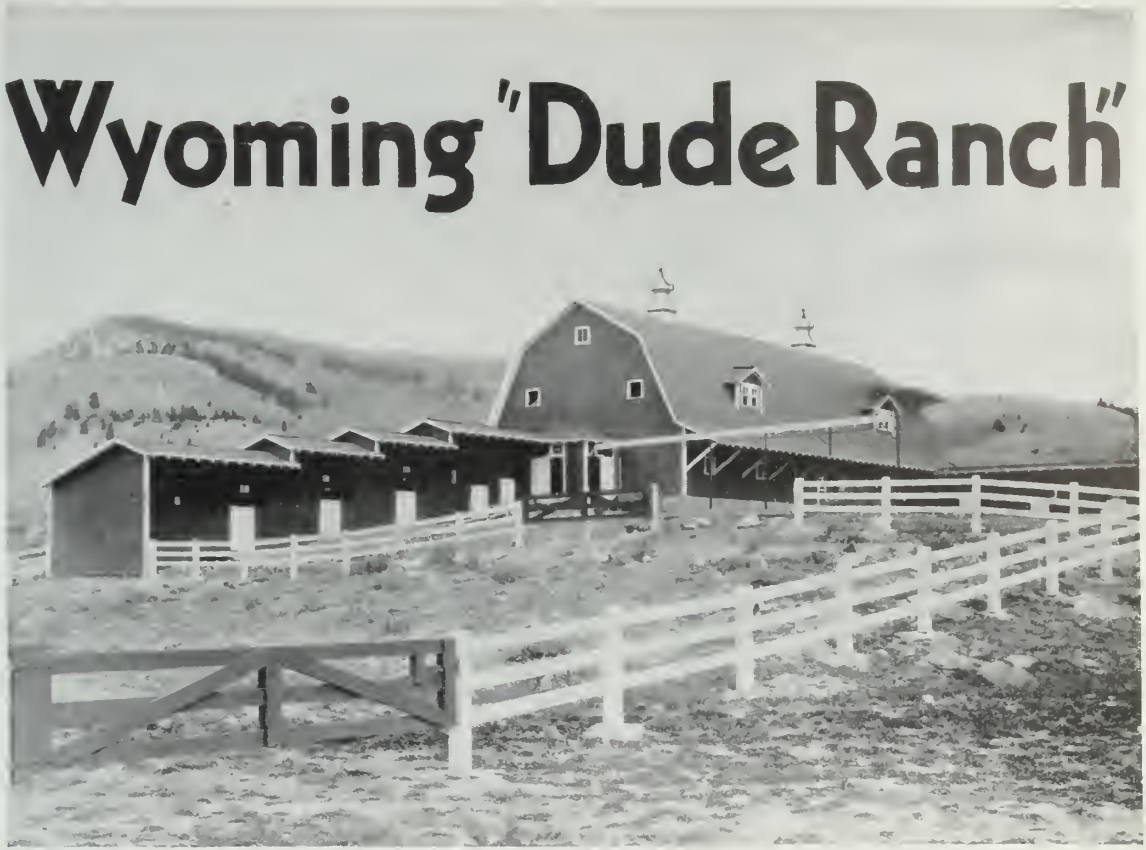
Frank J. Hoen (above), prominent Baltimore attorney and long active in the livestock councils of his native state, whose recent death came as a shock to his many friends

(Below) Guernsey breeders' Field Day and Clambake at the Stuart M. Aldrich home



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A new dog painting by Maud Earl is a real event to dog lovers the world over. Here is her most recent painting of Champion Lucknow Creme de la Creme, the outstanding spaniel owned by Frederick C. Brown, Esq.

One of the best of an intelligent working breed, the Old English sheep dog, Ch. Sir Thomas of Larchmont. His owner is Arthur P. Gordon, Esq., of Larchmont, N. Y.

COURTESY THE MILITARY ARTIST



THE DOG FANCIER

Notes on New Regulations

This is a very valuable red ch. Ch. Su Tsun of Five A. K. C. from the well-known Greenacre Kennels at Fairport, Conn.



"Company attention." An attractively alert Samoyed team from the Wingfield Kennels, at Mt. Kisco, N. Y. Their owner is Morgan Wing, Esq.

by **STANLEY SZABRONSKI**

A RESOLUTION recently adopted by The American Kennel Club, governing dog body in America, provides for litter registration much in the manner of the Canadian method, which has worked successfully for many years. The owner of the dam at the time of whelping must register the entire litter in his or her name. The usual information as to time and place of service and whelping is required, also the signatures of the owner of the sire, and the owner (or lessee) of the dam, but it is not necessary that the puppies be named, only the number of living dogs in the litter and the number of each sex must be designated. Later, if it is desired to show or breed one of the litter, the individual dog must be registered as at present.

Litter registration will make individual registrations comparatively simple, for all the facts required for individual registration will be at the Kennel Club headquarters and a second checking of a sire and dam's pedigree unnecessary, since all this will be ascertained at the time of the litter registration. While the new system will not become operative before January 1, 1932, it has been announced beforehand so that dog owners may become fully acquainted with the method. Litter-registration blanks are now being prepared and will be available as soon as ready on application to Mr. Perry B. Roe, Secretary of The American Kennel Club, 221 Fourth Avenue, New York City. As with everything new there will be a few kinks in this plan that will have to be ironed out, but I believe that anyone familiar with the problem of registration will heartily endorse it, for its need has long been felt.

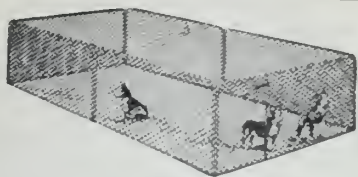
The fixed fee for each litter registration is \$1.00 if the application is received within sixty days of birth, and \$2.00 after the sixty-day

period. A special concession is made to members in good standing of member clubs of The A. K. C., they being privileged to such registration within the sixty-day period at no charge, and after that the charge to them will be \$1.00.

Another regulation from A. K. C. headquarters has to do with championship designation. A dog may not be named a champion on an entry blank unless he is actually an American champion of A. K. C. record. If the dog's parents are registered champions of another country they must be listed thus: *Eng. Ch.* (English Champion); *Can. Ch.*

Canadian Champion; or as the case may be. It is also suggested, to prevent all possible misunderstanding, that fanciers apply this ruling to advertisements and news items.

A particular point covered by the ruling which seems to me very well taken, is the use of the term "International Champion." As generally used, it is conceded to mean an American champion with an accredited championship rating in another country. Since actually there is no such title as "International Champion," the American Kennel Club suggests that fanciers use the longer and more proper form—*Eng. and Amer. Ch.*, or whatever it may be, placing first the name of the country where the dog first became champion.



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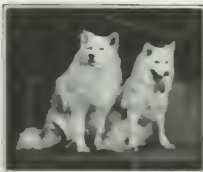
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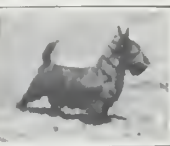
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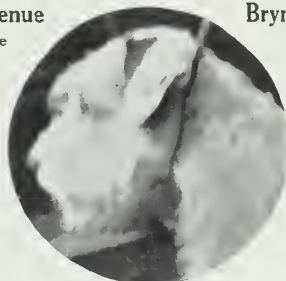


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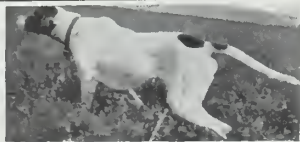
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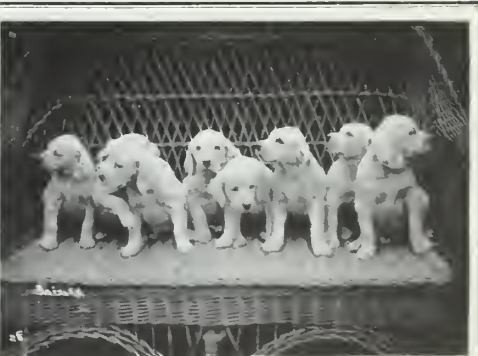
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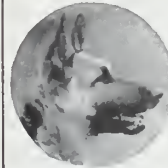
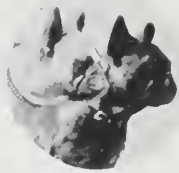
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AROUND THE SHOPS

with **DIANA NORTH**

WHITE ornaments are becoming more and more important in decorative schemes this year, especially with the new dark-colored walls. A smart cigarette box with ash tray to match is illustrated at the top of the page. Both articles are made of a lovely deadwhite pottery which has been highly glazed. The perky fish on the top provides a convenient handle for lifting the lid. There are a great many recent importations at this shop, which is so noted for its sophisticated modern accessories. In tune with the times, the box is modestly priced at \$1.65 prepaid—ash tray 65¢.—**RENA ROSENTHAL, 520 Madison Avenue, N. Y. C.**

An interesting story is attached to the crystal lamp shown below, for it is an exact reproduction of the lamp that was used when Calvin Coolidge was sworn into office by his father as President of the United States. Helen Woods, the originator, is a friend of Mr. and Mrs. Coolidge, who gave her permission to reproduce the lamp, and even helped in the designing. The hexagon shade is of linen and is hand-painted with a picture of the old Coolidge homestead and the tiny windmill made by Calvin, Jr. The lamp measures 16" overall and, with the shade measuring 12" in diameter, can be had for \$25, prepaid. The same lamp with a hand-painted round parch-



ment shade, \$18 prepaid, or you can have a chimney lamp which has been equipped with a special burner attachment and wick. Turning up the wick switches on the light. The frosted globe chimney has an etching of the Coolidge homestead. This lamp measures 18" over all and costs \$10, prepaid.—**HELEN WOODS STUDIO, 12 Bedford Terrace, Northampton, Mass.**

The peasant on horseback, as well as the Breton peasants in single file behind, are made of bisque china and realistically colored. They measure but 2" or 3" in height and would make a delightful present, especially for a child. The large piece has been carefully modeled to the minutest detail and costs \$5. The single peasants have been finished in a slightly simpler style. Price 75¢ each—**F. B. ACKERMAN, 50 Union Square, N. Y. C.**

Undoubtedly Russell Wright has designed some of the more successful modern objects. An outstanding example of his work is the pewter fruit bowl which is shown above. The heavy pewter has a lovely finish, while the curved handle is unusually graceful. Price \$8, express collect.—**RUSSELL WRIGHT STUDIO, 165 East 35th Street, N. Y. C.**

Orrefors glass contains that sheer lucid quality that defies description. There is a notable array of it at Gilman Collamore, including several museum pieces. The little bowl (left of the three) has a naïve hand-etched design of a fisherman in a boat, with a quaint landscape. It is priced at \$8. The tall vase is very pure in design and would make a charming wedding present. Price \$13. The decanter is free of all decoration and would be welcomed by any man for its striking simplicity. Price \$10.—**GILMAN COLLAMORE, 15 East 56th Street, N. Y. C.**

This nest of cocktail tables should prove as practical as it is decorative, and especially nice for a small apartment. The tables are decorated with a gay design in red, silver, and green, inlaid in the black lacquer wood. The



astonishing fact is that they can be dismantled in a minute for packing purposes. They are priced at \$25 a set. A cigarette box comes to match (not shown), costing \$2.50.—**ABERCROMBIE & FITCH, 458 Madison Avenue, N. Y. C.**

At the Mayhew Shop you will find, besides a diversified selection of furniture, an assortment of glass, pottery, and lamps that reflect both good taste and distinction. The star glass goblets (next page) come from Belgium, and as they are rather Georgian in

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feeling, would fit in well with English or American furniture. The largest size goblet can be used for a highball or for water and costs \$24 a dozen. The next size costs \$20 a dozen, the cocktail size \$18 a dozen, and the tiny liquor glass \$15 a dozen.—THE MAYHEW SHOP, 603 Madison Avenue, N. Y. C.

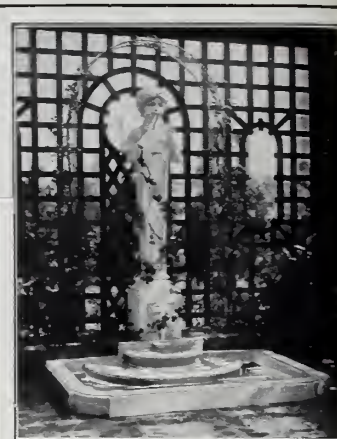
For the fall bride it is difficult to find something "different" but I must tell you about the new 1932

detail of the work. It is up to the well-known standard of Gorham silver, but much lower priced than any of their other patterns. It would look exceptionally well if used with Adam, Empire, or Biedermeier furniture—those styles which are so fashionable at the moment—though one could use it anywhere. One can obtain a complete service for eight all fitted into a smart suitcase, and with a beautiful yachting print of the Shamrock V, for \$169.68; the silver-tray is complete in itself and can be lifted out when you wish to use the suitcase for any other purpose. I couldn't possibly tell you in this limited space all the different articles that can be obtained in this design, from vegetable dishes to coffee sets, so I suggest your writing to your local dealer, for descriptions and prices, or direct to—THE GORHAM COMPANY, Providence, R. I.



Gorham pattern in silverware as it is strikingly distinctive in design. They have named it "Shamrock V" in honor of Sir Thomas Lipton, and we have confined ourselves to showing you but two pieces here, so as to let you see the exquisite

The breakfast set (below) from Lewis & Conger has a new and gaily-colored floral design. It consists of seventeen pieces and is priced at \$16.25. I want to draw your particular attention to the tray, as I think it exceptional in quality and price. It is so hard to find a simple wood tray for any informal use, especially in the morning when you don't want to use your silver and yet want something large and practical. The tray illustrated is heatproof, rainproof, and alcoholproof, and measures 12" x 14". Price \$7.75 prepaid.—LEWIS & CONGER, 78 West 45th Street, N. Y. C.



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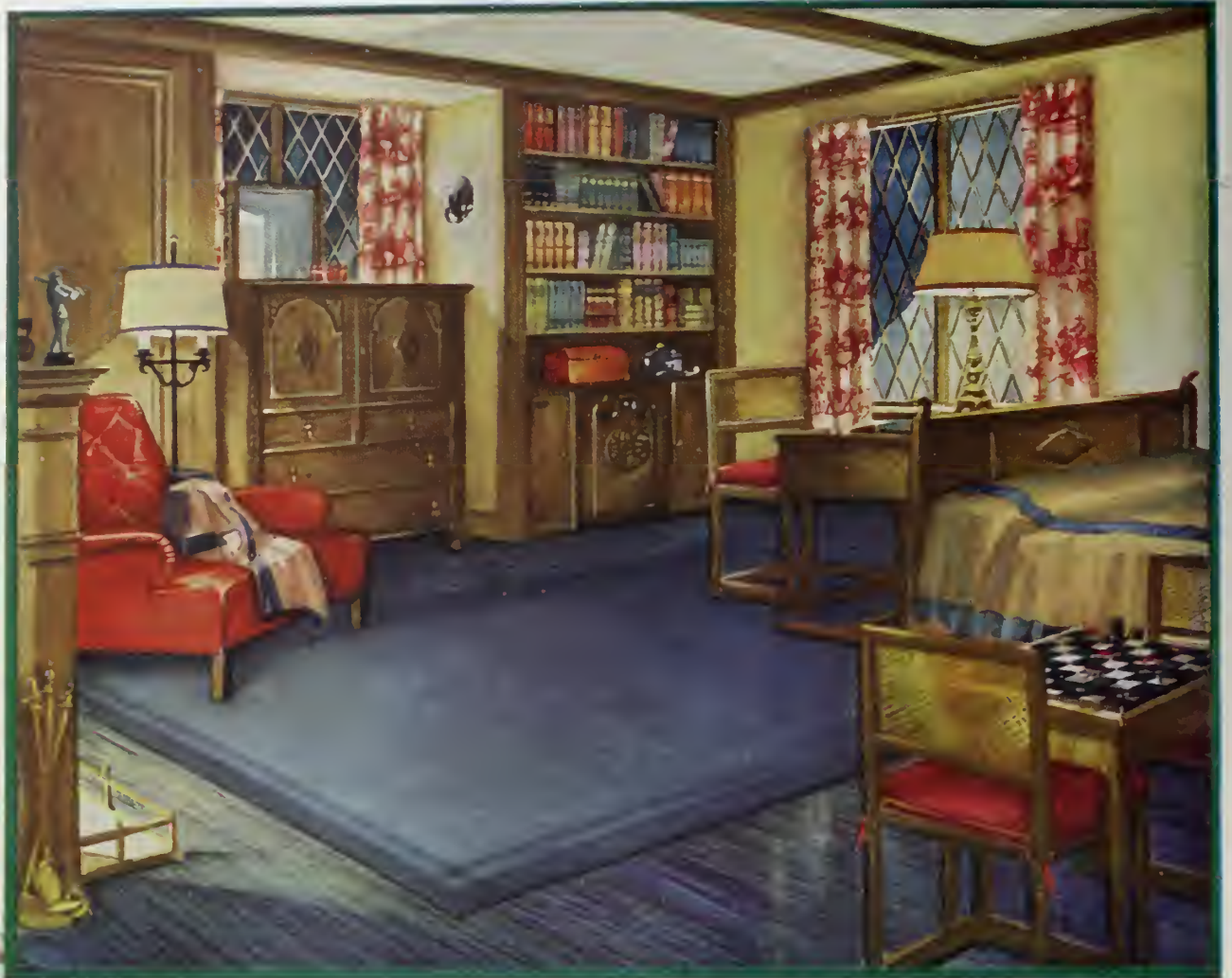
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On this page we are showing two totally different articles which are brand new and would make welcome presents respectively for the man, the woman, or the house. The novelty shown above is first an ash tray and bridge marker combined, as the arrow is used to point at whichever suit is trump. It can also be used for a game of chance, for the arrow is made so that it can be spun easily. In playing games, if the arrow stops directly on one of the grooves for placing cigarettes, then the one designated as "banker" gains the point. It is made of solid bronze, the base being finished in gunmetal silver, and the arrow is chromium plated. Price \$20. A cheaper chromium-plated version, price \$7.50, all prepaid—NIL MELIOR, 100 West 56th Street, N. Y. C.

enormous display of all types and styles of antique and modern furniture from Colonial to Biedermeier. But they are equally well-known for their imported wallpapers which they sell not only to private individuals but to many of the best decorators in New York. We are showing a new modern wallpaper that you couldn't possibly have seen as it has only just been received from Paris. It is an amazing modern design. Unfortunately we can show only a small part of it here, but I hope you will be able to see that it is quite different from the usual giddy modernistic papers. The colors are extraordinary, as it can be obtained with either a gray background with touches of silver, blue, white and rose, or the same colorings on black ground. The latter would look especially stunning in a small hall, in an apartment where the space is limited and the walls are the only decoration possible. The paper is 50" wide and costs \$7.50 a roll.—A. L. DIAMENT, 101 Park Avenue, N. Y. C.

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COUNTRY LIFE IN AMERICA

VOLUME LX **SEPTEMBER, 1931** NUMBER 5

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Art Editor REGINALD T. TOWNSEND *Contributing Editor*
FREDERICK KLARMAN C. STANLEY TAYLOR

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AN ARTIST REVERSES THE HOUR GLASS

Robert Locher restores a Victorian house

BETTY AND EDWARD STUART

IN 1837, Queen Victoria came to the throne of England. And in the same year, Judge William Emerson, brother of Ralph Waldo, built himself a house on Staten Island in New York Harbor.

Up to this time, the Island had been more or less neglected as residential property—given over to farmers and sailors. Back in 1665, New Jersey and New York both wanted it, and the Duke of York, full of those little conceits that pleased old-fashioned rulers, said that “all islands in the harbor that could be circumnavigated in 24 hours should belong to New York.” This seemed impossible in the case of Staten, because she had 35 miles of coastline, and contestants for the honor of seizing her would have to do it with sails. But the doughty Capt. Christopher Billopp got himself up early in the morning and turned the trick, thereupon receiving from the Duke a large tract of land at what is now Tottenville, the most southerly point. Though he'd won the island for New York as a state, he settled himself as far as he could from New York as a city.

Not so Judge Emerson, a century and three-quarters later. The famous Commodore Vanderbilt, himself a native of the Island, had started a ferry service to connect St. George, at the north end, with the Battery where Fort Clinton had been deeded to the State, to become a popular resort and turn eventually into Castle Garden. Lafayette, Andrew Jackson, President Tyler—such are some of the great names connected with the early history of that strange little building that had so many incarnations. Jenny Lind was introduced there. Later still, ten million immigrants passed through its halls. Now it's given over to fish, who swim around and scorn

tourists. But in 1837, when the Judge built his house a spanking twenty minutes' drive from the Commodore's ferry, the Battery was as smart an approach to New York as could have been chosen, and the rich men of the town were just beginning to see it.

Staten Island contains the highest point of land on the coast between Maine and Florida—and every other gradation the eyes can desire. It grows a larger variety of plants than any place else of its size in the United States. It was ideally



Photographs by NYHOLM AND LINCOLN

This pale yellow drawing room strikes the keynote of refined Victorian taste which prevails in the adapted decoration that Mr. Locher has brought to the old Emerson House on Staten Island, N. Y. A superb collection of white glass lends to the whole a lightness not always associated with this period



The deep tones of the decorative scheme of this upstairs sitting room (left) form an interesting contrast to the sky-blue Biedermeier room just behind it (shown below). Note how the grouping of the furniture in each case combines practical comfort with more aesthetic requirements



Modern in conception is this sitting room over whose cheery fireplace reigns no Victorian mezzotint, but a delightful chinoiserie adapted by Mr. Locher himself. The soothing greens and browns of this little parlor provide a restful atmosphere and relieve the feeling of rigorous decorum which governs more formal rooms



fitted for gentlemen's estates—and still is. Some of those that were developed toward the end of the century were quite in the grand manner, enormous seats and parks for hunting squires, but Emerson House was square and clean-cut, with walnut woodwork beautifully designed, windows and doors so spaced and proportioned as to give a feeling of balance, and calm, severe white marble mantels in every room, and the loveliest parquet floors you can well imagine. The dining room looked far and wide over the sea, the library faced the trees, and here Ralph Waldo came to rest, talk, write—here, too, Hawthorne, Longfellow, Whittier and the great Dickens himself were entertained. Thoreau was tutor for the Emerson children, but he aimed to spend half of each day outdoors.

Time passed, and so did the Emersons. A German banker took over the house in 1856, and great were the changes dictated by the onset of the black walnut period. A grand ballroom was added at the back, spreading into twin cardrooms and rising to a notable four-story tower from the topmost room of which it seemed almost possible to see across to the land whence came the life-size statue of Bismarck in the entrance hall. A white-grounded Brussels carpet was laid in the drawing room, the woodwork was painted, and the ceiling burst into a vision of the sky, with stars, birds and garlands of roses in the corners. Altogether a stately and magnificent house, representative of a time when carriages swept round to the

Typical of the period is the Du Maurier room (right), named after the famous British author. Its pastel shades portray vividly the charm of "fin de siècle"



(Left) Pink and brown are the dominant colors of the third-floor guest room. Note the unusual treatment of the windows. Below, the sunny dining-room, decorated in rust-pink, gold, and chartreuse, is distinguished by painted draperies





The spaciousness of the white hall with its brown marble flooring takes the visitor back to the days of Dickens and Hawthorne, who were received here, together with many another social and literary lion of the past century. The furniture, including the brass chandelier, is in keeping with the traditions that give the Locher house its peculiar charm

As one might guess from the charming wallpaper, this room is known as the Flowered bed room. The sofa in gold-colored velvet is one of a pair, and the rest of the furniture is covered in greens and browns. The painted drapery on the mirrors echoes the prim window curtains of white silk voile



ballroom entrance, and the host supplied his guests from a wine-cellar the contents of which were sold at the end of the century for the enormous sum of twenty-five thousand dollars. More than a mile of walks were laid out in the grounds—Whittier Path, Longfellow Ramble, Thoreau Lane and so on. It was an era of sentiment.

But the German dynasty passed, as the New Englanders had before them, and one of those lamentable interregnums occurred during which various sets of occupants drifted in and out of the grand old house. . . . And last of all came Robert E. Locher.

Mr. Locher, as everybody knows, has made his name as a mural painter and a designer, modern as metal and mirror and the stripped efficiency of to-day. Perhaps the old house shivered as he mounted the front steps for the first time. What would this ruthless child of his age do to the gentle ghosts of a vanished past? But even moderns have hearts, and Mr. Locher has done so sympathetic, so lovely a thing that COUNTRY LIFE readers are to be taken by the hand and shown the result, from the drawing room where ladies in crinolines might sit down at the old rosewood piano, up to the Du Maurier room in the tower where their young grand-daughters

might pile up those marvellous pompadours before the dressing-table mirror.

No meticulous restoration has been attempted—rather a re-stating of the Victorian theorem in the terms of to-day. The Victorians possessed furniture of previous periods, as well as things typical of their own epoch; and Emerson House follows suit, even to the extent of mixing in a few really modern accessories and a good deal of modern color. What *is* distinctly Victorian is the way in which the whole thing has been brought together—an air of leisurely living, a feeling that this house has never heard of a decorator but has grown of itself, a sense that here is no mere *pied à terre*, but a family seat.

The wide hall with its beautiful woodwork and its high walls of old white has an air of spaciousness that the Emersons would have approved, but the brown marble floor of the German period has been preserved, with its terra cotta and white Greek key border. A pair of tortoise-shell mirrors, as one enters—a pure white cast-iron hatrack with two Chippendale chairs done in white calf, a long white iron table with a marble top, centered by the chic of a modernized Empire lamp guarded on each side by white urns filled with laurel—and over it, “The Trial of Effie Deans.” This grouping strikes the key-note.

FAMOUS RESORTS

IV—White Sulphur and Hot Springs

Quite recently the Three Graces is the title for this charming camera study of three young ladies about to enjoy a swim in the great pool of the Greenbrier at famous White Sulphur Springs

Life at Hot Springs more or less centers around the horse. The lovely bridle trails are in continuous use and gay parties leave the H. instead (below) at almost any hour of the day



by **WILLIAM B. POWELL**

FOR my final fling with nature before winter sets in, I think the most delightful places to go in all America—certainly in the East—are White Sulphur Springs in West Virginia and Hot Springs in Virginia, each of which has its devoted and enthusiastic admirers. Both places are so completely charming that we ought to congratulate ourselves on having such unusual resorts in America. Much as I like the continental spas, such as Vichy, Aix, Wiesbaden, and Baden-Baden (and incidentally, the Hot and the White remind me a great deal of the latter two

Black Forest resorts, both as to countryside, proximity, and existing rivalry), our Virginia resorts offer all that those in Europe do. I often wonder if those Americans who are so keen on Europe fully realize what delightful places we have "in our own backyard" for spring and autumn holidays.

Should White Sulphur be the choice for your trip this fall—unless you visited there last spring when the new additions were opened—you will find many changes have been made at this, one of America's most historical resorts. Probably the most outstanding is the imposing new façade and entrance on the south side of the Greenbrier. The stately Colonial pillars of the portico, the balconies, and the entrance, make this side of the hotel just as picturesque as the main or northern façade. Two new wings contain many attractive features. On entering, as you look to the right, you will see what seems to be a never-ending row of new and beautifully furnished rooms. It's quite extraordinary how they (Continued on page 96)

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Seeking relaxation from her work as an artist (the frontispiece of this issue is from her talented brush) Mrs. John Reynolds (Miss Frances Burr) takes to higher altitudes in her plane



Blonde, slim, and an expert flyer, Miss Mary Gazethrop rests upon the wings that she learned to operate in a record-breaking three hours and forty minutes. Her Sealyham attends her flights



LADIES OF THE AIR

Women who fly for sport

by **H. HAMILTON GAY**

WATCH an airplane high up in the sky. It is like a tiny dragon-fly diving through the clouds, so far away you can't tell who its pilot is and you say "Look at that man up there. He's been doing loops! Now he's coming down to the landing field." But more than fifty times out of a hundred you would be wrong, at least if you were watching from one of the country clubs that go in for flying. For the chances are the pilot is a woman.

At a certain aviation country club on the eastern seaboard, the secretary reports that more women than men among the members are taking up flying as a sport. The bulk of the membership is purely social, with 10 per cent active flyers of whom more than half are women. The average woman may not have as natural a flair for mechanics as the average man, he thinks, and is therefore more cautious, but given normal intelligence, ordinary poise, and seriousness of purpose, she makes just as good a flier. While it is no sport for the neurotic who can't relax, or for the frivolous, the head-loser, or the irresponsible child, flying is for the ordinary woman the keenest fun, the most repaying skill that she can acquire, and perfectly practicable. Any woman with leisure time, a moderate amount of money, and joy in excitement, will get more out of an airplane than from any other active sport.

"I just can't stay on the ground any more!" exclaimed Mrs. John T. Remy, one of the younger women who are flying for the sport of it. "I get a thrill every time I go up, and I fly almost every day. The reason I enjoy it? I think it's being able to do what I want to with the plane, to master it, and with the constant awareness that, if I am not alert every instant, it will master me.

"You feel awfully dumb at first, of course; there's a lot to learn. One has to

put in hours studying aero-dynamics, aircraft engines, meteorology and such like, and you have to learn to fix your plane if it gets into trouble. But none of it depends upon muscular development fortunately; a person of little physical strength can fly well. There is not, I believe, a special 'flying type'; only, the erratic people and the slow-reaction people should not attempt flying. But women of all kinds and all ages come over to the field every day, to learn.

"I never have felt any fear, in flying. People get over what first nervousness they may have, anyway. *I love flying!*" Mrs. Remy is small and gentle in manner, but her sparkling eyes proved that it doesn't take a bold athlete to sponsor aviation enthusiastically.

One of the most successful of these younger ladies of the air is Mrs. B. Allison Gillies, Jr., who looks like a prep-school boy in her aviation outfit. She flies for sport too and loves it, but she looks upon it as, first of all, a sensible means of transportation, a modern rapid transit method for people who are awake to use the equipment of to-day. "Temperament counts," Mrs. Gillies asserted. "The muddle-headed type is no good. But for the ordinary woman, flying is all right."

Going into aviation in 1928, Mrs. Gillies took her private license in the spring of 1929. She now owns her plane, has her transport license, and could fly for hire if she wished to do so, but she says aviation



Miss Alice DuPont, after winning her private pilot's license, smiles upon a world that gives one such a sport as flying. There is no reason why women should not take to the air, and they are doing so in increasing numbers, finding that flying is easy—and good fun

INT'L NEWS PHOTOS, INC.



Mrs. Robert D. Huntington is prominent among the many enthusiastic women who fly for sport and as a matter of course. She often flies from her country estate at Mill Neck, Long Island, to visit her mother, Mrs. Moses Taylor, at Newport, R. I.



INT'L NEWS PHOTOS, INC

The airplane flights of Miss Alicia Patterson of Chicago have often made front-page news. Her wings have carried her over numerous countries of the world and her name is as familiar to flying fans as that of many a professional woman flyer



There is no pilot with a cooler head or a surer hand than Mrs. B. Allison Gillies, Jr., who, though small in stature and very young, has a transport pilot's license thus ranking in the highest class of flyers. She likes flying because it's practical

as a business would offer a poor outlook for women because of the many expert men flyers who are available with years of experience to their credit. She found that the most difficult thing to learn—and the most important—was landing. "One is called upon to use new faculties," she explained, "to judge distances to the ground, the gliding angle, things that are easy to the accustomed bird but strange to humans."

Mrs. Gillies is heartily opposed to stunting, regarding it as very bad publicity for aviation. She has never felt the least fear, when flying: "You can't if you're piloting a plane. You haven't time for fear," she insists. "The passenger is the one who has time to feel timid, hence air sickness which the pilot—going through the same bumps and pockets—never suffers from, except if she becomes a passenger herself."

When Mrs. Gillies was a newly fledged aviator, and on her second cross-country trip, she landed at the Camden, N. J., airport and, learning that an air meet was scheduled for the following day, entered for it. She, a novice, found herself next day flying in competition with a list of men who had been doing spot landing for years. The eyes of the crowd made her feel panicky and she decided she might just as well make her landing at once and have it over. So down she came onto the appointed spot. She must be an unusually clever flyer because (of course she laughs and claims that it was pure luck) she won the event against the lot!

Mrs. Benjamin R. Holcombe, of Newport, R. I., who soloed after about 8 hours of dual instruction and, after 10 hours of solo flying, got her private pilot's license ("The inspector's curt 'You'll do', when I taxied up to him after the test, gave me a real thrill," she says), flies whenever she has the opportunity and intends to get her plane this year. "I have loved every minute of my flying," she says. "As a sport, aviation certainly surpasses any other. I believed it was a science requiring almost superhuman abilities; I have found that on the contrary it is something almost any normal person may enjoy."

For a sensational time-record in learning to fly, chalk up the name of Miss Mary Gawthrop. She had one hour's instruction in England several years ago, then last year three hours and 40 minutes in this country—and that was all! The English hour really hardly counts, for a long interval elapsed before further flying instruction was taken; but even if you do count it, the total is a record-breaker. "It was her seriousness of purpose that did it, I believe," commented her instructor. "She had her mind on it. Some people put their hands on the controls but their minds drift away to the clouds and the scenery; or they try to be smart and careless. Then they wonder why it takes them so long to learn." Slim, blonde, and very young, Miss Gawthrop is a super-excellent pilot although she won't discuss that. She will talk much more readily about her opinion that now is the ideal time for women to take up flying. "It won't be any accomplishment at all, later when everybody is flying! I think this is the moment for women to come into aviation," she declares.

To the artist, flying brings a special kind of satisfaction—the exaltation of the experience of beauty. For balance, physical and mental, is said to be the basis of all beauty. "One becomes an atom in greatness," says Miss Cornelia Van A. Chapin, artist and sculptor, who is learning to fly and will receive her license soon. "And then the music in the struts, when the engine is cut off, is like wind in harp strings." There is great beauty in flying, though not all of those who are zooming high above the old round earth are as keenly aware of it as is this artist.

Another artist too brings to flying the greatest enthusiasm. Mrs. John Reynolds, whose charming paintings of house

interiors as well as her colorful panels in gesso, signed Frances Burr, are widely known, insists that no reason exists why women should not fly well and generally. She herself loves many sports—mountain climbing, fox hunting, high diving, figure skating, skiing—but puts them all second to flying. She declares, however, in contrast to other women aviators, that she is “always scared,” that she loves aviation because she thinks it is dangerous, that her fear is itself the reason of her delight in flying. But there is a distinct basis of safety in flying—through meticulous attention to the perfect condition of the ship before taking off, conscientious overhauling between flights, and of course mastery of the aviator’s technique before venturing to pilot a plane alone.

Mrs. Reynolds was bringing her plane down to a western flying field once not long ago when suddenly out of a pall of smoke another pilot appeared close upon her and heading down for the same spot. “It was a narrow squeak,” she admitted. “But there’s no kind of a squeak that you can’t pull out of if you think quickly.”

Many women—artists, writers, women of leisure, even school teachers it is said—are quietly learning to fly, taking it quite as a matter of course; some are known in many lands. Included are Mrs. Robert D. Huntington, Miss Alice du Pont, Mrs. Alexander P. de Seversky, and Mrs. Margery Durant Cooper and Miss Alicia Patterson who fly adventurously abroad. The question of leisure enters somewhat, but more important perhaps, in these troublous times, is the cost factor.

How much will it cost to fly?

There are two classes of schools to which the would-be aviator may go. The small concerns with little organization, operating on their own; and the “government approved” schools. Although the former may be in a position to offer lower prices, the official sanction would seem to be worth any extra cost. Of these latter there are three sorts: Those approved for private license only; those approved for limited commercial licenses; those approved for transport licenses.

At a “government approved” school, the private pilot’s license requires of the novice 18 hours of flying, 8 hours of which must be solo flying—i.e., the student spends more than 10 hours with an instructor up in the plane if she needs that

One who loves to master the skies, and has done it with conspicuous success, is Mrs. John T. Remy, who flies almost every day for the sheer joy of it. She can't keep away from the airport, she says, because "flying is such fun"



MICHAEL D'ARNO

much, or less than 10 hours if she is especially apt; but after that, she must do a minimum of 8 hours of flying alone. In addition, there are 25 hours of ground school instruction. All this will cost approximately \$475, at one of the “government approved” schools.

For the transport pilot’s license at a “government approved” school, the total time requirement is 200 hours of which 150 hours must be solo flying. The cost is approximately \$4400. This, of course, includes the work done as mentioned for the private pilot’s license.

Many accomplished fliers do not own their own planes, but when the student has achieved the coveted license for private pilots, her next ambition is a plane of her own. A “power glider” is about the lowest in price for unused ships, but it does not make much speed; the cost is as low as \$1500. Planes of the regular sort begin at about \$2500 and go up to the blue sky for a limit. An autogiro of the small sport variety (giros are not “planes” at all)—and these are becoming increasingly popular on account of the small space needed to land and take off—can be had for about \$6500. Second-hand airplanes are offered at \$1000 and up (but not under that figure if licensed by the Department of Commerce).

To house one’s plane in a field hangar costs around \$30 a month up to \$150, according to size; this does not include mechanics’ care. Space in a strange hangar on cross-country flights will run \$1.50 to \$5 per 24 hours. If one wished to rent a plane for occasional flying, the charge would be perhaps \$10 an hour for a power glider, \$25 and up for an airplane according to size, make, and so forth.

Insurance ranks rather high in the cost data, but it is contingent on the size of the ship, the purpose, and the skill of the pilot. It covers theft, fire, crash, property damage, public liability, and comes at \$500 a year up.

Gas, oil, and mechanics’ care are, under ordinary circumstances, not large items. Aviation gasoline is sold at 30¢ a gallon, and ships carry from 6 to 300 or 400 gallons depending upon their size. Mechanics and mechanics’ helpers (of the “government approved” variety) receive respectively \$2 and \$1 an hour. After 20 hours or so in the air, the plane might need a good overhauling taking half a day’s attention from them. A complete going over after much long and hard flying might run to \$500 or even \$1000, but this would be rather unusual for an amateur flyer using a plane for pleasure only.

Permits for the United States are issued (Continued on page 95)



Mrs. Benjamin Royal Holcombe of Newport, R. I., considers aviation the greatest sport of them all. She had expected to find flying difficult, but instead discovered that any woman of normal nerves can learn

TRANQUILLITY

Reigns at "Boulder Point", the residence of Samuel Sloan Colt, Esq., at Tuxedo, N. Y.

Pools will always be the most restful of outdoor decorations and this one, framed with a profusion of flowers which sets off the informal gateway, possesses more than the customary charm. In the Colt residence itself, ruggedness and simplicity combine to produce a cool impression of comfort. What more ideal place for lunch could be found than this terrace, with its balustrade of rough-hewn stones, its broad awning and simple table setting? The steps lead past the well-ordered shrubbery down to the distant river, while those inclined to solitude may retire to the porch depicted in the lower right-hand corner, whose charm is enhanced by the abundant vines which clamber about it. The wicker furniture strikes a modern note which is especially refreshing

Photographs by
MATTIE EDWARDS HEWITT





The natural beauty of the distant view is furthered by the careless symmetry of the surrounding garden. A casual bullfrog stonily surveys the smooth expanse of lawn, while two guardian cherubs turn expectantly toward the pool, awaiting, perchance, the appearance of some nymph from its depths



COURTESY H. T. CUSHMAN MFG. CO.

Made from Vermont woods in Bennington, by descendants of the original colonists, this room is typical of Early American furniture at its finest and yet remains within the price range of moderate purses. The designs are taken from museums and private collections, and the triple finish—Colonial-maple, cherry, and Early American—gives the room a subdued luxury. Especially noteworthy are the reproductions of Governor Carver chairs



COURTESY THE CHINEZ SHOP

Fragments of rare old fabrics such as the one on the left are used to provide a pattern for modern materials such as the one shown below



ANTIQUES TO ORDER

"Museum" pieces for modern purses

by **LOUISE BONNEY**

WHEN Governor Carver ordered his chairs, a small army of men went out and attacked the forest primeval with broad axes and little axes, and the hard muscles of pioneers. Days of heavy work, chopping, cutting, scoring. More days in the cabinet shop, careful shaping, pegging, polishing. Until finally one morning some weeks later, eight splendid chairs were delivered to Governor Carver. To-day power saws penetrate the woods themselves. Thousands of feet of maple and pine are rushed to the drying yards each day. And more thousands of seasoned wood are fed to whirring machines, in sunny factories, where native workmen, sensitive to old design and to wood textures, produce hundreds of Governor Carver chairs for the world at large. So mass production has its way with us.

Although we look logically to the machine to express the ideas of our own age and to be determinants in the evolution of a new style, still there is good reason back of the hundreds of Governor Carver chairs. A prominent French writer says that we are living "solitary in time," by which I assume he means that we are not surrounded by the measured beauties of a Place de la Concorde, the charms of a château country,

the decorative refinements of the Bourbons, the miracle of cathedrals. Perhaps, though, we are not too insensitive to our past, as insignificant as it may seem with its paltry few hundred years. Perhaps the hundreds of trestle tables and Carver chairs are evidence of a sentimental clinging to traditions which does not leave us quite as solitary as we seem.

So, given maple and pine from Vermont hills and the craft spirit of native Vermonters, why shouldn't machines do their bidding? Why shouldn't hundreds of Early American chairs and tables be available to hundreds, instead of to the favored few who can afford antiques? Given the wonders of modern dyes, the variety of paper textures, and a generous machine which can print a dozen colors as cheaply as one, why shouldn't thousands of rolls of authentically reproduced paper cover thousands of walls in homes that want to retain something of our heritage? Given the facile fingers of a loom, the certainty of modern dyes, and the patience of Job in ferreting out scraps of old material for design, why shouldn't the modern fabric manufacturer produce the hangings to join the furniture and wallpaper in a harmonious ensemble? If anything goes wrong in this program, we can usually blame the human element as often as the machine, for the machine is an amiable monster which does only what it is told.

The furniture manufacturer, for instance, must first feed it well-seasoned, carefully chosen wood, a simple matter when you own thousands of acres of wooded New England hills, as some of our manufacturers do. Then he must supply good design, again easily acquired with all the museums, private collections, and well-preserved old houses at hand. Given good wood and good design, the machine naturally works best when it obeys good workmen, and the clever manufacturer tries to find men who have a "feeling" for what they are doing. So we find many of the factories located in the regions which have originally produced the furniture. There are still old men in such communities who learned the trade and who love wood enough to do well by it, especially after the machine has done its part and only the hand-finishing remains. They can watch the machine cutting, shaping, pegging, with a reminiscent chuckle; and they supplement its work with loving labor which makes the wood glow and sparkle.

Our forefathers *had* to have furniture, and they had to *make* most of it. Although the design was not always original, they did a very good job—beauty again resulting from a need well met. But they were not obliged to have wallpaper, since whitewash and plaster answered all practical requirements. However, faced by an unconscious claustrophobia, man has always tried to push back his walls and to enlarge his horizons. Even the cave men drew pictures, just as the lords of the middle ages commanded magnificent tapestries. With the invention of paper, the average man came into his own in a big way, and wallpaper became the "poor man's tapestry." In the early days of our country, though, it was a luxury—not for the poor man by any means. Papers had to be brought from England,

France, China, hand-made, hand-blocked, often designed by an artist of note. The art of a Boucher, a Le Grand, a Laffitte, the creations of a Zuber or a Dufour, were costly. Blocks alone for some of these papers took a year to make and cost from \$30,000 to \$60,000. They had to come over in the holds of ships, in numbered squares to be put together here, for all the world like a picture-puzzle. In spite of all these difficulties, many of the lovely papers came to America, perhaps because we had so little elegant furniture and wallpaper supplied a decorative note more easily and cheaply than did imported furniture.

For a long time there was no American wallpaper industry and for a most amusing reason—because "rags were so excessively dear," to quote an eighteenth-century writer. Of course we did not have many rags, and what there were probably found their way into the more immediate usefulness of hooked and rag rugs, leaving few for the more involved transformation into paper. Three types of paper figured largely in importations—the scenic papers popularized by Zuber, the chintz designs of England, and the toiles, with a warm interest in Chinese designs at one time. It may have been our romantic and practical affiliations with France, in the latter part of the eighteenth century, which made their papers so favored here, or it may have been the fine quality of the production, for at this period when pioneering was definitely over in parts of our country and our people, architecturally conscious, were building more and better houses, the French were making unusually beautiful papers. Wood-blocked, hand-made paper, artist-designed, they were indeed tapestry of a kind. And because wallpaper has a way of staying put on walls, these designs have come down to us more directly than fabric patterns. To-day when we reproduce some of them with that nonchalant gesture which the machine makes possible, it might be well to stop a minute and give credit where credit is due. And again, when we look at walls given

COURTESY B. ALTMAN AND CO.

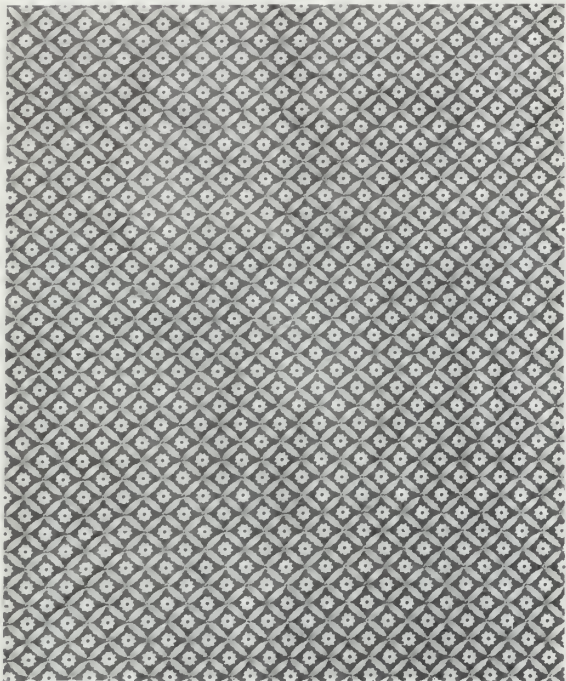


Everything in this charming room—furniture, hangings, rug—while quite modern in execution, is based upon priceless antique models, well-nigh unobtainable for the average person to-day



STEPHEN HERRICK "HIBAL" M. N. BIRGE AND SONS CO.

There is a fine air of genteel repose and dignified ease about this tile wallpaper, which proclaims the ancient origin of the reproduction



COURTESY STERN BROS. LEHMAN-CONNOR CO.

Glazed percale is a fabric eminently suited to a discriminating taste, especially this one, whose motifs of blue and yellow have the quality of an enamel. Obviously of Indian origin, the design for the modern material was taken from an old dress found in a Cape Cod attic

A dozen scraps of old material were patiently pieced together to get this design, whose pudgy fishermen, shallow boats, and Vauban forts point to its French ancestry. The gay colors—red, blue, green and yellow—would enliven almost any background

distinction at so little cost, a few kind words for the much-maligned machine might be in order.

With fabrics the making of an authentic reproduction is more difficult. Repeating ourselves, papers often stayed on walls in their original form, while fabrics were soon converted into rugs and bed quilts. So the manufacturer's first problem is to discover sources. The more obvious ones—the museum or private collection—offer guarantees of authenticity and supposedly of taste, but do not promise exclusiveness. So the manufacturer who is seeking for rarer distinction has to go farther afield. Some of them tell tales of a "native"—always a gentle lady with fine taste—who, politely, we assume, and ethically, goes about finding treasures. Others speak mysteriously of the old trunk found in the cobwebbed attic, as full of joys as a hidden pre-Volsteadian cellar. Others collect quilts, hoping to find scraps of old material which, fitted together, will give a fairly accurate idea of the design unit: Such was the case with the stag design.

I saw the pieces myself! All these scraps re-creating fabric history from the time when a barrel hoisted on a flagpole was a signal to all the housewives that a ship was in harbor bearing choice goods from far-away India and China, from France and England, to the time when William Morris brought new vigor into a sad world. Again regretfully we have to acknowledge that our design contribution was slight, but we were still a busy people, faced by new problems. We managed to take what came to us, to furnish something of our own, and to create interiors which had a distinct flavor. It is that spirit which we often want to preserve to-day. And so we should.

Life isn't too easy when the perfect design has been found, for the printing of goods allows no such pleasant extravagances in color as does that of wallpaper, and the dyes of early fabric makers are not so easy to duplicate. But with careful experimentation and courageous discarding, the impossible is often achieved, and a chintz, percale, or cretonne produced which carries truly the spirit of early days. When this happens the scorned machine can make it by the thousands of yards which can be assembled with mass-production furniture and wallpapers to convince us that, in our own peculiar way, we are not so "solitary in time" after all, and that the heritage of our past, though it be not centuries old, is richer perhaps because of its nearness, its intimacy, and its unbroken descent. Our great-great-great grandfathers live quite near us in tales handed down, and so do their homes and all the homely things in them.

COURTESY OF WAVERLY PRINTS AND F. SCHUMACHER AND CO.



Thousands to whom golf is but an eternal hope of better scores will instantly recognize the genial features, so ably etched by W. Douglas Macleod, as those of the Atlantan wizard of the links. In the accompanying article the author describes what he believes to be the finest single stroke ever executed by the four-fold monarch of the fairways



AMERICAN OPEN GOLF CHAMPION R. T. BOBBY JONES BRITISH OPEN CHAMPION 1930
AMERICAN AMATEUR CHAMPION BRITISH AMATEUR CHAMPION 1930

COURTESY OF KENNEDY & CO.

GREAT GOLF SHOTS

That helped to make history

by **SOL METZGER**

THE greatest golf shot I ever saw? To my way of thinking it occurred during the 1928 National Amateur championship at Brae Burn. None other than Bobby Jones executed it. He had to, else a somewhat unknown veteran, Ray Gorton, would have been as famous as Johnny Goodman became a year later when he eliminated the champion of champions in another of those eighteen-hole affairs that Bobby always dreaded.

What a whale of a battle that was between Jones and Gorton! The former was a bit wild at the start and Gorton, who was expected to go down to crushing defeat, became 2 up. That news was flashed to all corners of the course. Thousands, scarcely believing it, rushed to see for themselves, wondering what it was all about. Was a champion to be dethroned? Had some upstart suddenly appeared capable of outplaying the Atlanta wizard, of upsetting all tradition?

Bobby caught Ray at the ninth. People thought it was all over. Whereupon the seasoned, although unknown, veteran—

Gorton—set off the fireworks by taking the par 5 tenth with an eagle 3 to Jones' birdie 4. This was golf such as was never known before.

No. 11 at Brae Burn is a drive-and-pitch affair, dog-legging slightly to the right. Gorton banged one down its middle. Jones pushed his tee shot into the right rough, 180 yards from a green that was blocked from his view by a towering grove of elms. Imagine the champion's position! Looked like 2 down. And this at a stage of the detestable eighteen-hole match when 2 down meant oblivion without doubt.

I have seen some miracle shots in my time. But the iron that Bobby used to dig his ball from its abominable lie, arch it over those far-off trees, and lay it on the green for a half in 3 was the one that only a wizard of wizards could execute under such pressure. It turned the day Jones' way, though it was a groggy Bobby who squeezed through 1 up on the extra hole Gorton carried him.

When great shots are mentioned there comes to mind the

magnificent young Jess Sweetser at the 1922 National Amateur at Brookline, the unknown boy just out of the West who was not on the advance dope sheets. If Jones was to be stopped, the blocking barricade would be one of the old guard—Guilford, Evans, or Ouimet, or perhaps Willie Hunter, former British champion.

Sweetser treated the British star as though he were the veriest dub, downing him 7 and 6. Guilford, the "siege gun" and ranking American amateur, suffered an almost like fate, losing 4 and 3. The portly figure of the one and only Bobby loomed in the Westerner's way. But Jones was just a Jones to Jess, nothing more. After halving the first with the personage from the South, Jess holed his spade pitch to the 305-yard second hole, a shot that I'm sure to this day stands out more clearly in the mind of Bobby than any he ever played. Sweetser rushed on to a new course record of 69 and victory to the tune of 8 and 7, and another field day at the expense of Evans on the morrow that placed him on the pedestal of championship fame.

A few years later this same supreme match player carried on to victory in the British Amateur, the second American to win that honor. Jones, too, was among those playing. But the goal gained all but cost Sweetser his life, due to exposure to cold driving rains when in a weakened condition. You can't convince me to this day that the lofty heights later scaled by the links luminary of Atlanta would have been possible had this rival been able to continue in competitive golf.

The never-to-be-forgotten defeat of Vardon and Ray by nineteen-year-old Francis Ouimet in their play-off for the National Open title of 1913, on this same Brookline course, has rightly ranked as one of the signal feats in American golf. But it was as nothing compared to the story of Ouimet's memorable march to glory the day before, when he tied the Britons. The boy was told six holes from home he had 22 strokes left to match their medals. A birdie and three successive pars found him at No. 17 tee, facing two par 4's with but 7 strokes remaining.

His pitch to No. 17 was 18 feet past the flag. It was raining then, and hearts throbbed as their possessors witnessed a gallant kid send his putt on line for the pin, saw his ball cluck in for the most needed birdie he ever gained, and then noted him glance up to catch the eyes of his mother while a whole nation went crazy with delight. What followed—even the victory—was anti-climax.

Probably Ouimet's sweetest success since that event occurred in the National Amateur at Oakmont in 1919. He and Evans, arch enemies of golf and top ranking players, came together in this affair in what was heralded as the "Battle of the Century." Francis came to Oakmont a sick man. Nerve and rare courage kept him in the running over the long and tortuous holes of this most exacting course.

He came to the last tee of their thirty-six hole struggle on

even terms with the western marvel after a grim fight all the way. Then fate all but handed the result to Chick—Ouimet's second to the home hole fell to its right into one of the cavernous, ribbed sand traps that feature this course. Evans was just short of home. And Ouimet had to use a borrowed niblick for blasting out; his own had been lost in transit. Tom Logan, who loaned him the club, did so with the remark, "Nibs, here's hoping you'll not have to use it."

But Nibs descended into the trap with it, squirmed his feet deep into its sand, and with one mighty blow blasted his ball dead to the pin. That shot made it Ouimet's match, his last great bid to golf glory.

Hopes have been dashed, hearts broken, and fame gained on this 457-yard finishing hole at Oakmont. Witness the closing moments of the 1927 National Open. Harry Cooper was in with 301 strokes. Tommy Armour—Scot, and a drab figure in brown—stood upon its tee needing a birdie 3 to tie and force a play-off. In the slanting lights of a setting sun you could see his ball travel 260 yards down its fairway. Two hundred yards away the flag fluttered, along with the hearts of 10,000 souls who sensed a climax as they massed about this green and its fairway.

Tommy is master of iron play. But never did he match the shot that he produced at this moment. His ball came to rest ten feet short of the pin. My friend and I attempted to penetrate the massed rows of humans about the green, keen to see the Scot's last chance play. We made no headway.

"Did you say Armour is Scotch?" asked Bill.

"Yes," I replied.

"Did you say this championship meant \$40,000 to the winner?"

Again I affirmed.

"Then why in hell are we trying to crawl through these people to see him putt? That ball's as good as in the cup already," spoke my companion.

It was. So was the play-off next day.

A few hours before I met Gene Sarazen, east-bound in a sleeper, he had won the 1922 National Open at Skokie. He was in the clouds, jubilant and content with life, overflowing with its joys. As he described his game finish down the last two holes that nosed out old Jack Black, the grandfather of Troon, and Robert T. Jones, Jr., my mind drifted (Continued on page 95)

The Gay Nineties saw the first amateur golf championship ever held in America played off in the presence of umbrellas and leg-o'-mutton sleeves. John Reid, father of golf in this country (left), though damp, kept his pipe and his enthusiasm alight watching L. B. Stoddart, St. Andrew's Golf Club, win one up from Charles B. Macdonald, Chicago Golf Club

COURTESY OF E. CURRIER, NEW YORK





Courtesy Robertson Deschamps Galleries

The Chaser, by Paul Brown

HOOFS AND HOUNDS

Four etchings of fall sports by distinguished artists



HOWARD E. SMITH

Well Taken, by Howard E. Smith

Courtesy Harlow, McDonald & Company



Courtesy Klemm-Thomas Galleries

Dawn on Hunting Hill, by Bert Cobb



Courtesy Kennedy & Company

Lefthander, by Carton Moorepark

POLO PERSONALITIES

Some high goal men

DOUGLAS C. FOX

WITH September, the sportsman turns his eyes to Meadow Brook, cradle of American polo. Though the cub hunting season has, perhaps, begun and he may have spent his early mornings out with hounds, his afternoons are reserved for International Field and the fast, keen play for the Open Championship and the Monty Waterbury Cup.

Over in the western stands, the sun behind them, you'll notice his friends—the people you saw at the Indoor Championships at Squadron A in New York, or at Del Monte and Midwick on the Pacific Coast, or at Aiken, Pinehurst, or Tuxedo Park, and fifty other places you can name. Some, the more casual possibly, are intent on the player, a Hitchcock, a Hopping, a Roark, or a Guest; others, the more expert, concentrate on a pony with a “watch the action of that mare, George—a nice turn of speed, and handy too.” But the experts seldom agree. A pony may be 60 per cent, and more of a player's game, but for most of us it is the man himself who counts. And we have some great men in American polo.

All of them, or almost all, barring accidents, will appear at Meadow Brook for the Open Championship, in which the best teams of the country will compete. And not only they, but two sterling teams from the Argentine as well—Manuel Andrada's Santa Paula four, which triumphed on the Coast two seasons ago, and a side led by that veteran internationalist Mr. Lewis Lacey.

So, while it is not an international year, interest, both popular and expert, will not be centered on our men only. Still, in many ways it is good that competition for the Westchester Cup comes only once in three years. International polo may be old and hoary with tradition (the first match of record was played in 600 B. C. between the Turks and the Persians) but it sometimes breeds a nervous hysteria that is not always compatible with good sportsmanship.

This season, if a little quiet at first, has been happy. The owners of expensive strings have not been under the implied obligation of lending their mounts for a long and strenuous series of test matches (and if you followed them at Sands Point



LEVICK



America's hopes for future polo triumphs rest on the speed and skill of such younger players as Stewart Iglehart (upper right), Yale's leader for 1952 and one of the outstanding supports of the Old Aiken team, Winston Guest (center), shown here with his favorite pony, Lovely Lady, and Eric Pedley (left)

and Piping Rock last summer you remember that some were every bit as fast as anything that developed later on International Field). Gentlemen with curtailed incomes have not been put to the expense of wholesale entertainment. Committees have had fewer matters of vast importance to decide, and well-known figures in the game have had the opportunity to coach the younger element instead of devoting all their time to bringing international timber up to scratch and worrying about the ponies it would ride.

Players, as a rule, have stuck largely to their own territory, high-goal men lending distinction to their home clubs rather than seeking honors further afield. The condition of the market may have been responsible for this, even as it may have prompted the officials of the United States Polo Association, early in the summer, to announce that there would be no



The arrival of the team of polo of G. H. Burtch, known as a gentleman rider, have aroused much favorable attention. He should be one of the mainstays of American polo for many years to come.



Earl A. S. Hopping is a familiar figure in the polo-playing circles from Del Monte and Meadowbrook in Ponchartraine and Tuamoa Park. His governmental agency has made him a valuable asset for any team.

Inter-circuit matches—annual features of low-goal play throughout the country.

But competition has been just as hard in the well-known centers of the game, and people in spots less known to the average ear have enjoyed seeing their tyros and their experts in action rather than merely reading about them in the papers. Interest in the Open, too, has been heightened by the young men of Old Aiken—Elbridge Gerry, Jammie Mills, Stewart Iglehart, and Corie Rathborne—who were scheduled to play the dashing Santa Paula four of Alfredo Harrington, Juan and José Reynal, and Manuel Andrada, in Cleveland and Chicago.

There has been plenty of fast play already with the promise of better to come. Seldom have our high-goal players been better mounted—thanks, in part, perhaps, to last year's invasion by England and Australia. Some said then that a sum in the neighborhood of \$5,000 per pony was a high price for the Goulburn string and the experts may maintain it now, but the Ashtons had some lovely mounts which have since performed with credit under a dozen different owners. And the same with the British string.

Tommy Nelson, after the Pacific Coast Championships last spring, kept his ponies on the coast until they were needed at Meadow Brook recently. Not content with this, however, he boarded an airplane in June and hurried down to South America to ship some more. The price they bring at the inevitable auction at Mr. Fred Post's in East Williston depends largely on their performance in the matches you are about to see. And if they are anything like the string that played in the Argentine matches of 1928 you'll see prices that, depression or no depression, could only come from a player who fears that his friends will be better mounted than he is.

Of the men expected, at this writing, to turn in a brilliant performance, it is only fitting to indicate first our Internationalists—the accurate Eric Pedley, the acrobatic Earl Hopping, the incomparable Hitchcock, and that truly great player, Winston Guest. Entries, at this date, have not been made and there is no telling on what teams these men will play. Captain Charles Thomas Irvine Roark, England's only ten-goal player for Mr. Lacey, while rated at ten in Argentina, is only given nine by the British, and often considered the best horseman of them all, has been riding in England with Laddie Sanford's Hurricanes, the other two players being Wing Commander P. K. Wise and Captain D. J. E. Nerton, a thirty-two goal combination. Captain Roark will doubtless play with Mr. Sanford in the Open, and it is also possible that another British Internationalist, Mr. Humphrey Guinness, will appear upon the scene.

On some team you'll find America's foremost gentleman rider, the diminutive Pete Bostwick, moving about at high speed, riding off the largest of his opponents, and creating trouble for them all. The long-legged Elmer Boeseke should put in an appearance, as should those two tough Texans, Rube Williams and Cecil Smith, and of course the hard-riding young men of Old Aiken, while the South Americans will supply that dash of foreign color so long associated with International Field.

SMALLER SAILING FRY

Stars and other one-design boats

by **WILLIAM H. TAYLOR**

THE racing classes in which yachts are built to measurement rules are the proving ground of yacht designers, but for the acid test of yachting skippers and crews the one-design classes, large and small, are the last word. If you don't win with a rating yacht you can always blame the designer. But if you sail a one-design yacht and lose you have no one to blame but yourself, though to be sure a lot of one-design sailors are most ingenious about their alibis.

Classes of small one-design boats are common up and down the coasts of this country, from little open sailing skiffs to pretentious cabin craft, even auxiliary-powered cruisers. Indeed they are the backbone of yacht racing in most localities, though they figure comparatively little in international and intersectional yachting. The notable exception to the latter statement is the Star class, the one group of yachts in the world in which a genuine international championship, among representatives of many nations and districts, is an annual affair. Such a series is being sailed this month on Western Long Island Sound. Last year it was on the Chesapeake, the year before at New Orleans, before that at Los Angeles and on Narragansett Bay.

The Stars have won their unique place in international yachting through their organization and through the proven merit of the little sloops. The first Star was launched in Manhasset Bay, Long Island, in 1911, and the class grew rapidly. Guided by the enthusiasm and vision of such men as George A. Corry and George W. Elder, commodore and president respectively of the present International Star Class Yacht Racing Association, it soon took on more than a local aspect. To-day the class numbers more than 800 boats, in fifty-odd organized fleets throughout the world. Literally, the sun does not set upon the Stars. The bulk of them are in the United States, but active fleets race in many European countries (even Switzerland), in South America, Canada, the East and the West Indies, in New Zealand—in fact almost everywhere there's water.

A "fleet" consists of all Star boats racing in a district small enough for them all to race together, usually including the home waters of several different yacht clubs. Each fleet has its annual championship. Then there are district series, like the Atlantic Coast championship, among a number of neighboring fleets wherever this is practicable. Each winter, at Havana, the mid-winter championships are held, to which each fleet may send representatives.

The big event of the year, however, is the annual international championship

George W. Elder, president of the International Star Class Yacht Racing Association (above), has done much to assure the popularity of competition among boats of this type



LEVICK

The nationally distinguished commodore of the International Star Class Yacht Racing Association, George A. Corry, Esq.



Ably upholding the traditions of a family long famous in American yachting annals Adrian Iselin II, unless knocking about in his Star boat, sails the larger Ace II (below)



ROSENFELD





LEVICK

Mr. Kingsley Kunhardt's trim Noiram, a leader in the Atlantics, a class which has furnished much good sport on the sparkling waters of Long Island Sound



Arthur F. Broderick's Bozo, champion of the Long Island Interclubs, has proved the racing worth of this type by many victories along the Atlantic Coast

series. One representative of each fleet is eligible, and such a yacht is usually chosen in a series of elimination races within its fleet. As many as thirty fleets will probably be represented on Western Long Island Sound this month. As is to be expected, when such a selected group of the racing men from all the world get together, the competition in these little craft, handled by two men each, is as keen as racing can be. It makes such things as America's Cup races look dull by comparison.

At first the championship clung to Long Island Sound, or vice versa if you choose. The first international champion, in 1923, was William Inslee, of Port Washington. The next year it was Jack Robinson, of Bayside, and the next Adrian Iselin and Eddie Willis took it back to Port Washington. In 1926 Ben Comstock and Bill Gidley, sailing Rhody, broke the Western Long Island Sound corner and the title went to Narragansett Bay. The following year young Walton Hubbard took it to Los Angeles, and there Prentice Edrington and Gilbert Gray won it for New Orleans. Graham and Lowndes Johnson, sailing Eel, of the Chesapeake Bay fleet, were the next champions. Last October the lead came back to Western Long Island Sound through the victory of Peggywee, sailed by Arthur Knapp (who was crew for Robinson when Little Bear won the title) and Newell Weed. Where it will go as a result of the coming series no one knows, but if there are thirty boats in the race twenty-nine will try to see that it moves along again.

The Stars are little bits of boats, and about as uncomfortable to sit in as possible, until you find the proper corner to wedge yourself into. Their overall length of 22 feet 7½ inches might mean anything, but they are only about 15 feet 6 inches waterline, 5 feet 8½ inches beam, and 3 feet 4 inches draft with a bulb fin keel. However, they can sail. William Gardner, who created Vanitie, fastest of the yachts built to defend the America's Cup in 1914, and Atlantic, the schooner that holds the trans-Atlantic record, designed them. They have had two new rigs since—the original a gaff rig, the second a low leg-o'-mutton, and now a tall, modern jib-headed outfit. Each change has made them faster, and in light breezes and smooth

water they will walk away from smart boats of several times their tonnage.

A little oblong cockpit, in which you sit on the bottom of the boat and wish less spray would come down your neck, is all the room they have for the crew, and for day sailing they are a total loss. But they weren't built for comfort, and as a two-man racing boat they are hard to beat.

With their V-bottom construction, straight sides and bottom, the Stars give rather the impression of a home-made boat—and a lot of them are. Among others, Eel, in which the Johnson brothers won the title in 1929, was built in her owners' back yard. The Johnson brothers, incidentally, are from the Eastern Shore of Maryland and have the distinction of being the only men who, in filling out the complicated entry form for the Star internationals, ever set down against the query "Occupation?" the answer "Gentlemen."

The Stars were conceived as a poor man's racing class, and you can build and fit out one for under a thousand dollars. Yet such is the quality of the competition, the lure of the annual chance at a world's championship, and the charm of the thoroughbred little racing sloops themselves, that many of the owners in the class are men who could well afford much larger craft, and who often own the latter as well. To name a few at random, there is Fred T. Bedford, runner-up in the 1927 internationals, who has a New York Forry as well as a few Stars. Landon K. Thorne, skipper and virtual owner of the cup-defense candidate, Whirlwind, last year, has just built a Star to race on Great South Bay. Adrian Iselin, 1925 champion, had a place on Whirlwind last year to uphold the tradition of his family as defenders of the America's Cup. J. Rulon Miller, of Baltimore, sails a Star when he isn't racing his big schooner to Bermuda or some such place. And so on through a surprisingly large portion of the 800-odd men on the list.

But with so many one-design classes of 25 to 30 feet overall length to be at least mentioned, we can't go on forever about the Stars. Owners of the Interclub, the Victory, the S-boat, the Triangle, the Vineyard Sound, the Indian, and other class boats will object. They're a jealous lot. There are scores of



LEVICK

Among the fastest one-design boats are the Victories whose champion, Flapper, is shown above. John Muhlfeld, young Yale football and hockey star, is her owner



ROSENFELD

Under Arthur Knapp, Jr., and Newell Weed, the Peggywee (above right) won the International Star Class races last year in the face of stiff competition

one-design classes along the north Atlantic seaboard alone, so one can hardly describe them all. Most of them are the pets and darlings of a single club or a single locality, and seldom race far from their home anchorages. Others are of wider fame.

The S boats, most of them built by Herreshoff and some by Lawley, are perhaps the finest of the sloops in this general category, and their banners are wide-flung, all along the New England and New York shores. Unfortunately they don't mingle much. Even on Western Long Island Sound, where nearly everybody comes out for every weekly regatta, wherever held, the S boats of Oyster Bay keep to themselves. Perhaps they are just a bit high hat, for of all the classes in this general category the S boats are the most expensive, and by the same token their owners seem to take the least interest in competition outside their home clubs.

Between the S's and the Stars are a multitude of excellent little craft. The Long Island Sound Interclubs are perhaps the most celebrated, due to their habit of going around looking for trouble. They have had a feud with the Bermuda one-design sloops for five years now, and have had distinctly the better of it. They have beaten the Triangles, of Jamestown, and at last reports were out after the scalps of the Marblehead triangles. They have been beaten by the Victory class on the Sound, and have fought on pretty even terms with the Atlantics, and held up their end fairly well against Seawanhaka's S boats.

Twenty-eight Interclubs were built in 1926, two have been wrecked, and the other twenty-six are all racing this season. The outstanding spirit and success of the class is due largely to a group of enthusiastic supporters and hard workers on the class committee, such men as Cornelius Shields, Drake Sparkman, Robert A. Goeller, Samuel Wetherill and others who have attracted to the class some of the finest talent on the Sound.

A veteran Sound one-design group is the Victory class, a trifle faster than the Interclubs but a little less numerous and boastful. The Victories are distinctive craft, with the raised deck construction that had a brief popularity a decade ago. They are still racing a dozen strong and will take on anything in the way of competition with the S boats, Interclubs and

Atlantics, usually with success. Young John Muhlfeld, Yale football star, Robert W. Frasier, Walter Eimer and a few more lead them into battle.

The Atlantic class, dubbed the A and P's because of their ubiquitousness, are a hundred strong up and down the coast from New York to Portland—smart, handy boats a bit larger and much more comfortable than the Stars. The Triangles at Marblehead and Jamestown are fine craft, and the Vineyard Sound Interclubs, new last year, show great promise. Smaller craft, such as those Alden-designed knockabouts that appear everywhere, usually under the generic name of Indians, and the Herreshoff twelve-footers, are always popular, especially with the juniors. But the list is too long to complete.

To the uninitiated, one-design yachts are yachts that are all alike. Nothing could be further from the truth. True, the boats are built to the one model, the one set of specifications, and the one sail and rigging plan. As their builders turn them out, they are as like as peas in a pod. But when the boats have been in the hands of the owners for a week, differences begin to appear. This skipper shifts the lead of his jib sheets; that one hauls his boat out and polishes her bottom to a degree of slipperiness her builders hadn't bothered to attain; a third, cannier than any, takes special care to break in his new sails until they set to perfection.

Some owners just let things slide, and they are the ones who get the best view of the race—from astern. Others are always trying experiments. One day their boats go like mad, the next they lag. But the topnotchers get things trimmed up to perfection and keep them there.

The helmsman's skill is only one item in one-design racing. The proper breaking in of sails, the maintaining of a "racing bottom," the study of sheet leads and similar matters, and above all, perhaps, the training and retaining of a crack racing crew, are what win races. All these things are essential. Their neglect cannot be blamed to the builder, the designer, or anyone else except the owner-skipper himself. One-design racing is a sport without alibis other than the usual ones concerned with the weather and racing luck.



SUNLIGHT AND SHADOW

Evening shadows steal across noon's hot face as the belated fisherman takes his leisurely way homeward. A camera study by D. E. Ahlers, of Killarney Bay, Killarney, Ontario, known to many a Canadian and American tourist as a haven of rest and quiet

ANTIQUES

FROM THE DEEP

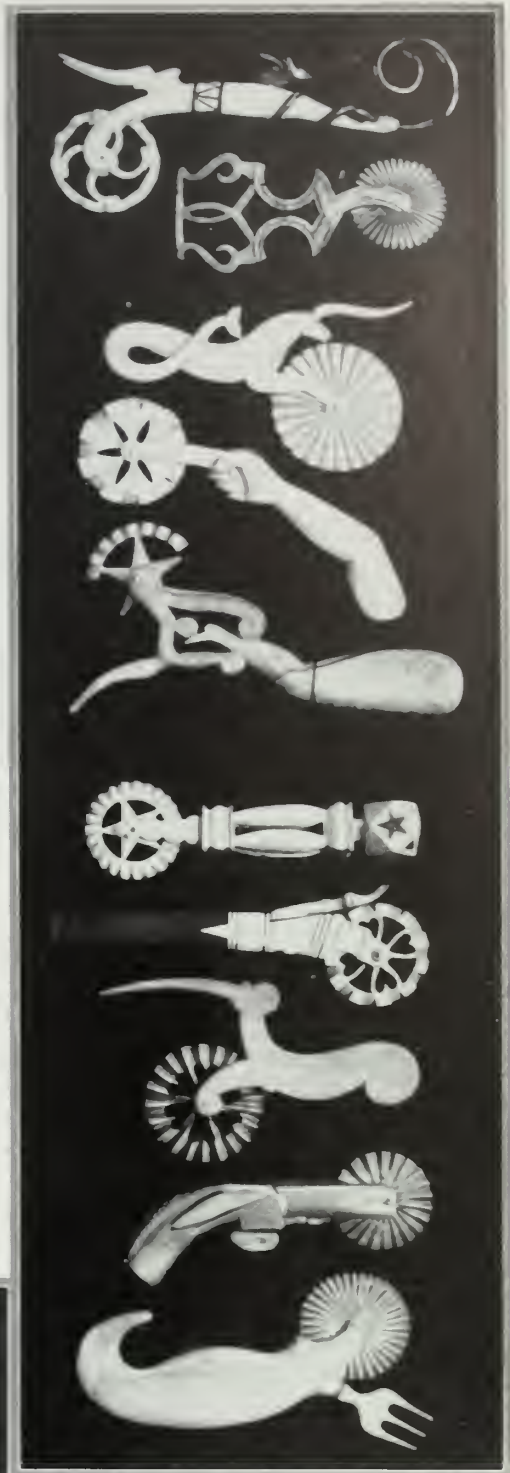
Scrimshaw—an all but vanished nautical art

by **CARL GREENLEAF BEEDE**

ALTHOUGH whaling ships of many nations sailed the seas for a century and a half, only the men aboard those that flew the American flag produced the varied knick-knacks that are known as scrimshaw. These things were usually made from whales' teeth, which are very similar in substance to the ivory of elephants' tusks. Some of the larger objects were cut from other parts of the whale's skeleton, while occasionally black whale-bone was utilized.

Why such things are called scrimshaw is a mystery. No dictionary that I know of attempts to answer this question. Still more strange, no writer on whaling offers us even a guess that might lead to the true explanation. In English books of one hundred and forty years ago, I have found quaint records of a peculiar family name, Skrimshaw, which point to the possibility that some man of this name may have been the first one to employ so the six-inch teeth of the sperm whale. The sailors salvaged from the whales' teeth and bones the material for shaping such fanciful forms as are pictured here.

With crude tools that suggest the primitive sort used centuries ago by the Chinese in their ivory carving, these heavy-handed men produced work of amazing delicacy, variety, and individuality. Almost none of the things were for their own use. It was rather the thought of pleasing someone at home that seems to have been the constantly impelling motive; to fashion something to help or to give pleasure to the women at



PHOTOGRAPHS COURTESY OF W. W. BENNETT



In the weeks of rest after the labor of rendering whale flesh into oil, the whalers turned their busy hands to the infinitely delicate carving of "whale ivory." Their highest achievement was the jagging wheel (above) combining a wheel for crimping the edges of pies and a fork for piercing the soft pie-top. What thoughts of home inspired these dainty gifts! The group at the left shows some larger objects. The bowl of the ladle is a polished coconut shell, with handle carved in rope pattern.

At the right is a row of paper cutters showing the great variety of shapes that the sailors originated. The center one has a blade of baleen or black whale bone. Alternating with them in the picture are the ends of numerous knitting needles, some combining black whalebone with white. One can see the paper cutters laid proudly on prim parlor tables in white New England cottages; one can hear those knitting needles competently clicking too!



home was nearly always in the minds of these workers. Without sight of family or friends for months, often running into two or three years, the yearning for home expressed itself in the making of things that wife, sweetheart, sister or mother might find daily use for, when (and if) the sailor returned to present them to her.

Thus it was that so many scrimshawed objects had to do with women's occupations. Knitting, sewing, lace making, pastry cooking, offered a sufficient field for all the skill in design and execution that the ablest able seaman possessed. The most often recurring design is the heart, and it seems as if every possible application was made of this emblem of affection. Arrow-pierced, entwined, solitary, gently touching in twos, ingenious are the ways in which they employed this sentimental motif, which occurs more often than any other single one. So romance and sentiment found expression during the leisure hours of men whose occupation involved excessive risk, fatiguing work, and eager adventure.

The examples of scrimshaw shown here are in a private collection, and not accessible to the public. Many similar ones may be seen in the rooms of the Old Dartmouth Historical Society in New Bedford, where there is also a whaling museum that holds examples of all the devices and equipment used on shipboard. Scrimshaw work is occasionally found in antique shops along the New England seacoast, and examples may be seen in the museums of several cities of that section.

The arms, legs, and heads at the left are the whaler's idea of something neat in handles for walking sticks. They show a lively and interesting ingenuity on the part of their designers, and no doubt cut quite a dash among the Whale Cove gentry after the good ship "Thar She Blows" returned to port full to the gunwales of the blessed oil of the whale, of which each seaman owned a share

QUAKER CRAFTSMANSHIP

Early Philadelphia cabinet makers

by **W. M. HORNOR, JR.**

AT THE end of the eighteenth and the beginning of the nineteenth centuries, domestic architecture in America underwent a great change, so that new homes required fresh furniture differing from the rich ample Chippendale chests and commodious seats which had so elegantly decorated the high-ceilinged halls and spacious chambers of Georgian mansions. The now prevailing mode demanded more dainty, slender, symmetrical pieces for household use and adornment, in better keeping with the square, smaller apartments customary during the initial days of the Republic. The various Anglo-American furniture periods, notably the late Chippendale, Hepplewhite, and Sheraton, overlap at times it is true but of these none is more graceful, handsome, and accurately proportioned than the pure forms as copied and modified by the skilled Philadelphia craftsmen from Thomas Sheraton's "Cabinet Maker and Upholsterer's Drawing Book."

In England, Sheraton was not actually producing the furniture so closely associated with his name, but was sketching the designs for others, a collection of which was published in three parts in 1791 and again in 1793. The third edition of his book appeared in 1802, despite the fact that no plates are dated later than 1794. It was from these illustrations, in addition to special delineations, that English cabinet-makers constructed the so-called Sheraton as it is known to-day, characterized by its lightness and the employment of straight lines in preference to curves. In the New World his volumes

were undoubtedly studied most assiduously, while any importation from London would have especially influenced local artisans.

Now, after all these years, articles of this nature are considered priceless heirlooms and highly desirable acquisitions to the most selective aggregation. Unfortunately the demand will always exceed the supply—which was limited to items fabricated over a relatively short space of time and destined primarily for the more affluent citizens of the few seaboard cities. In this age and generation the cost of representative old patterns, such as those here pictured, may seem prohibitive in price except to very wealthy buyers, yet their beauty and exquisite lines endure, and the predilection for this class of furniture increases day-by-day.

The only way to correctly acquire traditional Sheraton models is to study this type of furniture as preserved in private hands, museums, and old-established families. Limiting the present discussion to chairs alone, for certainly they act as an index to the rest, there are pictured eleven varieties illustrating the true Sheraton feeling as expressed in the Quaker City, home of so many furniture masterpieces. Perhaps it is most reasonable to show purely Philadelphia craftsmanship, for there the reputation of Colonial cabinet and chairmakers was enviably fixed and history proves the maintenance of their excellent standard of work well into the nineteenth century. Notwithstanding the specimens chosen, there are a limited number of contemporary sources where many hitherto unappreciated data may be gleaned, elucidating



The straight lines which characterize this chair, owned by Mrs. R. T. Haines Halsey, are typical of the influence which Sheraton exercised on eighteenth-century furniture



Simplicity is the essence of the chair shown above, likewise in Mrs. Halsey's collection, which enshrines the careful genius of Philadelphia artisans in their adaptation of British styles



Despite the graceful curve at the top, this piece displays a formality which distinguishes it from the models of both Chippendale and Hepplewhite. It is in the collection of Miss Nancy Woolston



The variation of classical motif observed in this chair testifies to the graceful ingenuity of early American craftsmen and has won it a place in the Pennsylvania Museum



The severity of line displayed in this Sheraton adaptation reveals one of the principles which governed decorative taste in colonial days. The chair is in the collection of Mrs. F. P. Garvan



Heralding the revival of strictly classical forms which was to govern European taste under the Empire, this chair, owned by Mrs. Thomas F. Curran, is typical of our early furniture

the extent to which the master's originals were interpreted and imitated, as well as something of the methods utilized by members of the trade in the thriving young metropolis.

Two little books that were issued several years prior to the beginning of the last century are of unusual worth, "The Journeymen Cabinet and Chair-Makers' Philadelphia Book of Prices," tabulating the fees earned by workmen in 1795, and "The Philadelphia Cabinet and Chair-Makers' Book of Prices," published the following year, which records the charge for each piece of furniture produced by the local shops in either mahogany or walnut, together with the cost of many elaborations and distinctions. In each of these valuable volumes reference is made to the urn, vase, and square-back upright splat chairs, all of Sheraton impulse, and found in the capital of the newly established United States soon after the

issuance of the authoritative "Drawing Book" across the seas. Here then is absolute proof that the far-famed Philadelphia artificers were modern in their ideas, and quick to value and assimilate the latest "London taste." All of these were created in mahogany alone, with occasional bands of satinwood. The uniform beading, tasteful carving, and inlay, are comparable to any executed in England.

The Quaker City workmen retained all the fine Sheraton motifs in the making of their furniture, even until they had been outmoded by the inception of Empire fancies. The Sheraton style was not a fad in Philadelphia, because it remained for many years the fundamental principle in all local cabinet ware until it was gradually forsaken after the War of 1812, when imports brought Gallic fashions more often and a wholehearted change took place in American home furnishings.



Note how the curves form a simple but none the less effective contrast with the solid frames of these Pennsylvania antiques in the possession of the late Howard Reifsnnyder



Favorite among Sheraton's many motifs was the now famous urn. In this chair, lately in the Reifsnnyder collection, it is used to distinguish an otherwise banal treatment



Here we observe the urn motif carried out in a more ornate manner without in any way, however, marring the proportions of the whole. In the Reifsnnyder collection

The romance of the sea makes a most delightful china design. Mason's lovely old pattern "American Marine" first designed early in the nineteenth century is again available for to-day's use. It is particularly appropriate for a sea-shore cottage or smart yacht



GEO. L. ASHWORTH & BROS.

THE CHARM OF CHINA

New styles for to-day's needs

by **HELEN SPRACKLING**

*For I remember stopping by the way
To watch a Potter thumping his wet clay.—Omar Khayyam*

THE new note in china these days is the old! The delightful romance of the late eighteenth and early nineteenth centuries lives again for the moment. Josiah Wedgwood, Thomas Minton, Josiah Spode, Miles Mason, John and William Ridgeway, William Adams offer us in 1931 the same wealth of beauty that they did a century and a half ago.

There are two particularly fascinating revivals—Lowestoft, faithful to its noble traditions and armorial dignity, and the old salt glaze, the first attempt of the English potter to match the Chinese porcelain from the East. Modern Lowestoft keeps faith with the same quaint mingling of Oriental and English ideas so characteristic of the original pieces. Old designs are reissued on china of the same body that was first employed. The range of patterns includes all the better-known historical borders and, as in the past, it is quite possible to have it emblazoned with the family arms or with a monogram or cypher. As a formal service for the present day it is rich in its restraint, aristocratic, and inherently elegant.



MINTON, LTD.

Tea time brings forth one's finest china. Nothing could be more exquisite than these Minton cups and saucers which come in a variety of lovely patterns, many of them fine old designs more than a century old. Such china is a constant source of joy and pride



OVINGTON'S

A different plate for every course and every course in a different color is the dinner mode of the moment. A formal service of Lenox china for a procession of six colorful courses insures not only a quality of porcelain but also finely executed designs for those who prefer the strictly conventional type.



COPELAND & THOMPSON

Especially suited to the devotee of hunting, but with a quiet appeal for all lovers of horses, is this lively Spode service of fine china. These interesting patterns were taken from English sporting prints of the last century and have long been favorites with the masculine element of the household.

The primitive salt glaze is a delightful contrast. In the beginning its base was pipe clay, covered with a bright transparent glaze formed of salt, its decorations free-hand painting in bright colored enamels. In any revival of this sort there is always grave danger that the intangible romance of antiquity may be lost through the highly specialized technique of modern production. Every effort has been made to preserve the quaint charm of the old salt-glaze china. The same delicate forms, the same naïve decorations, the same texture in the glaze convey with authentic simplicity the old-time characteristics of this first English porcelain. It is a fascinating china for informal use.

American china has received scant consideration in the past from discriminating purchasers. It was satisfied to pursue a course of commercialism and mediocrity of design for so long that now, with something very real to offer, it finds it difficult



H. H. LUMMER & CO.

This "old" Salt-glaze is an authentic revival of the delicate forms, naïve, bright-enamelled decorations, and transparent glaze, that characterized the first attempt of the English potter to match the Chinese porcelain from the East. Its quaint designs and gay colorings make it a most delightful service for informal use.

AMERICAN CHINAWARE CO.



Top O' Hill is a picturesque American earthenware service. The fine line edgings are of silver the pattern in black on a rich ivory ground which combines well with any or many colors in an unending variety of effects. It suggests particularly the country home

to compete with the well-established heritage of imported china. In 1889 a young man of vision established a small pottery in New Jersey. His ideal was to create a china which would rank in quality with the finest products of European factories. Workmen from established potteries of Ireland and England were brought to this country to help achieve this goal. The many years following were a struggle. The maintenance of fine quality in the face of discouraging vicissitudes and the cheap output of competitors, and then the gradual recognition to which it was entitled, are one of the industrial romances of our own country. To-day Lenox china is to America what Wedgwood or Copeland-Spode is to England, and has received as royal a patronage. American earthenware gives promise of a new and improved quality of substance and a decided picturesqueness in design which, if it keeps on, will win for it a unique place of its own among the contemporary output of long-established potters.

Simple but cleverly applied geometric patterns form unusual border designs that give an essentially modern tone to these dinner plates. They were designed by the artist Jean Luce of Paris, and are the ultimate of smart ceramic sophistication

BONNEY



OVINGTON'S

The hand-painted colors of this hunt service are admirably brought out by the delicate glaze of all Crown Ducal ware. The horse has long been an important theme of English china design and is fast becoming popular here. The varied scenes of the chase cannot fail to add zest to a hunt—or for that matter any other—country breakfast



THE LOVELY LILY

Adds much to the garden

by **GARRETT M. STACK**

HERE is a consistent demand for more hardy out-door lilies because they put new life in the garden. Consider the lilies from the standpoint of permanence. From early spring to late autumn they supply a touch of color and fragrance that has charmed flower lovers through the ages. New acquisitions have only intensified the value of lilies for out-door gardening.

It is not necessary to plunge into lily growing by investing in expensive and rare kinds. There are low-priced lilies aplenty that may be depended on to grow in ordinary soils. Several inexpensive lilies multiply sufficiently to form good groups in a comparatively short time. Madonna lilies (*L. candidum*), Tiger lilies (*L. tigrinum*), and the Japan lily (*L. speciosum*) are three lower-priced lilies that should be in every garden.

Lilies are so desirable for cutting that gardens in which they predominate are very often left flowerless. When blooms are wanted for in-door decoration, it is advisable to grow lilies in a cut-flower bed apart from the border, so that garden beauty may remain unspoiled.

When we contemplate planting lilies we deal mostly with species rather than varieties that have been subjected to horticultural variation by acclimation or breeding. We must administer their requirements and duplicate congenial surroundings as like as possible to their native environment.

Planting time depends on the delivery of bulbs to the dealers in this country, from abroad. Western United States lilies are not generally available in spring and most species are fall planted. Most of the Japanese and Chinese species arrive too late for fall planting, necessitating carrying over the bulbs

until the ground thaws in spring. The development of the bulb-growing industry in the Northern Pacific States probably will change the planting time of some of the species as yet imported. Some of the oriental bulbs that are held over winter in a half dried condition undoubtedly will be given a better chance by fall planting the American-grown stock.

A table of planting information follows on the next page. The lilies listed have been under the observation of the author, many for several years, and their hardiness is generally accepted providing the planter supplies a ground cover of peat moss or leaves to prevent excess moisture evapora-

tion in the warm and dry parts of the year.

Soil is the most important factor for successful lily culture. It is surprising how readily the Goldband lily of Japan, the Regal lily of the Rocky Mountains of China, and the many others from soils very unlike those found in our gardens, may be naturalized. There are several lilies that will grow in ordinary soil and are not at all fastidious. If the requirements in almost any catalogue where ten or more lilies are offered are read carefully, and carried out, your bulbs undoubtedly will succeed.

I had some trouble getting the Goldband lily (*Lilium auratum*) started, in Connecticut, until I studied the plants carefully; now they are a success after standing seven years in one place. A few bulbs of *Lilium henryi*, planted ten years ago, have increased to a good group. My Tiger lilies are giants holding their own with elm trees and other vegetation. They were on the place when I came here, along with some Madonna lilies that probably were garden flowers fifty years ago.

As to soil conditions, some lilies will grow on land where ordinary garden vegetables thrive. A few need lime; others detest it. The grower who intends to handle a variety of lilies should study their soil needs and prepare the plot before planting. Most of them want a loose soil which is well aerated, a porous soil where pools of water do not settle in winter. Another requisite is a ground cover that furnishes some protection from the burning summer sun which dries out the soil. Many lilies root along the underground stem as (Continued on page 95)

A rich glory of the September garden is the Speciosum lily from Japan, easy to grow and available in pure white, or with red spots in different intensities to the very deeply stained Melpomene. On the right, the fragrant Nankeen lily, blooming in midsummer and appealing by its odd apricot color, a rare touch indeed



GARRETT M. STACK



BOTANICAL NAME	COMMON NAME	TIME TO PLANT	HOW DEEP (Inches)	HEIGHT OF GROWTH (Feet)	FLOWERING SEASON	COLOR	SOIL
*Auratum	Goldband	S	9-10	3-7	Early Aug.	(x) White	Garden—no lime
*Batemanniae	Batemann	S-F	5-6	3-4	Early Aug.	Red-orange	Garden
*Browni	Brown's	F	8 on side	3-4	July-Aug.	(x) White	Sandy garden
*Canadense	Canada	F	5-6	3-6	June-July	Yellow	No lime †
*Candidum	Madonna	Sept.	2	3-5	Late June	(x) White	Garden
Carolinianum	Carolina	F	5	3-4	July-Aug.	(x) Orange	No lime
Centifolium		F	8	4	July	White	Garden
Chalcedonicum	Chalcedonian	F	5	3-4	Late June	Scarlet	Garden
*Columbianum	Columbia	F	6	2-3	July	Golden-yellow	Garden
*Croceum	Orange	F-S	5	3-4	July-Aug.	Orange	Garden
*Dauricum	Candlestick	F-S	5	2-3	June-July	Orange	Garden
*Elegans	Thunberg	F-S	8-9	2	June-July	Yellow	Garden
Grayi	Grays	F	4	3-4	Late June	Red	No lime †
*Hansoni	Hanson	F	8-10	4-5	May-June	(x) Orange	Garden, shady
*Henryi	Henry	F-S	9-10	6-10	Aug.-Sept.	Orange	Garden
*Humboldtii	Humboldt	F	4 on side	5-8	June	Orange	Deep garden
Horsfordi	Horsford	F	5-6	3	Late July	Apricot	Garden—no lime
Japonicum	Japanese	F	8	4	Late June	(x) Pink	Peat moss
Kelloggi	Kellogg	F	5 on side	2-3	July	(x) Pink	Garden, shady
Leichtlini	Moleroot	F	5	3-4	July	Yellow	Garden, shady
Martagon	Martagon	S	4	4	June	Purple	Garden
*Monadelphum	Caucasian	F	4	5-6	Early June	(x) Yellow	Garden
Pardalinum	Leopard	F	5	6-7	July	Orange	Garden
*Philadelphicum	Orangecup	F	5	2-3	July	Orange	Wood garden
Pomponium	Little Turkscap	F	5	4	June	Scarlet	Garden
Pyrenaicum	Yellow Turkscap	F	5	2-3	October	Yellow	Garden
*Regale	Regal	S-F	9	3-5	Early July	(x) White	Garden
*Rubellum	Rubellum	F	6	2	June	(x) Rose	Gravel garden
Rubescens	Chaparral	F	5	3-4	Late June	(x) White	Gravel garden
*Sargentiae	Sargent	F-S	9	4-5	Late July	(x) White	Rich garden
*Speciosum	Speciosum	F-S	10-12	3-5	Sept.	White-pink	Garden
*Superbum	American Turkscap	F	4-5	5-9	Late Aug.	Orange	No lime †
*Tenuifolium	Coral	F	5-7	1-2	Early June	Scarlet	Garden
Tenuifolium var.	Golden Gleam	F	5-7	1½-2	June	Apricot	Garden
*Testaceum	Nankeen	F	2	6-7	June-July	(x) Apricot	Garden
*Tigrinum	Tiger	S-F	8-9	4-8	Sept.	Orange-red	Garden
*Umbellatum	Western Orangecup	F-S	8	2-3	June	Orange	Garden
Wallacei	Wallace	S-F	9	2-3	Aug.	Rosy-Apricot	Garden
*Washingtonianum	Washington	F	12 on side	4-6	Late June	(x) Pink-wine	Well-drained
Wilmottiae	Miss Wilmott's	S-F	8	3-4	Late Aug.	Orange-red	No lime

F indicates fall, S spring. Where two seasons are given, the first named is preferable.

† indicates lily suitable for moist places.

(x) in front of flower color indicates fragrant flowers.

* Accepted kinds that do well with usual ground protection.

Time of flowering is calculated for lower New England.



Left, the ever enrapturing Goldband lily, which is still a cultural enigma but the most spectacular of all the Asiatic lilies. The picture below is representative of the whole elegans or Candlestick group, ranging in color from orange yellow to shades of orange red in all gradations



Before closing your country house for the winter examine it for leaks. All broken shingles should be replaced. Even a steeply sloping roof, such as this one of Bois Joli, the Connecticut home of Duncan G. Harris, Esq., requires occasional attention



HARRIE T. LINDBERG, ARCHITECT

A STITCH IN TIME

Safeguards against costly repairs

S. H. GOTTSCHO

HOWARD AND FRENAYE, ARCHITECTS



by **C. STANLEY TAYLOR**

FOR almost every home owner, the month of September ushers in a period of renewal and rejuvenation. This spirit finds part of its expression in relation to the maintenance and refurbishing of the home and its equipment. Country homes and summer cottages are being closed for the winter season. City and suburban dwellings are being opened or fortified against the exigencies of wear, tear, and weather.

Of all the periods of the year this is the time when a thorough physical examination of the house and out-buildings will disclose deficiencies or suggest safeguards against many ultimately costly repairs or sources of property damage and undue depreciation. The American home-owning public pays annually a staggering maintenance bill, a large proportion of which is avoidable through the exercise of reasonable foresight. The purpose of this article is to direct attention to the more important phases of the physical maintenance of dwellings where the old adage of "A Stitch in Time" may be applied to the saving of many dollars and much inconvenience.

There are two types of residential occupancies which are to be considered from this point of view in the early fall season. These include summer homes and cottages which are to be closed for the winter season, and city and suburban homes which are to be occupied the year round or are to be opened for the fall and winter months. The balance of this article will be devoted to a simple explanation of the more important sources of property damage, and ways and means of preventing waste and high repair bills. Most of the suggestions will apply to both types of residential situations and all may be used as a check list for those who are sufficiently interested in economy and comfort to spend a short time making a thorough physical examination of their own properties.

Dwellings which are to be closed for the winter must be considered from two angles. First, those which are to be permanently closed for the entire season and second, those which will be opened from time to time for short visits, such as week-ends. In the first place, the fall season is the proper time to make minor repairs because each may successfully forestall an ultimate bill of damages many times greater than the present cost of curing. The property should be thoroughly examined for broken, split or damaged woodwork, particularly on the exterior where rotting or further breakage may follow rapidly. In the course of this examination and repair work, the paint should be renewed over worn spots or damaged areas as a safeguard against

(Continued on page 74)

Examine carefully the flashing around doors, windows, and chimneys. Examine the paint on your house and do any necessary work of this nature now, for paint constitutes the cheapest form of damage insurance. The residence of Earle D. Cutler, Esq., at Morristown, N. J.

LUTTON · SOLAR · V-BAR · GREENHOUSES



The illustration on the left is of a small house on the estate of Mrs. Warren Kinney, Morristown, N. J. The one with the attractive work room belongs to Mr. Otto Miller, Shaker Heights, Cleveland, Ohio.

Look at the YEARS of PLEASURE. . .

The Never-Ending Flowers That You Would Get From Even
A Small Lutton Solar V-Bar Greenhouse

Here we show two small Lutton Solar V-Bar Greenhouses. Because they are designed by masters of greenhouse design they are good to look at. Because they are built by men who for over 25 years have built private greenhouses exclusively they will stay good to look at and deliver year after year an abundance of flowers—and pleasure.

The cost? It differs slightly with each set of conditions we meet, but at all times is as low as any comparable house. Right now, the time to plan for winter flowers, the cost is lower than ever. May we submit details.

Some owners of Solar V-Bar Greenhouses

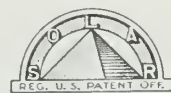
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V-BAR GREENHOUSES

ANTIQUER'S ALMANACK

By LURELLE VAN ARSDALE GUILD

ENQUIRIES

I have a collection of some old pottery which has belonged to various members of my family living through Virginia and West Virginia. Only recently I have been looking over these pieces and trying to sort them and determine their value and age. I find that I have three pieces marked Solomon Bell, Strasburg, Va., one marked S. Bell & Sons, Strasburg, and several others marked John Bell and John W. Bell. I know that there was a Bell pottery somewhere in western Virginia, but I am anxious to know more about these different men and their pottery as well as the value of the pieces. Can you give me further information about them?—Mrs. A. A. Williamson.



All of your pottery which you mention above came from the Bell potteries at Strasburg, Va. On April 21, 1824, one Peter Bell rented a small house and plot in Winchester, Va., moved his family there, and opened a pottery. Records show that this Peter Bell was a son of another Peter who is said to have been German. He had potteries at Hagerstown, Md., had taken an active part in Colonial difficulties. His son we first meet in Winchester. He had been potter in his brother's establishment after the father's death but our interest in him starts with the opening of the Winchester kiln and the establishing thereby of a Bell pottery tradition.

From Winchester, two of his sons set out to establish other potteries; John to Waynesboro, Penna., and Samuel to Strasburg, Va., where he was later joined by Solomon. John established a very successful business in Waynesboro and we find examples of his ware stamped, J. Bell, John Bell and John Bell, Waynesboro. Upon John's death in 1880, John W. Bell, a son, took over the business and continued it until his death in 1896. He used as a mark John W. Bell, Waynesboro.

Meanwhile Samuel Bell had gone as a youth, in 1833, to Strasburg to conduct the pottery established there by a German named Beyers. After a few years he acquired the business and sent for his brother Solomon. While the brothers were in partnership, they used as a mark S. Bell, but at the death of Samuel, Solomon took over the business and at the same time took his two sons into partnership. The firm name and mark was changed to S. Bell and Sons, which his sons continued after his death in 1882.

The Bell potteries of the present day are still in the family, or were until recent date. Bell pottery has within the last few years assumed importance. The rarer pieces are bringing astounding prices.

SHOP TALK

It was the greatest auction that has ever taken place, there in the directors' room of the National City Bank on the afternoon of June 15th. The Thomas B. Clarke collection of

American portraits was to be sold in a lot: One hundred and seventy-five paintings in number and hardly that many years old.

"One million two hundred and fifty thousand dollars must be the opening bid," announced the auctioneer. It was an impressive gesture. Not that the collection was not worth the bid asked, but only because we are accustomed to single pieces in a sale of such quality, and the staggering amount requested left us nonplussed. But it was only a gesture for silence that greeted the auctioneer.

And so another collection remains intact and it will be interesting to see what finally becomes of it. Nevertheless "one million two hundred and fifty thousand dollars" is still ringing in our ears.

We have always understood that the greatest labyrinth in the world was in Hampton Gardens in England, but we take great pride in having found a runner-up if not a successor to the title, in the enormous sub-street show-room of Thonet Brothers on Madison Avenue, New York. You will have to see the place to appreciate the scale of it all. Filling the full block between Forty-seventh and Forty-eighth Streets it is a veritable wonder house of treasures. As might be expected, in this enormous show-room were quantities of rare and interesting furniture.



A small tip-top table, which served a dual rôle as table and fire-screen, caught our attention immediately not only for its interesting "double life" but as much for its delicate and beautifully graceful construction. The main body of the piece was painted black and cream, with a striping of brilliant blue. The long tripod legs ran over half the height of the body and supported a fluted urn-shaped member, and between the legs a round delicate stretcher had been set.

An intriguing dressing table very complicated in purpose and content but simple in operation stood nearby. The top of this piece was in two sections which opened toward either side and allowed a mirror to be raised in the center, and afforded access to various sized small compartments for the storing of toilet accessories. When closed, this space appeared from the front to be a drawer with delicate inlay running around it. Beneath was a large drawer between two of smaller dimensions, and a straight apron with exquisite beading at the edges. The legs were tapering, and took a delicate stretcher at either side and back.

An interesting barometer we found there which, in addition to the usual level, barometer and thermometer, bears a clock. A most complete mechanism and delightfully designed.

The Thonet Shop specializes in English antiques, and deals almost entirely with the

sophisticated atmosphere of the Georgian era. Wherever you glance you will see mahogany, cherry, and satinwood, with inlay of various styles and a wealth of richness in the tones of the wood as well as in the designs of the furniture.

We left the shop and felt that it would be interesting by way of contrast to seek another that dealt more largely in the field of oak and pine. We decided upon the establishment of I. Sack, who for years has had a reputation in this particular line. We expected to see many lovely things but we didn't hope for as much as we got. In fact, we employed all of our visit on one piece of furniture and came away wishing that we could have stayed much longer. But we know that you are anxiously asking what the piece was that demanded so much attention, so we shall dally no longer but let you in on our find. A court cupboard! And what a court cupboard. The condition is as near perfect as one could ever wish it and the detail of the cupboard is a combination of all of those things which we dream about and never expect to find. The top molding is simple, and the rail beneath is unornamented except for two horizontal triglyphs. The block above the bulbous turning bears two upright triglyphs. The upper half of the carcass is splayed with a single double arch on each side, separated by applied moldings or modillions which are repeated at either corner. The narrower front face bears modillions at either side, and a geometric panel centered between four fairly heavy rails, each of which shows a horizontal or vertical triglyph.

The bulbous supports are not too heavy, and appealed to us greatly because they appear to have been put on upside down. Authorities differ in their ideas about which was the top of these bulbous posts, but we feel free to state that in most instances, where the post in its main turning is optically split by a narrow indented line about it, the smaller part was put at the top. The base of the cupboard is straight and contains three drawers with the rails between slightly molded and running through to the edge. Geometric paneling divides each drawer into two sections, with modillions applied between the panels and at either end. This straight front leads us to state that this is truly not a court cupboard, which would be open at the bottom, but a



press cupboard. The drawers have button knobs, and the feet are small nicely turned balls. The applied spindles throughout the entire piece are beautifully turned and pleasingly decorative. The combination of geometric paneling and arches in the splayed section is interesting and comparatively rare. The whole piece is nicely conservative in its ornamentation and beautiful throughout.



An interesting view of an original early Georgian Pine Panelled Room, showing superbly executed pilasters and carved cornice. A beautiful feature is the carved foliage at either side of mantel embodying a series of small shelves. The simple grouping of furniture comprises: a rare Chippendale mahogany Armchair with scrolled feet and needlework covering, a small Piecrust Table of the same period, a Queen Anne walnut Stool upholstered in crimson damask, a Queen Anne walnut Wing Chair with yellow ground floral needlework. The room is illustrated as set up at the Vernay Galleries.

PANELLED ROOMS.

Mr. Vernay is exhibiting a collection of 18th Century Pine Rooms recently acquired, also early rooms in oak. Modern panelled rooms designed to meet all requirements.

Estimates submitted upon request.

Vernay

OLD ENGLISH FURNITURE. SILVER. PORCELAIN. POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH STREET
LONDON, TRAFALGAR HOUSE, WATERLOO PLACE

A STITCH IN TIME

(Continued from page 70)

further depreciation due to weather or other causes. This relates particularly to exterior painting, and may even apply to an entire repainting job. The most satisfactory results seem to be gained by the application of perhaps two coats of paint as a protective measure, leaving the final finishing until the spring season in order to gain the maximum of attractiveness of a freshly applied coat during the time when the house is occupied.

Paint—including varnishes and lacquers each in accordance with its prescribed use—constitutes the cheapest form of property-damage insurance for the home owner. It covers a multitude of points of incipient damage and is the best possible preventive, in addition to contributing to the appearance of residential buildings, out-buildings and various types of ground improvements. This precaution of course applies to both classes of dwellings under discussion except that, in houses which are to be occupied during the winter, finished jobs of painting will be done as opposed to the idea of the partial protective job in the fall for summer residences, to be followed by the finishing work in the spring.

The next broad phase of this examination which applies to all types of dwellings is the matter of discovering and curing leaks of all kinds to avoid the damage which will surely follow during the period of high winds, rain and snow as encountered in our ordinary winter climates. The house should be very carefully examined for any sign of leakage. Most damaging leaks occur in roofs or around window openings, or because of faulty

masonry work. Leaks are sometimes difficult to trace, but the source should always be found and cured. They can be avoided by certain simple precautions.

For instance, the roof of every house should be examined in the fall season and all broken

shingles or other types of damages should be corrected to prevent the development of leaks. This is particularly true of houses which are to be closed for the winter, where leaks may cause extensive damage before their existence has been discovered. It should be very carefully

ascertained that the roof drainage system is cleared and will remain clear.

All gutters, valleys, and downspouts should be examined to make sure that they are in sound condition and clear of obstructions. Every precaution should be taken to prevent the collection of water at any given point on the roof or in the drainage system, because standing water will find its way into the house in a most unexpected fashion. One of the most prolific obstructions to drainage systems is found to be masses of fallen leaves. These should be either cleared away as the season advances or leaf guards should be installed under trees and at points where this trouble threatens obstruction. Water damage is also often caused by the collection of snow and ice in cellar entrances and in the area ways provided for cellar windows. The best precaution is to cover such openings, when the house is to be closed.

It is, of course, a natural precaution to remove all screens and to put them in good condition before they are stored away for the winter. Modern screen cloth of copper, bronze, or aluminum requires no special attention, but frames should be painted and tightened where they may be working loose. Where a house is to be closed for the winter season it is a good idea to cover the windows with batten-board covers or by tightly



AYMAR EMBURY II, ARCHITECT

Chimney openings should be covered or boarded over when the house is closed in order to prevent the entrance of rodents, and all screens removed to undergo careful painting and tightening



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Photographic reproduction of a chart showing the steep angle of climb in a Pitcairn Autogiro under various wind conditions compared with an airplane of equal power

IT TAKES YOU UP — IT BRINGS YOU DOWN
It will not let you lose CONTROL

People instinctively dislike any situation where there is only one way out. We want an opportunity for choice, an alternative, even if we do not use it. In the Pitcairn Autogiro the public is now offered a type of aircraft that substitutes choice for necessity and an alternative for the inevitable.

For instance on take-off there may be obstacles in the field or around it. Aside from its unusually steep angle of climb, a Pitcairn Autogiro offers two alternate ways to safety. It can turn sharply, close to the ground even at low speed. Best of all, either with the engine running or if it fails, the speed of the craft can be checked in mid-air, and it can be set down in security upon the ground in its own unusual way.

Heretofore the pilot has had no choice but to fly fast—fast enough to keep the craft aloft. Loss of flying speed meant the inevitable stall and consequent tail-spin. The Pitcairn Autogiro can not stall as the airplane does. Its supporting blades are independent of the engine. They are rotated by natural forces alone and must support the craft as long as it is in the air.

Fly slow in a Pitcairn Autogiro if you wish. The most that can happen is to start a slow descent toward the earth,



Advantages—Steep angle of climb—short radius of turn—can not go into a tail-spin—takes off at low speed—lands in a glide like an airplane at low speed, or can land vertically with little or no ground roll—descends slower than a man in a parachute—flies fast, slow, or hovers momentarily—easy to learn to fly, its characteristics make it the aircraft for the private owner-flyer.

PITCAIRN
 AUTOGIRO

with the craft under full control either to continue its descent or resume its flight at the pilot's wish. In landing with its normal glide, the Pitcairn Autogiro runs only a few yards along the ground after reaching earth. If occasion requires, it can come down straight to land with no forward speed.

Its characteristics do more than offer a choice of flying conditions. They reduce the time required to learn to fly. Because less skill is needed to fly a Pitcairn Autogiro, sufficient instruction is supplied, included in the purchase price of your craft.

Many country estates offer room to land and take off again. Your destination may be a country club, polo field or any place where there is sufficient space to meet the Autogiro's small requirements. You choose your destination according to your wishes, and not according to the demands formerly imposed by your craft.

Choose either the 300 h. p. three-place or 125 h. p. two-place model. Both give you the advantages of a craft that not only takes you up and brings you down, but offers a choice of ways to keep control. Write for the new book, "It Lands In The Length Of Its Own Shadow."

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*Look carefully to your gutters and
leaders. See that no accumulation of
leaves prevents the free flow of rain-
water. A stitch in time here saves
many a costly repair. The Mansel
P. Griffith residence in Seattle, Wash.*

closed shutters. Shutters should be very carefully examined to see that the hardware is in good condition and that they are properly locked into position.

Another important point where houses are to be closed for the winter is to cover chimneys in such fashion that there will be no storm leakage through them and also to prevent the ingress of rodents and birds. Tight covers can be used unless the house is to be opened from time to time and fire started. Many have found that the use of an open-mesh screen over the chimney is a good idea at all times, because it prevents the entry of birds, squirrels, and the like, acts as a partial preventive for flying sparks, and does not require any seasonal changing.

The above precautions in general will serve to safeguard the exterior of the dwelling, leaving for consideration the work which should be done inside the house, particularly as it is related to the heating, plumbing and electrical systems.

In regard to mechanical installations, there are several conditions to be considered. If the house is to be untenanted during the winter several precautions must be taken or considerable damage may ensue. The danger of freezing in mechanical systems where water is used is obvious to all, but too seldom are proper steps taken to prevent this. For the ordinary types of heating systems, all water should be drained off. This is also true of the plumbing system and is primarily the work of a plumbing and heating organization which knows its business. The furnace should be thoroughly examined to make sure that any damage is corrected. In the case of steam or hot-water heating, all joints in the furnace should be pointed up and the doors should be left open with the drafts open to

prevent any condensation while the system is not in use. Where there are automatic appliances, such as oil burners and control equipment, the machinery should be oiled, and all exposed metal parts should be covered with cosmoline or some good protective grease. The covers of oil- and gasoline-storage tanks should be thoroughly protected against the ingress of water during the winter months. All traps in the plumbing system should either be emptied or treated with an anti-freeze mixture. If it is found necessary to keep water in the traps in order to prevent the return of sewer gas, oil should be introduced to form a film on the surface for the purpose of preventing evaporation. Where gas refrigerators are used, it should be made certain that all water is blown out of the system.

The electrical system needs very little attention where the house is to be closed, except to be certain that the electrical supply is cut off at the meter box. If the current is left on there is a natural danger of short circuits, caused particularly by the gnawing of the insulation on wires by mice or other rodents. A logical safeguard against any damage of this nature is to encase the wiring system in rigid conduit which offers a positive protection against any damage of this nature or from accidental causes.

At this time of the year there are certain improvements and general precautions which apply definitely. The winter season is coming and it may be that considerable money and inconvenience can be saved by making certain timely improvements. For instance, rooms which experience has shown to be cold and difficult to heat may be insulated in the fall; weatherstripping may be installed; faulty fireplaces should be cured and, (Continued on page 102)



New York Galleries
Madison Avenue
(Between 48th & 49th Streets)

A fine old Italian room interpreted by a staff decorator illustrates the subtle manner in which these galleries bring together all details of background, furniture, draperies, lighting effects and textiles into an impressive harmony.

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Now is the time to add new interest to town-house tables!

BACK from the country or the seashore for a season of entertaining in town, you will doubtless wish to add to the sparkle and interest of your table with something new in the way of glass and china.

At Plummer's you'll find a positively inspiring array from which to choose. The world's finest potters and glass workers are all represented, and many of the patterns and pieces are, by special arrangement, made exclusively for the House of Plummer.

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"Colonial" Wine Glasses of fine crystal from the Glass Works of Val St. Lambert, in Belgium. \$26 doz.



Crystal Goblets to match the lovely Colonial design shown above—also by the same maker. \$32 doz.



A new Minton pattern of unusual beauty. Lovely ivory body . . . raised enamel flowers in dainty natural colors . . . and a bright apple-green rim decoration. Complete service carried in open stock, in all sizes. Dinner Plates \$55 doz. Cream Soups and Stands \$72 doz.

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Conventionalized flowers soften the squared lines and lighten the whole with attractive color. This is one of the charming new fabrics

redrawn with a modern technique. Nearly always there is combined with the old some feeling of a new art trend. And there are many definitely modern designs, executed with a restraint which makes them suitable with other than contemporary furniture.

The more formal rooms of a house require some expression of this quality. This is achieved by a greater impersonality in pattern, and by color, for there is such a thing as formality in color as well as in line. The rose and blues of boudoirs become grays, and russets, and the richer, deeper tones; or else the pale, subtle shades that a room in a high modern key demands. The strength of Directoire and Early Victorian furniture is well silhouetted against walls with an

off-white ground, and there are many new wall coverings with patterns derived from these periods.

Halls should have height, and a mounting line should always mark the choice of a patterned wall in this somewhat difficult portion of the house. The Victorian hall, when not too florid, was nearly always attractive with paper of stately foliage motifs on a somewhat large scale, often in restful shady grays, and these papers are again to the fore. There are numerous striped designs in subdued tones which answer the same purpose and are effective in the living room also.

A perfectly plain wall is apt to be a little tiresome, no matter how carefully chosen the tone. This is recognized even in the case of



A group of Wiener-Werkstaeft designs gives impetus to the contemporary arts movement. The ground is light and the colors soft in tone but bold and original in motif. Salubra

Fine Carpeting . . .



As the mounting of a precious gem enhances its natural beauty, so a carefully chosen carpet emphasizes the charm of the loveliest home.

IN homes, both town and country, furnished to reflect a true appreciation of distinctive charm, fine carpeting is becoming increasingly the vogue.

Interior decorators have long advocated wall-to-wall carpeting as the perfect foundation for beautiful rooms. The restful quiet induced by completely carpeted floors also has played a part in their return. Undoubtedly an influence, too, is the advent of broadloom, which eliminates seams and provides an uninterrupted expanse of deep-piled, luxurious carpeting.

From the looms of Mohawk come carpets smartly styled and exquisitely colored in very many charming weaves. Mohawk Chenille, for instance, because of its unique adaptability—in size, shape, pattern and coloring—offers opportunities for the expression of individuality quite unequaled by any other weave. Special designs can be created, incorporating any motif, and any color or shade can be achieved exactly. It can be woven seamless in widths up to thirty feet, in various pile depths, and in any shape to conform without cutting to room contours however irregular. For the tasteful expression of quiet luxury, there is no carpeting that can compare with a Mohawk Chenille, whether ready-woven or woven to order.

In fine Wilton and Axminster carpets, Mohawk offers a range of grades, patterns and colorings that insure complete decorative harmony. Many designs have been expressly developed to ensemble with furniture of the Provincial, Colonial and early English periods. Or, again, in Mohawk Capital Velvet carpeting, there are lovely plain-toned fabrics to accord with the color scheme of your choice.

* * * Your decorator or furniture dealer can "clothe" your floors in the smart, new loveliness of fine Mohawk carpeting—and at a cost no greater than you formerly paid for a good rug. Whatever your floor covering needs may be, you will always find a Mohawk carpet particularly adapted to your requirements in color, design and wear. MOHAWK CARPET MILLS, 295 Fifth Avenue, New York. Mills at Amsterdam, New York.

Mohawk Rugs & Carpets

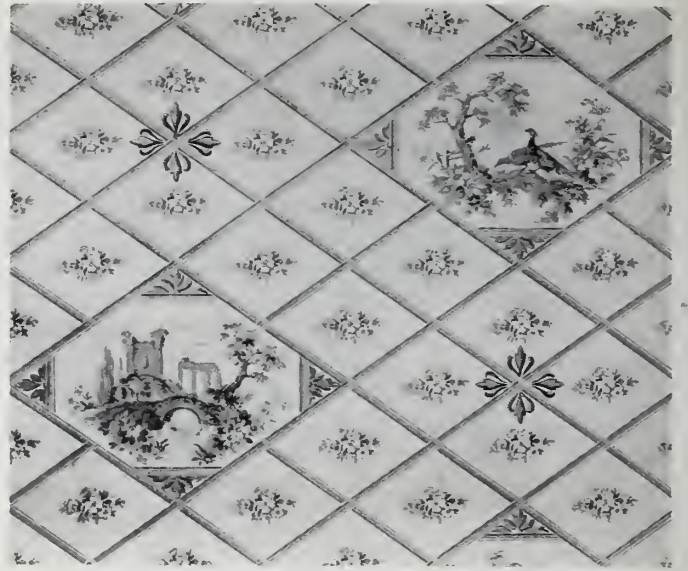




Gifts for Weddings.

HERE is shown a Centre Piece reproduced by Crichton in complete harmony with four Old Irish Candlesticks from the Crichton Collection. Only when the design and workmanship of a reproduction is of the highest order will it stand the acid test of being shown in combination with genuine old pieces.

CRICHTON & CO. LTD.
EXPERTS IN OLD ENGLISH SILVER
 636 Fifth Ave. NEW YORK at 51st Street



Above is a hand-engraved Toile-de-Jou wall covering that is charming. It comes in cream or gray ground and is washable. Sanitas

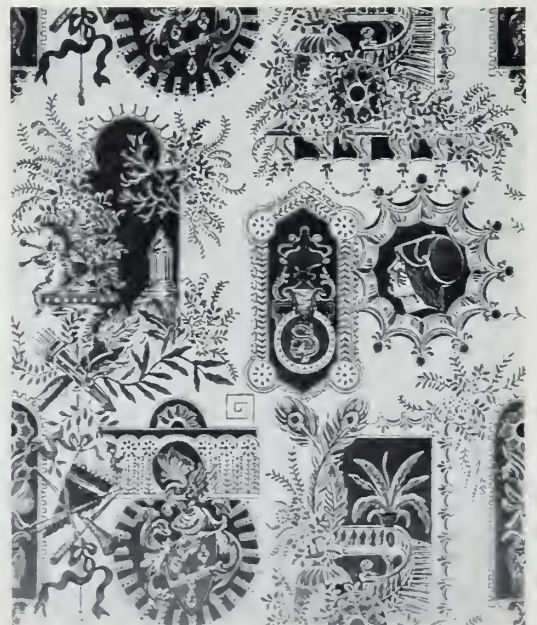
Painted walls, and decorators are introducing a vibration of broken tone, which of course must never be obvious. The manufacturers of wall coverings have brought out a number of all-over patterns in foliage, or a combination of foliage and scenic effects, in which both design and color are blurred so that in looking at it one is conscious merely of tone vaguely and delightfully interrupted by pattern in a manner one enjoys without analyzing. Such a paper is excellent for living or dining room, because it never intrudes and is a satisfactory background, giving atmosphere and charm to the room. It may be in two or several well-blended shades that lead up from the carpet and tone in with the hangings.

Where plain hangings of positive tone are employed, and floor coverings of solid tone, more latitude may be allowed the walls and a bolder pattern used. Artists of note have contributed some inter-

esting and striking designs to the new papers and where it is desired that the walls shall "take the eye" there is opportunity to do so with real style.

A suggestion for papering the youngsters' rooms may perhaps be in order. There are plenty of amusing, whimsical papers full of animals and such, and they are quite delightful. But all children like flowers too, and since they usually have plenty of zoological representation in their toys, many of the dainty flower papers are ideal for a child's room and are full of charming suggestion, summer or winter.

At this writing, the new wall coverings are just making their bow. We cannot give a detailed account, for they are too numerous, their colors and patterns too bewildering. One can only say, they are more delightful than in other seasons, and to see them is to want new walls.



A modern rendition of old motifs in boldly interesting color makes this wallpaper rich and distinctive

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WITH a historical background and a veritable kingdom of surrounding townships, Philadelphia is recognized all over the world as a city of beautiful and artistic homes.

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Wallace and Warner, Philadelphia architects and builders, are responsible for many of these attractive homes, in all of which “pipe prescription” is a fixed feature and Byers Genuine Wrought-Iron Pipe is a standard specification in its proper places.

The outstanding developments of this concern are located at Minden Manor, Wynnewood, and Ashbridge Estate, Rosemont. Here homes, ranging in cost from \$20,000 to \$200,000 stand in beauty and continuous service testifying to the wisdom and economy of “pipe prescription.”

“Pipe prescription” is the established practice of selecting a certain type of pipe for a certain type of service. Practical economy and other important features considered, there is no single kind of pipe material that will blanket a job. We do

not even claim that Byers Genuine Wrought-Iron Pipe is ideal for all-round specification. What we do claim—and all claims are based on actual performance records—is that in the places where its superiority has been established through service, Byers Pipe is a true investment.

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ROSENFELD

In this 16-foot Dodge power boat is its owner, Mrs. Mildred M. Hickey, who added to her laurels by winning the Albany-New York race early in the season

THE UTILITARIAN RUNABOUT

by **JAMES DEVINE**

BACK in the days when the designers and engineers were absorbed with the idea of speed in a small boat, and were constantly busy with all sorts of experiments on all sorts of small craft, their models were extremely clumsy compared with our present-day runabout; in fact, the speed boat of that by-gone period was little more than a launch which would go faster than the other launches of the day.

Competition was sharp during this experimental stage, and each new result in a designer's experimenting was very apt to cause an immediate bluster among the competitors, which, in turn, caused a race to be arranged for at once.

These early boats, consequently, were planned especially for racing; and practically all of the successful findings of these experiments were one day to become an integral and essential part of the runabout (or speed boat, if you prefer) as we know it to-day.

The placing of the motor in the hull—what a time these early designers had with this problem! The lines of the underbody, the sheer,

This 39-foot Robinson Sea Gull Sedan, with two 150-h. p. Scripps motors, is fitted with berths, toilet, galley, and radio, and does 32 miles an hour



The King of Siam owns this luxurious 4-berth Hacker Craft 38-footer (below). Its Packard marine engine gives 60 miles an hour

One of the runabouts serving as tender to the Vincent Astor yacht Nourmahal is the Chris Craft shown at the bottom of the page

and the draft—intricacies which only the designer and engineer can explain—all are considerations of the utmost importance in planning speed. Eventually all of these stumbling blocks were to be cleared away and a practical, fast, easily handled, smart boat was the result.

To-day we may see sixteen-footers scooting over the bay at a thirty-mile clip—tiny, simple craft, providing comfort for five or six passengers. Or, at the other end of the curve we may find huge double-planked (mahogany at that!) *de luxe* speed boats that will make more than forty miles an hour, and will provide commodious staterooms, galley, toilet, and all the other comforts of a cruiser.

In between these two extremes we find in the runabout class, water taxis, yacht tenders, fishing boats, racing boats, pleasure boats—and because of their pep and simplicity, you can use them for anything you may think of.



ROSENFELD





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CRUISERS



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The Dawn cruisers are produced by executive engineers, concentrating on a model that, 10 years hence, may still be adjudged current.

Both the 45' and 48' boats, when equipped with twin Sterling Petrel 6 cylinder engines, attain over 20 miles per hour. This engine is built in various speed ranges, up to 225 H.P. at high speed, but the moderate compression, long lived, 180 H.P., 1800 R.P.M. engines are selected.

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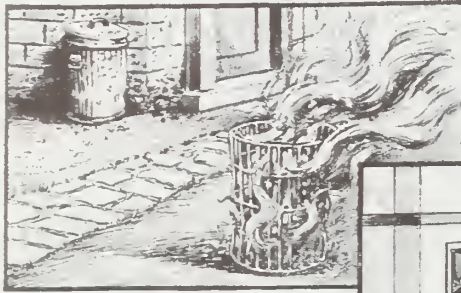
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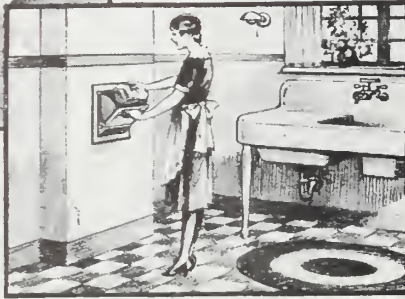
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<i>Heatilator Co.</i> 440. HOW SHALL I HEAT MY HOME?
<i>American Radiator Co.</i> 455. FIRE SCREENS FOR SAFETY AND BEAUTY
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<i>Arthur Todhunter</i> 606. CONTROLLED HEAT
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<i>American Radiator Co.</i> 659. CORRECT HUMIDITY IN THE HOME
<i>Doherty-Brechm Co.</i> 666. THE BENNETT BONDED FIREPLACES
<i>Bennett Fireplace Corp.</i> 680. THE AQUALATOR—AN INEXPENSIVE HUMIDIFIER
<i>The Wilcolator Co.</i> 721. HEAT WITH OIL
<i>The Heil Co.</i> <p style="text-align: center;"><i>House Building Materials</i></p> <ul style="list-style-type: none"> 16. PICK O' THE PINES
<i>Western Pine Mfrs. Ass'n.</i> 25. HOUSES—SECTIONAL
<i>E. F. Hodgson Co.</i> 83. THE CORK LINED HOUSE
<i>Armstrong Cork & Insulation Co.</i> 111. DISTINCTIVE HOUSES
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<i>National Lumber Manufacturers Ass'n</i> 397. THE QUILT BOOK
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<i>Detroit Steel Products Co.</i> | <p><i>Roofing and Paints</i></p> <ul style="list-style-type: none"> 14. THE NEW BOOK OF ROOFS
<i>Johns-Manville, Inc.</i> 106. AMBLER ASBESTOS SHINGLES
<i>Amblor Asbestos Shingle, Slate & Sheathing Co.</i> 160. SHINGLE STAINS
<i>Samuel Cabot, Inc.</i> 318. THE ROOF
<i>Ludovici-Celadon Co.</i> 407. WHY LEAD ROOFS ENDURE
<i>Wheeling Metal & Mfg. Co.</i> 538. ALUMINUM PAINT—FOR THE INSIDE & OUTSIDE OF THE HOUSE
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<i>U. S. Gutta Percha Paint Co.</i> 589. ALUMINUM PAINT—A METAL PIGMENT PRIMING COAT
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<i>Carboliteum Wood Preserving Co.</i> <p style="text-align: center;"><i>Windows, Walls, and Floors</i></p> <ul style="list-style-type: none"> 1. THE STORY OF AMERICAN WALNUT
<i>American Walnut Mfrs. Ass'n.</i> 2. ENDURING BEAUTY OF KERAMIC TILES
<i>Associated Tile Mfrs.</i> 3. THE NEW COLOR ENCHANTMENT IN HARD MAPLE FLOORS
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<i>Zenitherm Co., Inc.</i> 435. CELLULIZED OAK FLOOR BLOCKS
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<i>The C. Pardee Works, Inc.</i> 528. AMBLER ASBESTOS "WALTILE"
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<i>The Floorola Corp.</i> 711. VUDOR VENTILATING SHADES
<i>Hough Shade Corp.</i> <p style="text-align: center;"><i>Special Equipment</i></p> <ul style="list-style-type: none"> 291. THE VOICE OF MUSIC
<i>Wurlitzer Co.</i> 350. CORRECT PROTECTION AGAINST FIRE
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|---|--|

"EVERYTHING WILL BE READY WHEN YOU GET HERE, MADAM"

TELEPHONE CONVENIENCE HELPS KEEP HOUSEHOLDS EFFICIENT AND SERVANTS SATISFIED

MANAGING a modern household is an intricate business. Successful managers use business-like methods in organizing activity, avoiding waste, cutting costs and maintaining morale. Quite naturally they insist upon having *enough telephones*.

Conveniently located throughout the house—in bedroom or boudoir, living-room or library—in kitchen, pantry, laundry, garage—those telephones save minutes and steps for every one, every day. There's no rushing from room to room or up and down stairs. Madam-the-manager can make or receive calls anywhere at any time, quickly, comfortably. Servants need not be diverted from their proper duties.

In many residences, there is an additional central office line for servants' use. Courtesies of that kind make them work more willingly . . . and make the manager's job much easier.

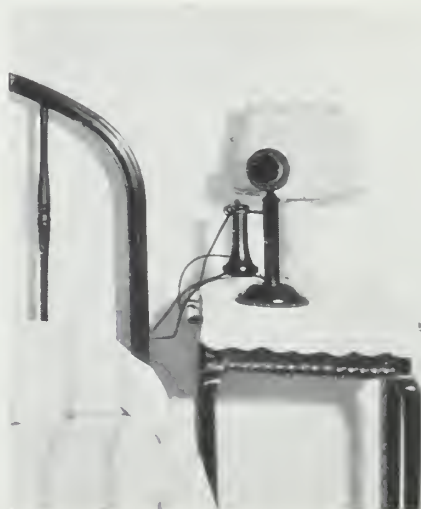
Individual telephone requirements vary widely. The local telephone company will gladly advise you as to the equipment best suited to your own house or apartment. Just call the Business Office.



The pantry telephone enables your major-domo to order supplies and attend to the details of household business, while keeping a watchful eye on his staff. Other servants can make or receive necessary calls without interfering with their work or disturbing the rest of the household.



In the laundry, a handy telephone saves many a climb up and down the basement stairs.



Your maid will be grateful for a telephone in her own room . . . for the convenience and privacy it affords.



In the garage, a telephone makes motors quickly and easily available to all the family.

SWIMMING POOLS



The Advantages of Building a Pool NOW!

WHETHER for indoors or outdoors, you will save considerable money on materials, labor and equipment. Not since 1912 have costs been so low.

The fall building of an outdoor pool assures its being ready, even to the planting, for next season. If an indoor pool, it means as little break as possible

between your outdoor and indoor swimming.

This building and equipping of pools is work for experts. For over a quarter of a century we have been accumulating experience.

Catalog if you wish. Or on your request a representative will call.

— BOTH INDOOR & OUTDOOR —
SWIMMING POOL CONSTRUCTION CORP.
 230 Park Avenue, New York City.
 Telephone VANDERBILT 3-8083

BATTLESHIP TEAKWOOD GARDEN FURNITURE

The choice of America's Leading Landscape Artists

The dignified charm of Battleship Teakwood Garden Furniture is one of the principal reasons for its spreading popularity among Landscape Architects in the United States. The mellow beauty of this seasoned teakwood adds a touch of distinction to any garden.

The source from which it comes is adequate assurance of quality and durability. Only the finest teakwood is chosen for use in warships and it is from the pick of this tried and seasoned timber that Battleship Garden Furniture is made.

Write to-day for catalogue showing Battleship Teakwood Furniture in all its various outdoor and indoor uses, with prices for delivery into the United States. We can despatch these right to your home without any trouble on your part.



Above is shown the "Weymouth" Model Seat available in various sizes.

THE HUGHES BOLCKOW SHIPBREAKING CO., LTD.
 BATTLESHIP WHARF, BLYTH, NORTHUMBERLAND, ENGLAND

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Lyon Metal Products, Inc.
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Lincoln-Orinoco Shops
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Jacques Bodart, Inc.
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The Red Raven Corp.

Please state briefly the plans you have in mind which lead to your request for booklets. Be sure that you are making your selection from the latest issue of Country Life.—BUILDING SERVICE EDITOR.

BUILDING SERVICE EDITOR, COUNTRY LIFE, GARDEN CITY, N. Y.

1. I'm planning to.....

2. Please send (at no expense to me) the following booklets.
 (Insert numbers from list)

Name.....

P. O. Address.....

City..... State..... SEPT. 1



Complete harmony is achieved with this mellow Veltone all-over effect — Sealex Linoleum pattern No. 2954.

This room speaks French ... with a Provincial accent

Here's a dining room warm with the friendly charm of the French Provinces. Knotty pine, toile de Jouy paper and the bright colors of peasant pottery. Chairs of rugged beauty, with gay cushions covering seats of rush. Full of interest, this room, and full of the lived-in feeling that comes with perfect harmony from ceiling to floor.

Good taste and good sense dictated the choice of the flooring material—one of the distinctive, new Veltone effects in Sealex Linoleum! Note its natural blending with the fruit woods of French Provincial furniture. Note, too, the feeling of spaciousness which this Veltone flooring gives the room—without in any way detracting from

its intimate and hospitable charm.

Veltone is an exclusive Sealex Linoleum which provides a perfect base for the finest furniture and rugs—and provides too a surface, stain-proof, easily cleaned, and apparently seamless. When laid over a time-scarred wood floor, the transformation is truly amazing.

Veltone comes in seven lovely colors and is just one of many Sealex designs among which you can find the answer to any flooring problem—from provincial *salle a manger* to attic playroom—and without placing too severe a burden on your purse. Genuine Sealex Linoleum can be seen at department, furniture and linoleum stores everywhere.

CONGOLEUM-NAIRN INC., Gen. Off.: KEARNY, N. J.

SEALEX

REG. U. S. PAT. OFF.

LINOLEUM FLOORS

All Sealex Linoleums can be readily identified by this shield which appears every few yards on the face of the goods.



Here is shown "Miramar" (Sealex pattern No. 3323) with a designed-to-order inset. Names of firms who are equipped to install such floors will be sent you on request.

ALUMINUM PAINT—THE COAT OF METAL PROTECTION



Thin, flat flakes of Aluminum, that overlap like falling leaves

Leaves piling up, one upon another, to form a compact mass—you've seen this happen. In reality, that is what the tiny, thin, flat flakes of aluminum paint pigment do when they are applied to wood or metal surfaces.

Being metal—actually pure aluminum—this continuous, "leafed" paint surface blocks the penetration of moisture. Thus it prevents warping and checking of wood. Checks the formation of rust on metal.

And yet, gallon for gallon, aluminum paint costs no more than other high grade paints. Use it as a prime coat on all new lumber—coat both sides, ends and edges to retard moisture penetration. Use aluminum paint as an under-coat on

repainting jobs. It adheres tenaciously and provides an excellent "tooth" to which succeeding paint coats cling tightly. Use aluminum paint as a finish coat on metal surfaces. Use it for the hundred and one touch-up jobs around the house.

Aluminum Company of America does not sell paint. But aluminum paint made with satisfactory vehicles and Alcoa Albron Powder may be purchased from most reputable paint manufacturers, jobbers and dealers. Be sure the pigment portion is Alcoa Albron, and is so designated. Let us send you the booklet, "Aluminum Paint, the Coat of Metal Protection." Address ALUMINUM COMPANY OF AMERICA; 2423 Oliver Building, PITTSBURGH, PENNSYLVANIA.

ALCOA ALBRON POWDER FOR ALUMINUM PAINT



ALBRON
REG. U. S. PAT. OFF.

GREAT GOLF SHOTS

(Continued from page 50)

ack to the final charge of the rizzled old fellow whose hopes had died on the elm-lined No 17 of 30 yards that afternoon. What were his thoughts?

It was Black's last challenge. Age would deny him further opportunity to gain the glory and the gold that an open title presents to the winner. He was a grim figure when he came to this tee on his finishing round. A par here, another at the home hole, and victory was his. Came his final effort, a pressed tee shot that hooked its way to oblivion over the out-of-bounds fence to the left. Failure! Hope vanquished forever! Tragedy in golf! Fortune and fame are staked on a single shot.

Consider the strain that broke Bobby Cruickshank at Inwood the next season when he came to the home hole all square with Jones in their play-off for the open title.

Inspiring thoughts of his gallant finish the preceding day, when he bagged a birdie here to gain the tie, must have turned to bitter dregs of deep discontent and discouragement when his drive came to rest in the rough behind a tree that blocked all paths to the green.

The memory on the one hand of the thrilling shot that won, on the other of an opportunity lost forever to gain the long-sought goal of glory and gold, are the two rewards open to those who make golf their career. Perhaps its similarity to life is the abiding motive for its tremendous popularity from coast to coast. I do not know, but it strikes me that this must be the reason. Still, I wonder what the thoughts of the Blacks and Cruickshanks and others, who have just failed to scale the heights, must be when they look back upon the shots that might have been.

THE LOVELY LILY

(Continued from page 68)

well as from the bulb so the protection afforded by a mulch of leaves, peat moss, or shallow-rooting plants, is usually beneficial.

In planting lilies be careful to bury them just as deep as the authorities designate. Plantsmen agree as to depth to plant the more common lilies. Supply the proper drainage. Expensive lilies may often be saved from moles, mice, and other destructive vermin by planting them in wire-mesh-enclosed frames.

The lilies that provide the dramatic note in my garden are well-known species; and I would suggest starting with them. After your interest develops—and it undoubtedly will—the rarer kinds can

be introduced. The following are fifteen satisfactory lilies in my garden:—

- Madonna (L. candidum)
- Coral (L. tenuifolium)
- Tiger (L. tigrinum)
- Goldband (L. auratum)
- Red Speciosum (L. speciosum rubrum)
- Nankeen (L. testaceum)
- Swamp or American Turkecap Lily (L. superbum)
- Orangecup (L. philadelphicum)
- Hanson's (L. hansonii)
- Canada (L. canadense)
- Henry (L. henryi)
- Regal (L. regale)
- Western Orangecup (L. umbellatum)
- Thunberg's (L. elegans)

LADIES OF THE AIR

(Continued from page 43)

by the Department of Commerce. The first, the "student permit," is issued after a thorough physical examination—eyesight, hearing, nerves, etc.—and is good for a year. By the end of that time, one is supposed to have qualified for a private pilot's license. After the pilot's license is acquired, there is a physical examination once a year by doctors appointed in every state by the Department of Commerce to conduct these tests.

It is a fact that a great many of the planes one sees to-day sailing across the "ceiling" of our terrestrial playroom are performing under the hands of women. It is a fact that the opportunities within the vast spaces of "that inverted

bowl we call the sky" are offered to any and to all, with no special daring or out-of-the-ordinary qualifications to admit. Anyone can make good now in that new medium where the birds have had it all to themselves for so many thousands of years. The twentieth century has given us a new field to conquer, an infinite new meadow to play in, a new theater in which to star. Neither the cost nor the initiation is prohibitive to membership in the cohorts of the sky. And the pleasure to be derived from this keenest excitement in the world of sports will offer ample repayment to the woman who cares to join the distinguished ranks of the ladies of the air.



DIANE TATE AND MARIAN HALL INC

801 MADISON AVENUE · NEW YORK

Old English and French Furniture

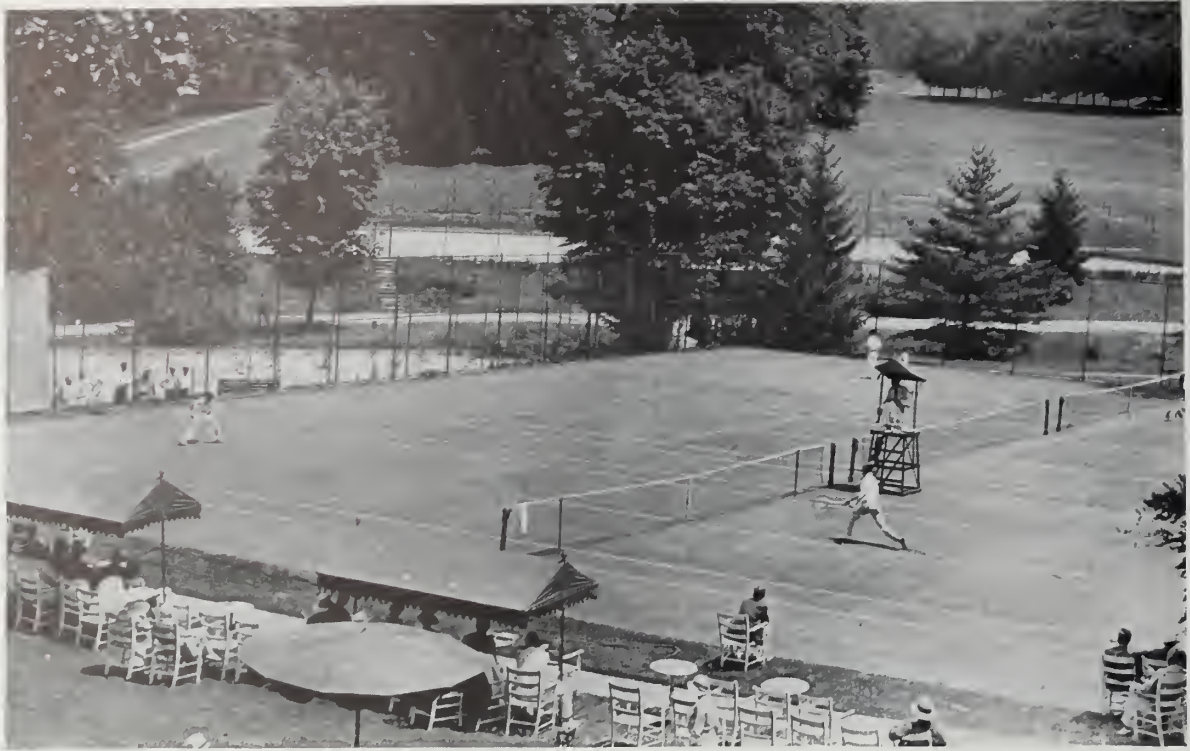


A Cape Cod Interior by Leavens
At Eastward Ho Country Club, Chatham, Mass.

May we send you our catalogue?

William Leavens & Co., Inc.

32 Canal Street, Boston, Mass.



Tennis bids fair to rival golf in popularity at Hot Springs, largely due no doubt to the excellent tennis courts, where many a thrilling tournament has been staged in recent years

(Continued from page 40)

have managed to put so many together without creating a feeling of being in some furniture showroom. These reception, card, and lounging rooms all manage to have an inviting and homelike air unusual in a hotel, especially one on such spacious lines.

The new wing at the left contains private dining rooms, nurses' and children's dining rooms and, last but not least, the Virginia Room. This is an extremely well-done and interesting living room, so comfortably furnished that you feel as if you were in a private home and not a hotel. The feature of the room is the wall paneling designed and painted by William C. Graves, each panel representing in a delightful way some phase of White Sulphur's history, from the pioneer days up to the present.

Unless you are decrepit or ill, you'll find that most of your life at White Sulphur centers around the Casino. The ten-minute jaunt down there from the hotel is delightful (if you're lazy, take the bus) and the old-world atmosphere, surrounding the broad paths, makes you realize that you're in a place with a background. The lawns, full of lovely old trees, have both sides flanked by white pillared cottages.

These white cottages are the real old-timers, and their quaintness has been retained in spite of all the renovating which has been necessary from time to time. Besides being popular with those who like to live away from the hotel itself, some of the cottages are set aside for bachelors. Now you know why White Sulphur is described as "divine" by *débutantes*. You see, the attractive rates which the bachelor quarters offer assure a good stag line in the ballroom every night. Wise management!

Although there is no longer the Old White—the original hotel which, until it was torn down a few years ago, has always been so dear to those Southerners who have patronized White Sulphur for decades—the grounds around the lovely Spring House, with its Grecian pillars and protecting goddess, continue to have the same charm which has been theirs since the days when our presidents strolled about with the *haut monde* of the day. White Sulphur, you know, used to be our summer capital and was a gathering spot equally popular with politicians, celebrities, and society. Many Southerners, in mentioning the presidents' house—The Colonnades—do so in a reverential tone, as it is associated with the names of so many great men—such as their own Robert E. Lee who often enjoyed the shelter of its protecting wings.

Personally, I like to golf at White Sulphur better than at Hot Springs, although many people prefer the golf at Hot Springs, especially at the Cascades Links, which is picturesque and exciting. It is about three miles from the Homestead and buses run back

and forth frequently. The Cascades Club is an old building which has been rejuvenated, and very attractively too.

If you're at the White for a cure, the ritual you must go through will occupy a good three hours of your day; but if you're not tied up with *masseurs* and other countless knights of the bath, there are so many things waiting for you to do that it is hard to choose between them. The trails have first choice with most people. There are so many and such interesting ones winding through the mountains that you can rove over new scenes day after day, and with as much company as you please. The groups that gather every morning at the *porte-cochère* vary from those that like to wander off alone (perhaps taking a groom as a guide) to those who like the excitement of clattering off with a cavalcade.

If your riding is usually confined to a park bridle path, then these are the trails for you during the first few days: Valley View, Hunter's, or Forest Drive trails. The last wends a good part of its way by number three golf course which is, I think, one of the prettiest



Kate's Mountain Club, overlooking a lovely valley and the new Greenbrier airport at White Sulphur, is the rendezvous for many a riding party in the crisp days of autumn

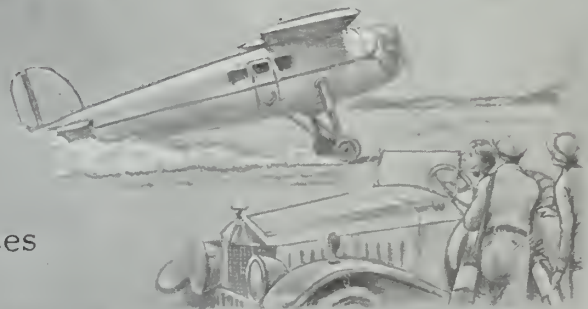


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The casino at White Sulphur is the mecca of all sport-loving visitors to this famous resort. From its spacious verandahs one gets a fine view of the tennis courts and golf links



Some of the more important golf tournaments are held on the links at Hot Springs and provide an added attraction for the many visitors who prefer this resort

short links I've ever seen, with its ponds, willows, and swans. This trail also allows an intimate view of the new airport which, though quite in step with modern requirements, meant the tearing down of that romantic old Virginia homestead, The Meadows. If you take Hunter's Trail, you will be interested to know that it was laid out by a man named Hunter, who is blind. He is a frequent rider over the trail, which is so planned that it keeps him off the highroads.

After you get your stride, you will take longer trails: Bob's Ridge, through the center of the valley; Greenbrier Mountain Trail; Catamount Trail, which goes over the small mountain of that name. Finally, you'll go off on Kate's Mountain Trail and you'll take a picnic lunch along with you, for the trail takes well over half a day. Another popular long trail is High Top. On this ride you stop off for lunch at Elmhurst, on the Greenbrier River. Having indulged in these beautiful mountain trails in their brilliant autumn glory, you'll probably be pretty patronizing to your old bridle path in Central and Wardman parks. And while I'm on the subject of horses, don't forget that it's an event just to "hire a hack" and go driving around this country. They seem to go in for

driving more at Hot Springs than at White Sulphur.

There's plenty of tennis at both places. Archery, too, is available for the few who have taken up this sport. (I wonder why more don't try it? Not a bad idea to have a true aim in these racketeer days!) And if you don't feel the urge to be up and doing every minute, there are plenty of ways in which you can amuse yourself by simply loafing.

Until a few years ago, there were not many visits back and forth between the Greenbrier and the Homestead. The roads were so poor that, unless you were madly in love with someone, you couldn't cope with jolting over forty miles across the mountain. But now the road is excellent most of the way—at least between White Sulphur and Covington—and nearly any day you will see visitors from Hot Springs lunching at the Greenbrier Casino or Greenbrierites over at the Cascades. Life among the permanent colony at Hot Springs is attractive and gay. The nearby estates form another important addition to America's country life. Like those other Virginia colonies of horse lovers around Warrenton, Middleburg, and Leesburg, Hot Springs people spend most of their time in the saddle, al-

though they aren't as one hundred per cent "horsey" as lower Virginia, because it is possible to tear them from the paddock for an occasional game of tennis or golf. Among the outstanding estates at Hot Springs is Grammercy Farm, the home of Major and Mrs. McKee Dunn. English in architecture, it abounds in many lovely gardens—and quite naturally, for Mrs. Dunn is president of the Warm Springs Valley Garden Club and has a keen interest in gardens. Another delightful place is the old rambling stone residence of Mr. and Mrs. George Adams Ellis, fittingly named Stepping Stones as it is planned on a series of interesting sections which "step up," with a babbling brook flowing right through the structure and on through the estate.

The Ingalls family is so closely associated with Hot Springs that it is not surprising one of the most interesting estates of the neighborhood is Mr. and Mrs. Fay Ingalls' home, The Yard. The recently completed stables, with perfectly appointed box stalls, saddle rooms, and apartments arranged about a rectangular court, are one of the real show places in the Valley.

Another estate of the neighborhood is Boxwood Farm, the residence of Mrs. Susan F. Park; part of the main (Continued on page 102)

Nature used a lavish hand when she created the valley at White Sulphur Springs in which the golf links are located. The course is an unusually sporty one too



BEAUTIFUL SPAIN



Santander, Magdalena Peninsula
from Royal Hotel



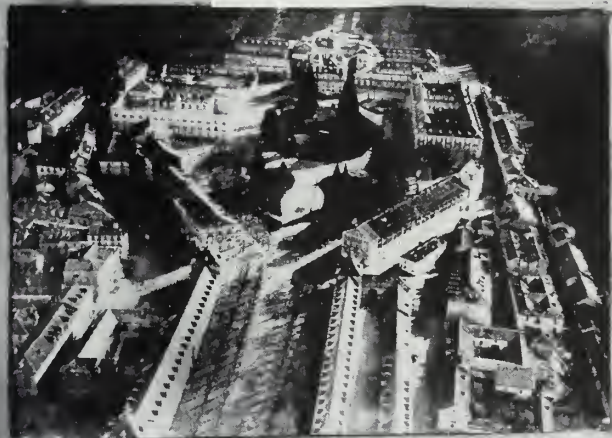
General view
of Avila



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from orchards



Salamanca. The Cathedral
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General View

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the Spanish which enhances the more solid attractions of the land. In these days of economic depression, money is a prime consideration. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class are moderate and offer every possible comfort to the patron.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Thos. Cook & Sons and Wagons Lits Agencies, The American Express, or any other Travel Agency.

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A STITCH IN TIME

(Continued from page 76)

where the maximum in heating and living comfort is desired some of the new methods of humidification of air may be adopted.

The idea of "a stitch in time" applies very positively to the plumbing system where the house is to be occupied during the winter. The plumber should be brought in to thoroughly inspect all of the valves and other parts of the working equipment. New washers should be installed where necessary, and any deficient parts should be replaced. This examination should cover all of the heating system as well as the plumbing, because its cost is very little and one bad leak might do more damage to floors and ceilings than several times the cost of proper precautions.

In the matter of improving and redecorating the premises for winter use it is very important to realize that the fall is the least expensive time to have inside alterations made. Carpenters and painters can work inside even in the cold weather when there is not much outside work to be done. This condition applies as well to the residence which is closed for the winter as it does to the house which is to be used. By having this work done in the fall, there is not only the probability of getting lower prices than in the busy spring

season, but there is also the avoidance of the natural nuisance of paint odors and the commotion involved when remodeling and redecorating work is to be done. The dwelling can economically be put into thorough readiness for spring occupancy in this manner.

There are other reasonable precautions which will save considerable time and money. For example, all bright metal work should be lacquered to prevent discoloration or tarnish, and iron work should be oiled. In houses left untenanted and unheated for any length of time, all hinges and locks should be oiled with a light oil to keep them from binding or rusting. Floors may be waxed to simplify cleaning in the spring, and covered with newspapers or cheap building paper that may be procured in rolls. Chimneys should be cleaned once a year in all houses, and of course the fall is the best time for this work.

So the list could continue with many other less important items, but the need for such a list is obviated if every householder would only take time each fall to make an inspection of the house, out-buildings, and grounds, with a keen eye for signs of depreciation and a fixed determination to take the necessary "stitch in time."

FAMOUS RESORTS:

IV—White Sulphur and Hot Springs

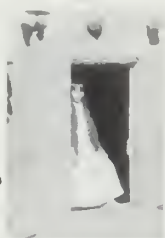
(Continued from page 98)

building is an original log house of more than a century ago, with many slave cabins still standing. Farther on towards Warm Springs is Rosloe, the home of Baron and Baroness Rosenkrantz. The gardens are a feature of this estate, for the Baroness is keen on gardening and has arranged an interesting succession of flowers from early spring until late autumn. The Hot Springs colony also includes the beautiful terraced estate and French villa of Judge and Mrs. William Clark. Captain and Mrs. William Talbot occupy their rambling Colonial house most of the year, and Colonel and Mrs. Arthur Kelly Evans come to Malvern Hall for the spring and autumn seasons usually.

To most of these colonists, as well as many of the guests at the Homestead, one of the delights of the place is the excellent hunting which the rugged country of Bath County affords. The season generally opens November 15th for all game. Last

year the open season for deer extended until November 20th; for turkey, pheasant, rabbits, and squirrels, the season was inclusive until November 30th; and for quail until December 16th. During the last three hunting seasons, more than one hundred and fifty bucks were killed in Bath County, while hunters reported bagging a number of turkeys, pheasant, and quail in the adjacent hills.

You're almost bound to be in for a good time if you fly down to old Virginia this fall—and by the way, you can literally fly there. Both resorts now have their own airports, where passenger planes from Washington and New York operate regular schedules. You will usually find private planes parked on these landing fields too, for many of our young bloods have learned how easy it is to fly to the Hot or the White for a week-end, not only from Eastern cities, but from Cleveland, Detroit, Louisville, Chicago, and farther.



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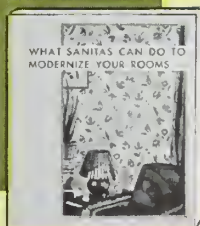
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with LEONARD BARRON

TO MANY a person, growing trees seem to be the final expression of countryside and rural beauty. It often happens, indeed, that so greatly is the tree venerated for itself that it is ultimately sacrificed through fear of the possibility of doing the wrong thing if attempting in any way at all to care for it. This is unfortunate. Often, far too often, trees are left to grow, fight, and struggle with each other in wild antagonism for the survival of the fittest, and much real picturesqueness in tree grouping that might have been achieved by occasional but systematic attention is never realized. Object for veneration though an ancient dignified tree may be, it is entirely out of place to transfer such sentiment to every tree that grows no matter what its place, condition, or kind.

Judicious use of the axe is essential to good management in any parklike feature. The park or garden adjunct of the house does not parallel, and cannot be managed along the same lines as, the wild woodland. Many a magnificent vista about the country estate has been allowed to close in upon itself, until the foliage growth is so dense in the immediate environment that the very thing that was so attractive and so appealing in the early days of the making of the property is completely obliterated. Vistas are mightily well worth while and must be maintained by strenuous and consistent effort. Cut down the superfluous tree. This not only maintains the vista but, incidentally, it gives space for the better setting and more magnificent growth of the surviving trees.

Here is another thought as to tree management. How many people really think of seriously feeding the tree, the arborescent flora, as they do even the shrubbery, to say nothing of the herbaceous border and the vegetable plot? Systematic, conscious feeding of trees destined for ultimate retention ought to be considered as one of the prime principles of estate management. This can be accomplished by using specially prepared complete fertilizers, not overstrong in nitrogen, or in which all the nitrogen is not very promptly available. Merely the fact that trees do exist and endure without adequate attention is no justification for their continued neglect. By all means, let us feed and care for trees.

The mere matter of cutting down and removing a tree entirely can be attended to whenever the time and opportunity are most convenient but the lopping of big branches may not be undertaken so lightly. Unquestionably, the feeling of uncertainty in this connection is responsible for some of the neglect that trees suffer. A recent ten-cent publication from the United States Department of Agriculture, on "The Relation of Season of Wounding and Shellacking to Callus Formation in Tree Wounds" (Technical Bulletin No. 246), will be received with considerable interest by any who have at heart the welfare

A page of intimate news and useful information for the garden enthusiast, conducted every month by the Horticultural Editor of COUNTRY LIFE

of estate trees. Although the Bulletin deals with actual research work on only a few kinds of trees, it may be a reasonable deduction that the same seasonal reaction is more or less general. Spring pruning or "wounding" between February 15th and May 15th heals more desirably than when the injury is made at any other time of year. Not alone is the actual speed of growth of the callus taken into consideration, but also the form in which the repair tissue develops and seals the wound—the shape of the scar, so to speak. As for using dressings over the wounds, the result would seem to indicate that a single coat of orange shellac was an aid. On the Tulip tree it had no appreciable effect. The research work of the Department confirms what the horticulturist would naturally have expected, that a strong, vigorous-growing tree stands surgical work better than a weak tree. So we are reduced to the further argument, so far as

comprehensive scale has been seized upon as part of the bi-centennial celebration, next year, of the birth of George Washington. A systematic effort is being sponsored by an organization calling itself the American Tree Association to stimulate the planting of trees during the coming year. Already two million different plantings have been registered, largely by institutions, which is indeed good news, but there is no reason why a like activity should not be extended to the individual. The unified attempt to make a national tree-planting drive next year should react very effectively throughout the whole countryside. The organized effort of the American Tree Association takes the form of having every planter or association which plants a memorial tree during 1932 register it, and so, perhaps, make history.

At Mount Vernon to-day there still remain forty-five individual trees presumably planted by Washington, or at all events under his direct supervision.

Ernest H. Wilson's stimulating and driving thought was to draw greater recognition and to popularize the larger planting of the more worth while, whether old or new. He had a peculiar faculty for evaluating the garden quality of the materials that he handled, whether his own or others' made no difference. And so just when he met his tragic end, he had in preparation a new volume, "If I Were to Make a Garden" (The Stratford Co.), in which he reviewed pretty comprehensively the available better-plant material for better use in better gardens. This work has now been given to us by the publishers, and the student of plant materials will find it an invaluable summation of studied judgment and coolly thought-out comparisons of a multitude of plants, but more particularly the hard-wooded (trees and shrubs) as adapted to practical garden needs.

It should ever be remembered that Wilson was primarily a gardener. He studied the taxonomy of plants in order to reduce the material to cultural understanding. This posthumously published volume (and for carrying on the material to its final appearance, credit must be given to his daughter, Mrs. Slate) may be regarded as a summation and a final expression and revision of his judgments of plants up to the very last minute. However his judgment might have changed with added experiences and added trials, is a matter of speculation. We have here what he actually thought. We are in touch with

his very being up to the last moment.

"If I Were to Make a Garden" discusses the grouping of different types of plants for definite garden purposes. As with his other volumes, it is practically a gathering together of the author's latest serial contributions to contemporary magazines.



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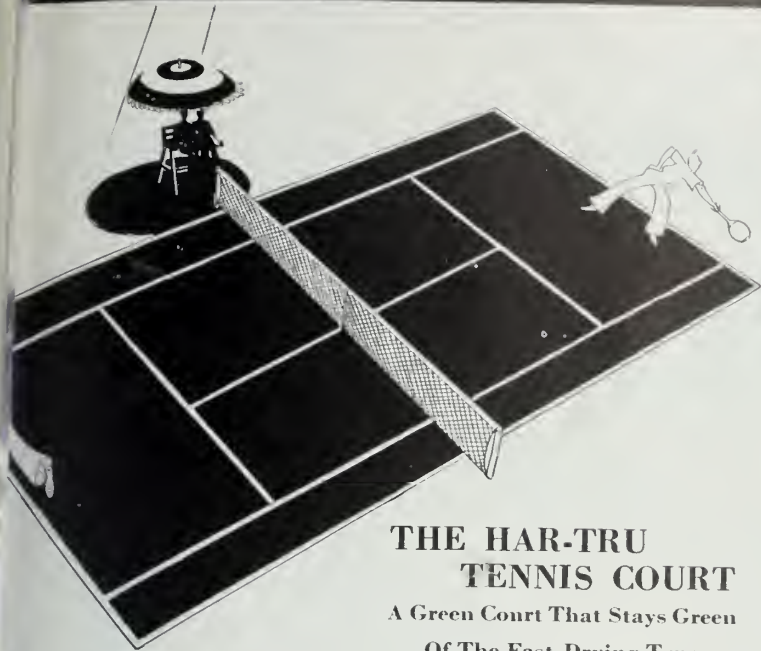
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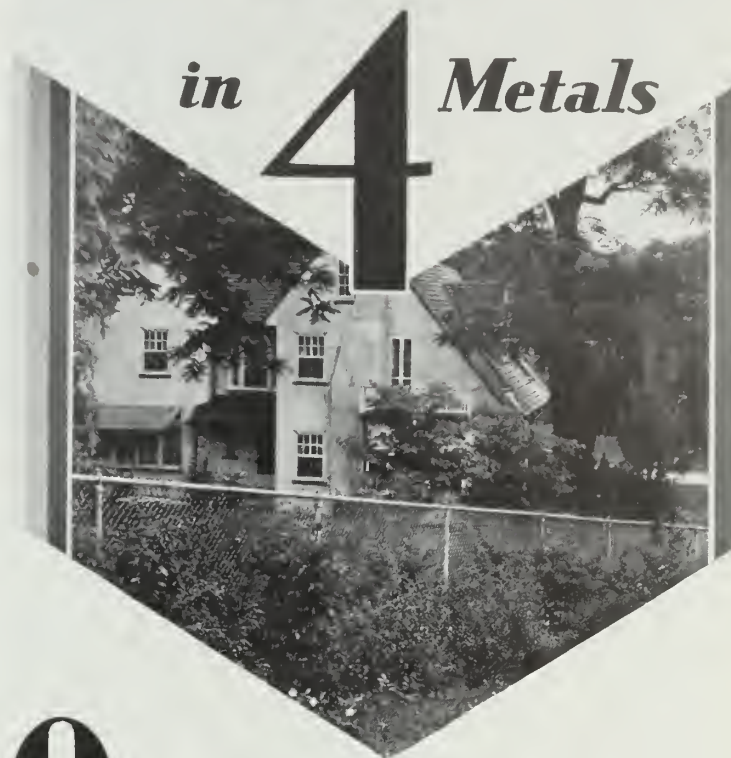
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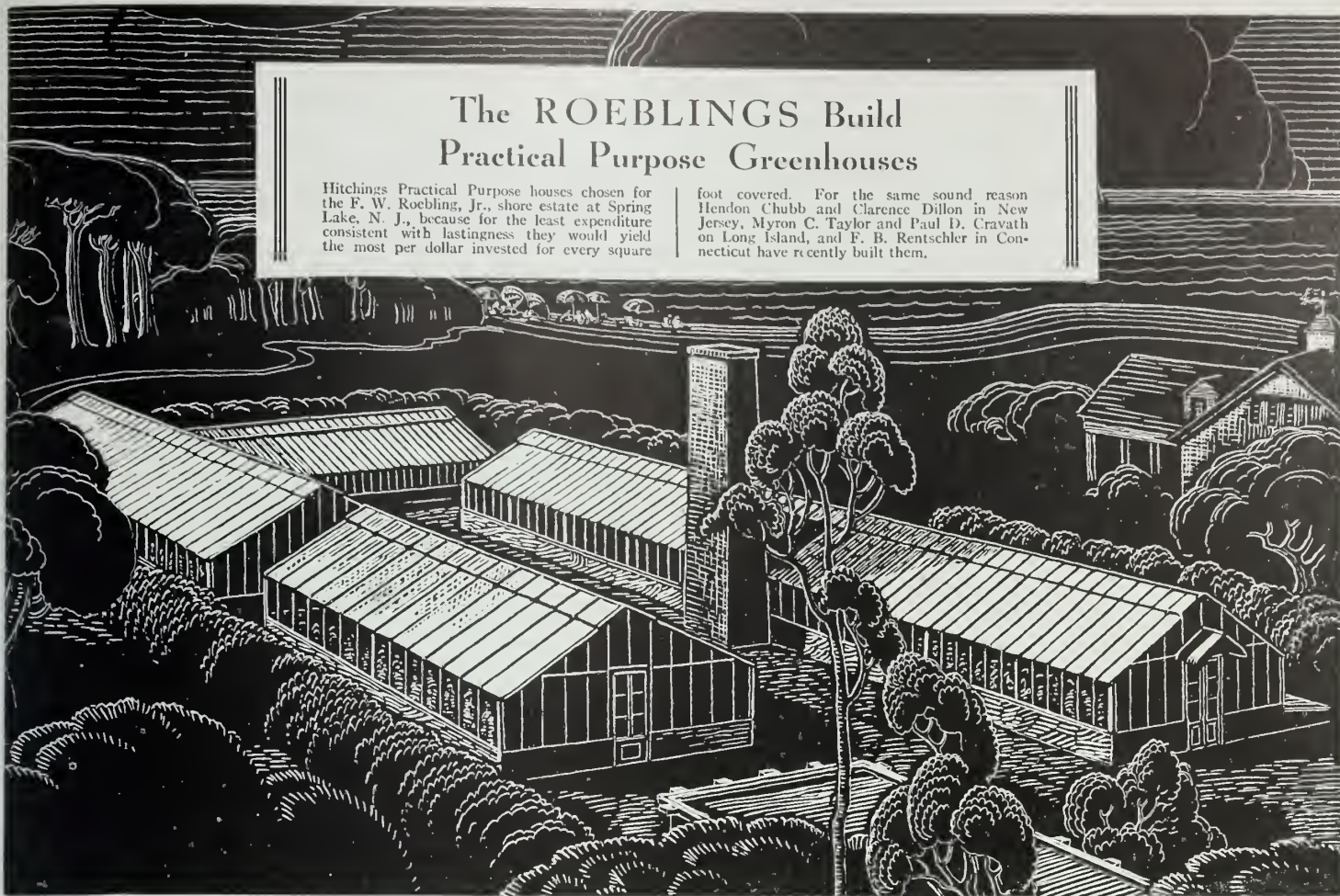
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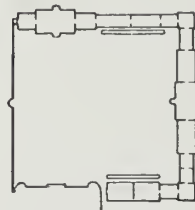
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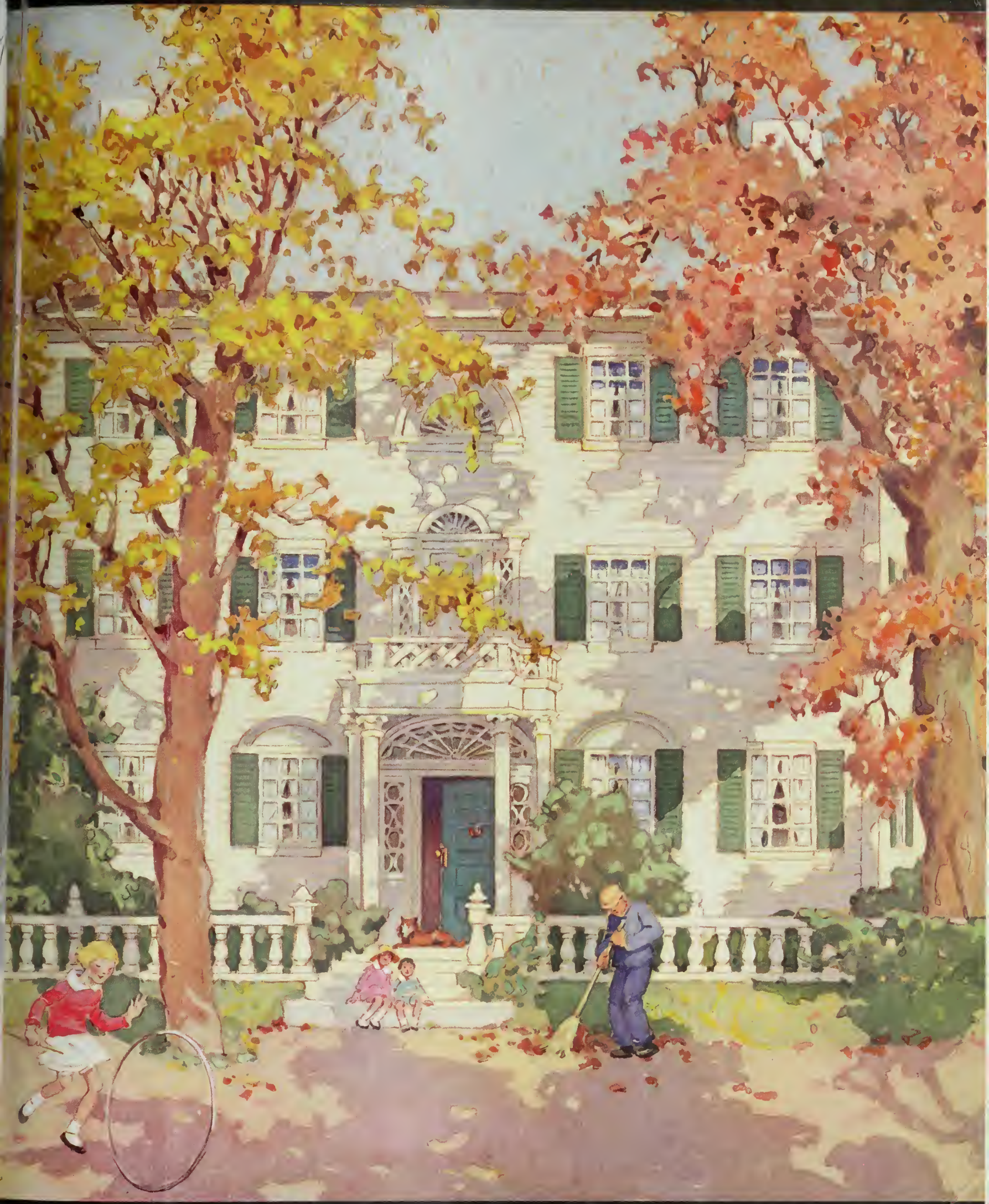
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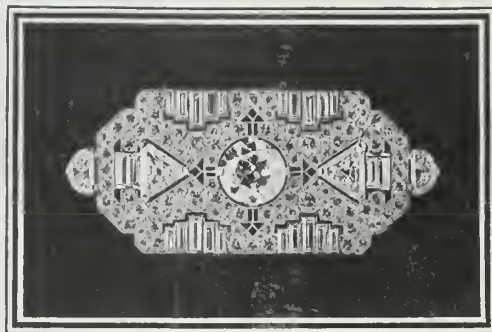
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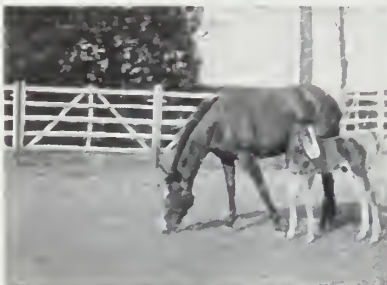


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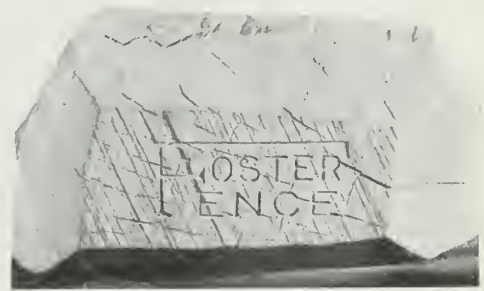
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PADDOCK AND TURF

by **ROBERT V. HOFFMAN**

MORFAIR, son of Morvich, followed in the steps of his illustrious sire by winning the United States Hotel Stakes, at Saratoga, on August 8th. Ten years have elapsed since Morvich defeated his stalwart two-year-old rival, Kai-Sang. Morfair has a long way to go to equal the record of Morvich, who was the leading two-year-old of 1921, winning all of the eleven races in which he competed for a total of \$115,234. His most notable victories were the Hopeful and Pimlico Futurity in which he defeated Kai-Sang and Lucky Hour. He also distinguished himself as a three-year-old by winning the Kentucky Derby.

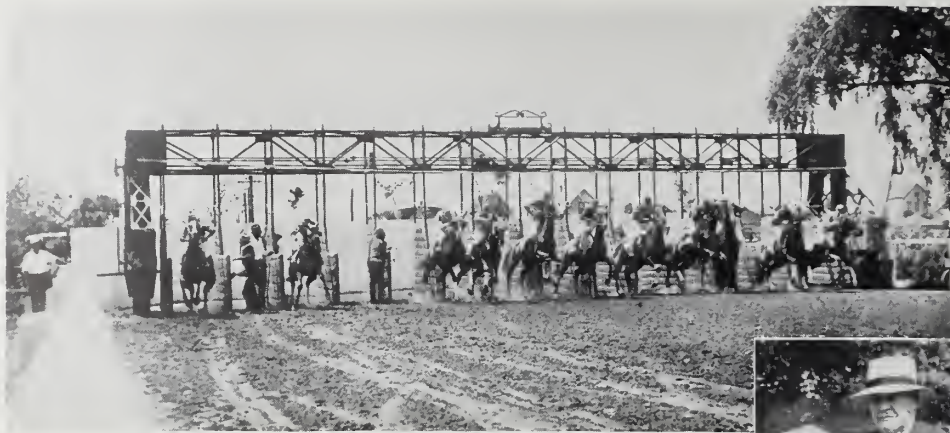
Willis Sharpe Kilmer's Sun Beau is now the leading money race horse of all time. By capturing the third running of the \$25,000 Arlington Handicap, Sun Beau brought his total winnings to \$330,044, or \$1,879 more than the total winnings of Gallant Fox.

Sun Beau has been racing since 1927 and has engaged in sixty-nine races of which he has won thirty-one. He has finished in second and third places ten times each and in eighteen starts has been unplaced. His best year was 1930, as a five-year-old, when he won nine races and a total of \$105,005.

The yearling sales at Saratoga, under the auspices of the Fasig-Tipton Co., reflected the general condition of the purebred live-stock market. The average of \$2,140 for 52 head sold by A. B. Hancock is a fair criterion, since Mr. Hancock is an acknowledged leader in this field. Last year Mr. Hancock sold 49 head for an average of \$6,530.

A bay colt by The Porter-Cypher Code, consigned by C. G. and T. G. Herring, fetched the top price of the season, John Hay Whitney paying \$16,000 for him. Mr. Whitney also purchased colts by Apprehension-Regal Roman for \$13,500, and Black Toney-Frizeur for \$10,500. The former was consigned by H. P. Headley and the latter by Brownell Combs. A \$12,000 top featured Mr. Hancock's sale. This price was paid by Audley Farm for a brother to Risque, a three-year-old filly by Stimulus-Risky. Risque won the Alabama Stakes, going away, on the afternoon of the sale. Four sons and four daughters of Sir Gallahad 3rd averaged \$5,000. William Ziegler, Jr., paid \$7,000 for a brown colt by Flying Ebony out of Heeltaps at the Shandon Stud Sale, and George D. Widener \$5,000 for a bay filly by Suprenus-Carabine, from H. P. Headley. A son of Infinite-Geisha Girl, in the consignment of William B. Miller, was bought by the Sagamore Stable for \$7,500.

On the morning of August 15th C. J. Fitzgerald staged the first daylight sale at Saratoga, when 23 yearlings from the Hartland Stud of the Hon. J. N. Camden were sold for \$17,850, an average of \$776. Other consignments brought the total to \$41,950 for 39 head. Among these a chestnut colt by Suprenus-Sand Pocket, consigned by Admiral C. T. Grayson, and a chestnut filly by Light Brigade-Wimple, consigned by W. S. Hunter and L. A. Railey, brought \$5,100 each. Mrs. Payne Whitney bought the former, Mr. J. P. Jones the latter.



On the opening day at the Hawthorne track, near Chicago, the new starting barrier (above), equipped with an electric timing apparatus, was first used successfully

Right, Algernon Daingerfield, Esq., Assistant Secretary of the New York Jockey Club, as he appeared at Saratoga on the first day of this year's racing season



Morfair, two-year-old son of Morvich (above), with jockey Munden up, followed in the footsteps of his distinguished sire by winning the United States Hotel Stakes at Saratoga on August 8th



Albert C. Bostwick, Esq., (above), gentleman jockey and owner of Mate, the fast-stepping three-year-old, was among the leading sportsmen to attend the opening of the Saratoga races



The Arlington track at Chicago (right) has the only paddock of this kind in America; it is in the form of an open walking ring and the horses are brought into it five minutes before each race

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This view from the air (left) gives an idea of the conditions that go to make up the ideal breeding establishment. It is the Ayrshire farm at Strathglass, the estate of Hugh J. Chisholm, Esq., at Port Chester, N. Y.



PHOTOGRAPHS BY STROHMEYER AND OTHERS

Above is shown the Grand Champion Brown Swiss bull of the 1930 National Dairy Show. His owner is J. P. Allyn of Delavan, Wis.

The Elm Hill Farm at Brookfield, Conn., has long been noted for the fine quality of its stock. At the right are shown three of its outstanding bulls (from left to right): Nobly Born, You'll Do's Volunteer, and Cedarine Golden Sultan



At North Easton, Mass., are buried six of the great cows in the Langwater herd belonging to the late F. Lothrop Ames. They are the foundation sire, imp. King of the May, with his dam and four of their descendants



(Right), two daughters of the Holstein cow, Lady Boerinhurst Pontiac, in the first prize dairy herd of the 1930 National Dairy Show. Bred and owned by Fred Pabst, Oconomowoc, Wis.



LIVE STOCK LORE

by **ROBERT V. HOFFMAN**

HERE are about twenty-six state fairs and twice as many regional and local agricultural shows at which dairy cattle are on display annually. All of these have some bearing upon the growth of the dairy industry and it is not improbable that the lowliest of them is frequently the means of bringing a doubling Thomas or two into the purebred fold.

The Waterloo Dairy Congress, Waterloo, Iowa; the Eastern States Exposition, Springfield, Mass; the South Eastern Fair, Atlanta, Georgia; the Tri-state Fair, Memphis, Tenn; and the Pacific International Livestock Exposition, Salem, Oregon, are among the more important of the regional shows whose influence extends beyond the borders of a state. But none of them, useful as it may be, carries the prestige among dairy cattlemen of the National Dairy Show. This institution, now established at St. Louis, speaks authoritatively for the purebred dairy cattle breeders of the nation. Its chief beneficiaries are breeders, prospective breeders, dairy farmers, and students; but more than this it serves, through the agricultural press, to encourage a general interest in the value of pedigreed dairy animals, and to solidify the dairy industry. It is stimulating, suggestive, educational.

The show has had its share of misfortune. It was apparently well established at the Union Stock Yard Colosseum in Chicago; but an outbreak of foot and mouth disease, in the fall of 1914, while the cattle were being exhibited, necessitated a change in locality, and for the next fourteen years (no show was held in 1915) the National was an itinerant institution, visiting centers of the East, West, South, Central West, and Northwest. In 1929, the show opened in the city of St. Louis in a new and spacious colosseum. It is probable that it will make this its permanent home.

The National will be held this year from October 11 to 18. \$21,550 will be divided among the winners of the various dairy cattle divisions. Five breeds will be shown—Ayrshire, Brown Swiss, Guernsey, Holstein, and Jersey—besides classes for 4-H clubs, college student judging contests, dairy products exhibits, and other educational features.

THE AIYUKPA GUERNSEY DISPERSAL

(The property of W. H. Williams, Esq.)

At the grounds of The Eastern States Exposition

Springfield,

Mass.

Tuesday,

October 27,

1931



AIYUKPA GRAND DUKE—A son of Langwater Marmion (A.R.), and Shuttlewick Levity (A.R.). He carries 87 1/2% of the same blood as his dam. Four of his seven nearest dams were first prize winners at the National Dairy Show; two were grand champions. Several of his daughters will be in the sale.



SHUTTLEWICK MIRTH—Record: 13,633.6 lbs. milk, 706.1 lbs. fat (class G). By Warrior of Destiny out of Shuttlewick Levity, by many regarded as the greatest Guernsey cow ever produced. The sire of Shuttlewick Mirth traces twice to the dam of Langwater Hope 1,003.17 lbs. fat (class A).

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Among the attractions will be the famous show and breeding matron, Shuttlewick Levity (former A. R. champion in G, and twice grand champion at the National Dairy Show), the dam of nine progeny, two of which, together with 13 granddaughters and 5 grandsons will be sold with her. A son, three daughters, two granddaughters and a grandson of another former A. R. champion, Golden Coronet of Jean du Luth, are also in the offering.



AIYUKPA L. MIRTH—Dropped February 1, 1930. Record: 12,385.9 lbs. milk, 666.20 lbs. fat (class GG). A daughter of Aiyukpa Levity-King and Aiyukpa Mirth. She traces 47 times to May Rose 2nd and represents the fourth generation through the female line in the sale.

The Aiyukpa show herd has ranked among the best in the country for a number of years, and has won premier honors at the National Dairy Show and Eastern States Exposition. The foundation cows were distinguished for their outstanding type, quality and high production. Their descendants in this offering, represent the cream of this richly bred May Rose herd.



AIYUKPA L. GOLDEN CORONET—Daughter of Aiyukpa Levity-King and Aiyukpa Golden Coronet. (A.R.), 9,263.8 lbs. milk, 619.2 lbs. fat (class G); first prize Eastern States Exposition, 1927, 1928 and first prize three-year-old and first prize four-year-old, National Dairy Show, 1929, 1930.

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(Left) Ch. Lone Eagle of Earlsmoor, owned by Dr. and Mrs. Samuel Milbank, not only tops his breed on many occasions but is also one of our leading best-in-show contenders

THE DOG FANCIER

by **STANLEY SZABRONSKI**

SOME dogs, such as the Saluki, Elkhound, Samoyede, and Italian Greyhound, add a certain feeling of refinement to the home. Another group, comprising the Irish Wolfhound, Great Dane, Borzoi, and Scottish Deerhound, lend an air of majesty difficult to describe.

The Scottish Deerhound, one of the most ancient and aristocratic of these, is unfortunately to-day also about the least numerous. In another time, they were not only popular but very highly prized, for a brace of deerhounds has been recorded as the price of a knight's ransom.

Little is actually known of their very early development, but in later years, when the Scottish clan system was at its height, they were used extensively by the highland chiefs for stag-chasing in the many deer forests, and for coursing stags in the open country. With the great improvement in firearms, however, the deerhound lost patronage, for, when shot, the wounded deer either died instantly or was too badly injured to run very far.

Thus the breed suffered and gradually declined until the reign of Queen Victoria. One of the big attractions at the first Westminster Show was a pair of Scottish Deerhounds entered by Her Majesty. This exhibit drew the following notice in "Leslie's Weekly" for the issue of May 26, 1877—"Among the most notable of the dogs exhibited were the two deerhounds, Oscar and Dagmar, bred by Queen Victoria, each three years old and valued at \$10,000." It is regrettable to note that fifty-four years later, at the Westminster Show of 1931, there was only one Scottish Deerhound shown.

The Scottish Deerhound, in coat and general appearance, resembles the Irish wolfhound, but is not so massive and is much more lithely and delicately built. The Standard calls for a height of from twenty-eight inches upwards for bitches and from thirty inches upwards for dogs, thirty-two inches being considered an ideal height for dogs. The desired weights range from sixty-five to eighty pounds for bitches to eighty-five to one hundred and five pounds for dogs. Dark blue-gray is the favored color, though grays of various shades are permitted. White is condemned by all the old authorities, but a small amount of white on the chest is not objectionable. Any white blazes on the head, back or sides, however, are disqualifying marks.



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A very successful show record belongs to this fine Kerry Blue terrier (left), Ch. Beauty of Oakcrest, owned by Mme. Lillian Soresi, of Mamaroneck, N. Y.



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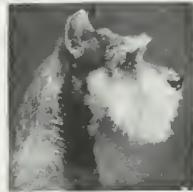
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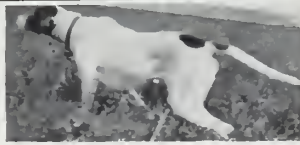
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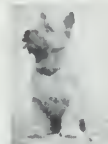
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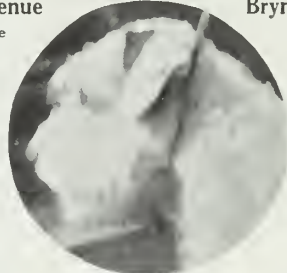


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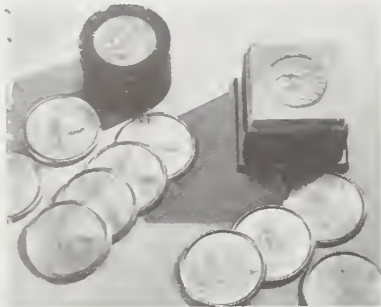
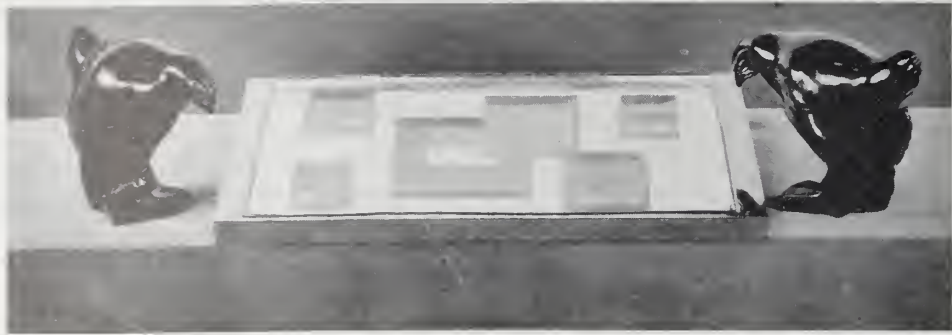


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AROUND THE SHOPS

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Why let your furniture be ruined by wet glasses when you can obtain such good-looking coasters as the new ones illustrated above? They are made of sterling silver, and can be had in either a game-cock or cobweb design, and come in either of the boxes shown with them. The round box is made of brown leather, with a silver ship plaque inserted in the lid, while the square box is made of blue suede leatherette and silver paper and has a fish plaque as decoration. Six coasters, of either one design or assorted, and in either box, can be had for only \$6.00 prepaid from the **VIKING MANUFACTURING CO., Dept. A., 31 St. James Avenue, Boston, Mass.**

The English hunt plates, illustrated below, are especially spirited in design and would make a gay background for any meal. The disasters as well as the pleasures of that noble sport are graphically depicted in color upon a cream ground. There are six different scenes to a dozen, as the ones shown here. It would be well to keep these plates in mind for your Xmas list, though on the other hand, I would advise your ordering early as there is only a limited supply in the country. The plates, in assorted designs, cost \$15.00 per dozen, express collect, from **PITT PETRI, 378 Delaware Avenue, Buffalo, N. Y.**

MODERN decoration has proved to be more than a passing fad. The smartest people are now finding space in their homes for a modern room or two, while even the die-hards are granting it some virtues. Of course the "istic" furniture, with its eye-disturbing angles and crude color contrasts, cannot be taken seriously. **L'Élan, Inc.** is a decorating firm that will quietly work out individual schemes, from a modern viewpoint, to fit your wants, needs, and pocket-book. They have not many pieces on exhibition as most of their work is executed to order, but I would advise your dropping around even if you are not planning to do any fall decorating this year, as you will see several interesting pieces of furniture fashioned from lovely rare woods. The glass centerpiece shown at

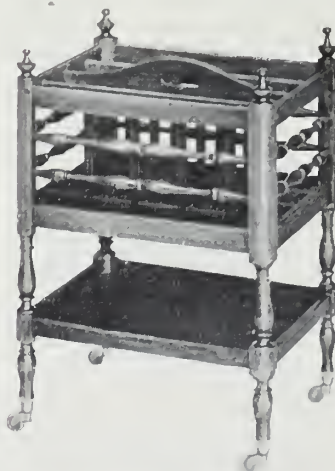
the top of the page comes from there. The square grooves are for flowers, and it is priced at \$130.00. The black figures are made of French China and cost \$20.00 apiece.—**L'ÉLAN INC., 50 East 52nd St., N. Y. C.**

I was amazed at the low price of the Thomas Jefferson magazine rack below, as I don't recall having seen one as strongly and solidly built for the same sum. It is made of solid maple and is very useful for holding music as well as periodicals. Though it takes up comparatively little space it will hold an amazing amount of odds and ends. Price \$22.00 prepaid within 100 miles. To points beyond express is collect. From **THE THREE NEW YORKERS DIVISION OF HAMMACHER, SCHLEMMER CO., 145 East 57th St., N. Y. C.**

A few unusual pieces of Georg Jensen silver are shown above. Glancing from top to bottom you will notice first a fried egg server that would make an original gift for your week-end hostess. Price \$6.50. Next comes a lobster fork that is particularly graceful in design. Price \$5.50. The orange knife would make an interesting present for the person who has everything else in the way of silverware. Price \$4.25. As caviar should never be

touched with a steel or silver blade, since it spoils the flavor, the caviar knife shown at the bottom should be indispensable. With either a black or natural colored horn blade \$4.50. All prepaid from **GEORG JENSEN, 169 West 57th St., N. Y. C.**

In furnishing a small apartment it is necessary to consider only pieces affording the maximum of usefulness, and taking up the minimum of space. With this in mind, I was delighted to discover the several new pieces shown here. The umbrella stand has two separate compartments and is made of painted tôle in either green or red and decorated with a scenic design. Price \$17.00. The smoking stand contains, besides the two ashtrays, a cigarette box on either side, while you will notice the convenient handle. Price \$16.00. The small table and scrap basket have a soft gold lacquer finish with a cut out paper decoration of some jockeys and horses. The table costs \$7.50 and the scrap basket is priced at \$6.50. All prepaid from **BOULEVARD SHOP, 220 Northern Boulevard, Flushing, L.I.**



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I wandered into Alfred Dunhill's, that very British shop on Fifth Avenue, the other day, in hope of finding something new and exciting to show you. I was well rewarded as there were many recent importations; but I was particularly pleased with the new fountain shaving-brush kit, as it seems to me to be an excellent article and thoroughly practical. It consists of the self-soaping brush, a shaving cream cartridge, and a celluloid holder, all shown below. It is easy to use as you simply unscrew the base of the brush, and insert the cartridge into the brush handle as far as it will go, and the brush is ready to use. In order to force the soap through to the bristles, you simply give the knob a half turn which is indicated by a distinct click. In normal uses two clicks are required for each shave. An inspection slot at the side enables the user to see at any time how much cream



remains, though it will be found that each refill cartridge will, on the average, last about five weeks when shaving every day. Naturally the brush is made of the finest materials. The set complete costs \$15.00 from ALFRED DUNHILL, 514 Fifth Avenue, N. Y. C.

Another shop next door to Alfred Dunhill that makes shopping for men so much easier is A. G. Sulka. I couldn't resist dropping in for a few moments to look around and get some advance hints for fall and Xmas. Besides their regular line of clothing, I thought that their very luxurious dressing gowns, French moire ties, and heavy silk mufflers would make welcome presents for any man. They have an amazing quantity of mufflers, from the rather colorful ones for day use to the plain white heavy silk ones



for evening wear. I selected the one illustrated above to show you because of its lovely Persian design, and the subtle coloring of brown, beige, and orange that distinguishes it from the ordinary run. It is made of heavy French silk, and measures 35" square. It is priced at \$22.50, while others can be obtained from \$16.50 up.—A. G. SULKA, 512 Fifth Ave., N. Y. C.

I think that Swiss tambour muslin curtains are a welcome change from the over-worked ruffled curtains and are very adaptable for Colonial rooms. The charming design shown here was chosen for use in the American part of the Colonial Exposition in Paris which has created such world-wide comment. The curtains can be had 36" wide and 2½ yards long for \$6.75 a pair;



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The House of Charm imports Javanese and Indian materials that are different from the ordinary kind obtainable in this country. All of these designs have been copied from those used on the different sarongs. As you probably know, the sarong is a rectangular piece of material which is wrapped around the lower part of the body and is tucked in on the left side to hold it in place. It is the only garment worn by the natives, and is amazingly colorful, while the royal families are distinguished from the rest by being permitted to have a border around the central design. We have photographed only a corner of the bedspread illustrated below as we thought that otherwise you would be unable to see the interesting pattern. These bedspreads can be had in various designs and colors. They are obtainable in two sizes. The 72 x 100" size costs \$8.00 while the 90 x 108" size is priced at \$10.00. Both prepaid from THE HOUSE OF CHARM, 70 Madison Ave., N. Y. C.

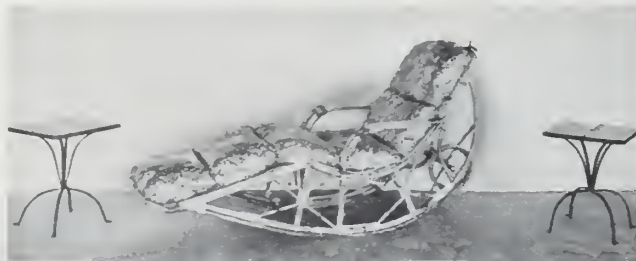
"La Côte de Villefranche" is the name of the scenic paper shown above. It has been obtainable for several years in monotone gray and sepia. Since, however, there are a good many who prefer having a more colorful background, A. L. Diamant has had the same paper deftly touched here and there with brilliant colors. The paper was especially made for them by Zuber



et Cie., in Alsace-Lorraine. It would be especially nice in an apartment dining room, which has usually less light than the other rooms, or I think would make a very gay background for either a hall or living room in a country house. It comes in fourteen separate panels in the new colors for \$120.00 and in plain gray or sepia for \$90.00. From A. L. DIAMANT & Co., 101 Park Avenue, N. Y. C.

Note:

In our next issue we will begin to show you various new articles suitable as Christmas gifts. I'm sure that you will be as amazed as we were to discover what exciting new things you can obtain this year at very moderate prices. Watch for our next issue, and you will find out how easy it is to shop if you know where to go, or, better still, write any of the firms illustrated in this section, enclosing a money order or check, and you will receive the article almost by return mail. For any information regarding shops, etc., write to Diana North, in care of this magazine.



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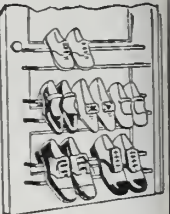


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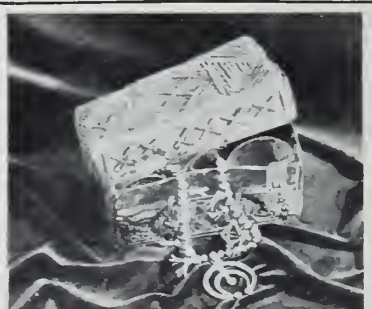


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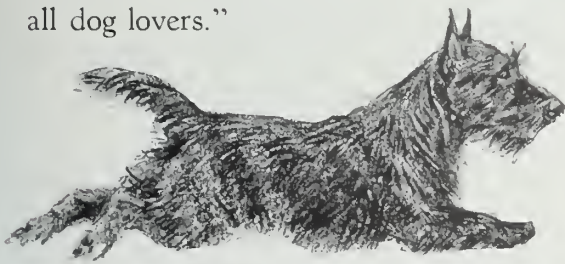
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OCTOBER
1931

VOL. LX NO. 6

COUNTRY LIFE

COUNTRY LIFE IN AMERICA

Editor
Art Editor **REGINALD T. TOWNSEND** *Contributing Editor*
FREDERICK KLARMAN **C. STANLEY TAYLOR**

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With a proper feeling and reverence for old traditions, it is quite possible for the architect of to-day to carry on the style of the old English houses in America. But to do so successfully it is essential—say for a reproduction of Gothic building—that the architect get himself into a thoroughly Gothic frame of mind, into the position of the man who is actually going to put the building together and who has not all the conveniences of modern building construction.

There is no objection to modern material or to those features requisite to modern comfort which were undreamed of in the olden days; but the architect must try to imagine what the original builder would do with, for instance, hollow tile blocks, a bath tub, or an electric dish-washer. Nor is it necessary slavishly to copy existing details in either ornament or construction, if the modern requirement is met with a Gothic attitude and point of view.

As an illustration: when I am making a design for a Gothic building, I begin by laying out my plan, which has to meet modern requirements. Once the plan is worked out satisfactorily, I put it aside and bury myself in books of illustration of old English homes, not necessarily looking for features for the new plan—because there is seldom anything that can be copied exactly—but just to get into the spirit of the thing. Then I put the books away and get back to the drawing board. After a satisfactory general design is evolved, the same process is followed in regard to details; and here it is often wise to copy a motive in carving either in wood or in stone, a mantelpiece, leader-head, or something else appropriate to the general design. With Gothic work, perhaps more than in any other, it is desirable to make a scale model before proceeding with the working drawings in order to obtain best results.



Among the finest adaptations of Tudor style in this country is the residence of Mrs. C. Porter Wilson at Mill Neck, L. I. Note how the heavy gable is lightened by skillful carving and how the lovely and characteristic chimneys distinguish the roof-line

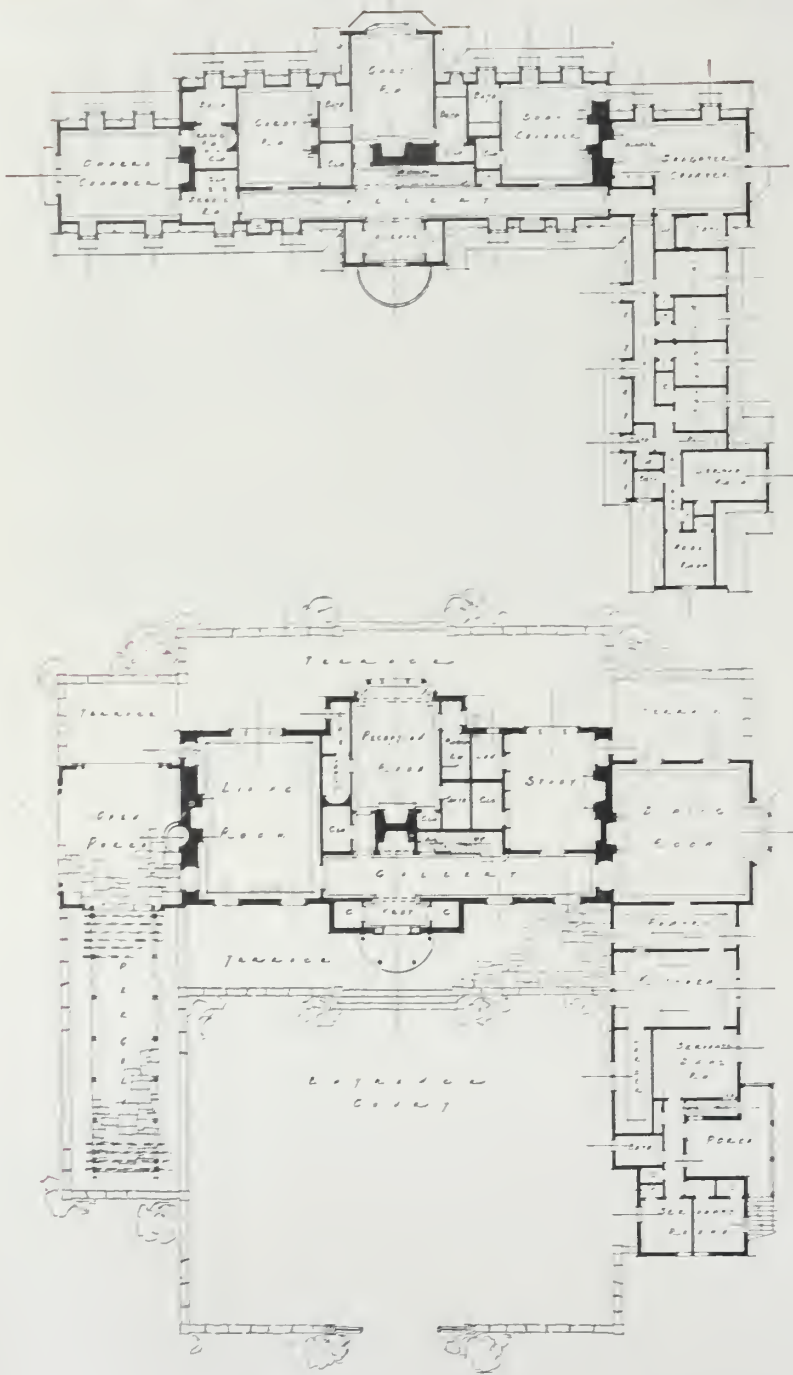
In these homes, built for future generations and usually in the possession of one family for several centuries, armorial carvings—on either the exterior or interior of the building—stood as a memorial to the original owner; if the estate passed to alien hands, these heraldic symbols were seldom removed by the new owner, but were guarded and prized.

These old homes were tied to their surroundings by being to a great extent built out of native materials and with home-made tools. Transportation was costly and slow and material was procured as near at hand as possible. So that in a rocky district stone was used to a large extent, and the walls and roofs of a building stood against a background of the same material outcropping in the landscape; similarly, in forest sections such as Lincolnshire, Hampshire, and Surrey, fine old timbered houses were the rule.

(Continued on page 38)



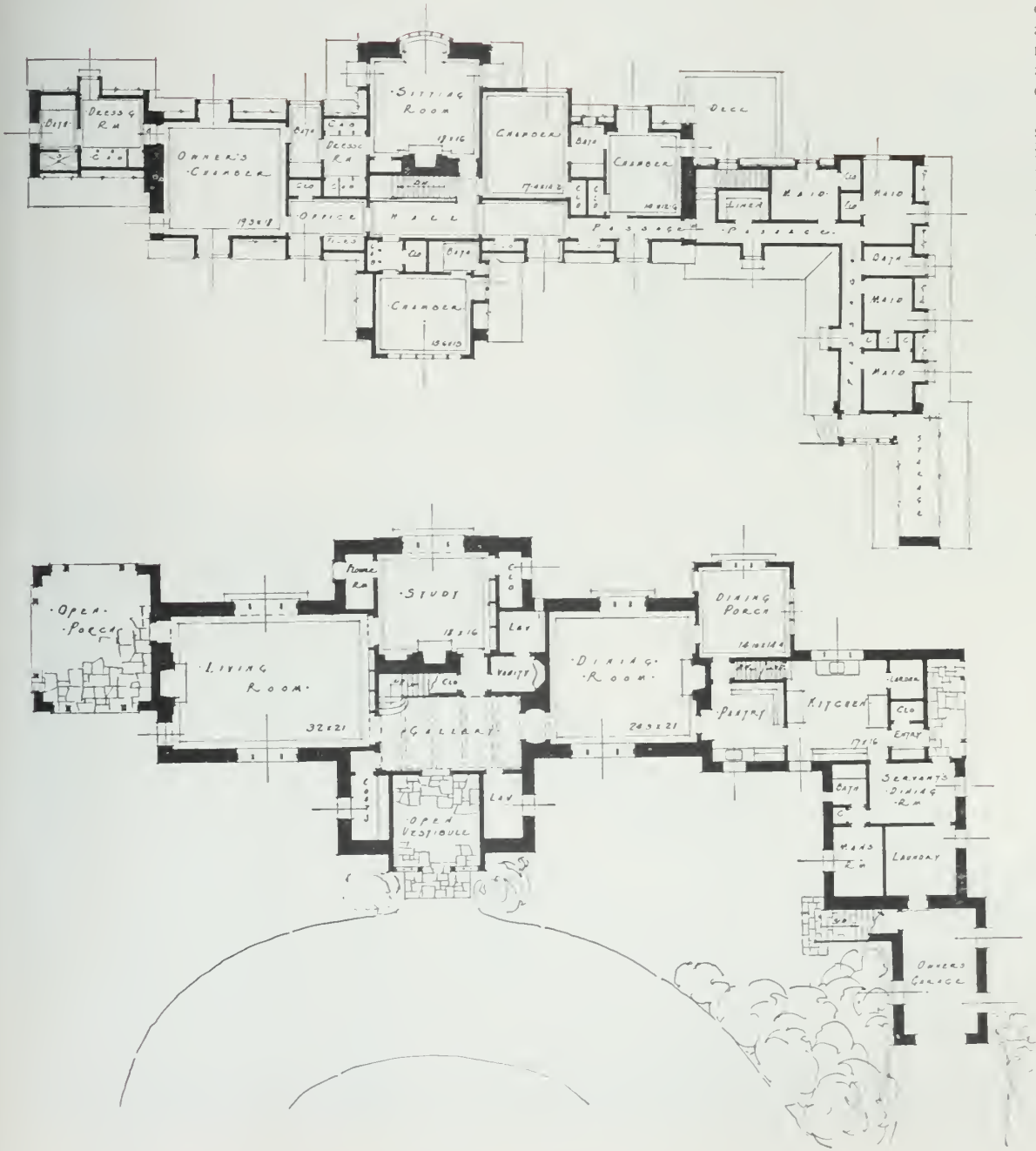
CHESTER A. PATTERSON, ARCHITECT



Among the outstanding manifestations of the English spirit in architecture, so competently surveyed in the accompanying article, is the popular Colonial style, which finds a particularly distinctive treatment in the residence of Mrs. Prescott Slade at Mill Neck, L. I. The house is situated on a knoll overlooking the Sound, and commands as well a beautiful view of Beaver Dam Lake. From the bottom of the hill, the cosy roof-dormers are calculated to minimize the actual size of the house, which seems to grow out of the surrounding countryside. An old-fashioned fence and gateway emphasize the rustic lines of the pheasant-colored roof and white brick chimneys. A trellised pergola at the left of the entrance contrasts with the formality of the characteristic portico and the conservative leaded windows on the ground floor. In the accompanying plans, the terrace faces west toward formal gardens and a swimming-pool; it may be noted that there are ten servants' rooms in the north wing, while a capacious five-car garage (not shown here) is located in the basement



CHESTER A. PATTERSON, ARCHITECT



Distinctly reminiscent of the enchanting country houses of Surrey and Devonshire is Westover, the residence of Col. Hugh L. Cooper, at Stamford, Conn., which directly overlooks the reaches of Long Island Sound. Oak, stone, and stucco combine to produce an impression of settled comfort admirably depicted in the ornamental gateway and snug wall-dormers; the informal privacy of country life is reflected in the outside stairway leading to the second floor, just visible below the dove-cote at the right. The interior furthers the external feeling of old-world charm: the beamed ceiling of the gallery and the panels of the study and living-room are decisive factors in creating an atmosphere of distinction. All the main rooms open on to a series of colorful gardens; note the unusual completeness of the owner's suite

Exposed timbers were not laid out primarily with an idea of effect, but first for constructional strength, with corner posts, wall plates, and all the other main timbers, mortised and tenoned and pinned together with oak pins in a manner similar to that in which our own farmers up to the beginning of this century used to build their barns, but more elaborately. Wood other than oak was seldom used as framing material because the builder wanted the home to outlast his own needs.

Our materials and the methods of using them have changed very much since the Tudor period. We do not have to use the massive stone and timber construction that was essential in those days. By the use of steel, for example, we can erect, on walls of glass, a building requiring a bearing strength of tons. But the human eye requires a structural combination of apparent as well as of actual strength, for complete satisfaction, and therefore engineering stunts are never good architecture.

The architect of to-day, wishing to follow the old English

Nowhere does the innate conservatism of the Anglo-Saxon express itself artistically so well as in the fine style of the sixteenth century. The room below displays all the advantages which may be gained by a careful use of detail, without being too baroque



CHARLES OF LONDON

lines, must be liberal in material. He must make his wall thicker than is absolutely necessary to hold the floors and roof up. Generally speaking, frame construction is too shallow, because the walls in those days were never under twelve inches thick, and in the larger and older manor houses varied up to three or more feet. It is necessary to get a certain thickness which will show at the returns of the window and door jambs.

A very fair effect can be obtained by the use of eight-inch hollow tile blocks which, when furred, lathed, and plastered on the inside and stuccoed on the outside, will give an eleven-inch wall. This should be considered a minimum; if conditions will allow, twelve-inch blocks—especially for the first story—are better.

The rough stucco will give good hold for ivy and other creeping and climbing plants, with which old buildings are swathed. Limestone window and door jambs and lintels, hoodmolds, and the like, may be built into the hollow tile, projecting sufficiently so that when the stucco is applied it will finish flush with the surface of the stone. Solid stone, and stone lined with hollow tile, are also good mediums if funds do not have to be considered too closely.

The use of heavy, exposed timbers in the interior framework and ceiling, gives an interesting and substantial effect. Where curved or crooked cross braces were used, this was not done from an idea of eccentricity or frivolity but because there was a scarcity of straight timbers and the builder was using his bent and crooked timbers to their best advantage. Often he went to great trouble and labor to get pleasing effects with his misshapen timbers, but they were never sawed out of a straight plank to obtain a crooked effect. It may be noted that the grain always follows the curve of the brace or strut in the old houses. After the frame was up they often carved the exposed woodwork and, with the thought of future generations, cut memorials to themselves in the hard oak that has since come through these centuries.

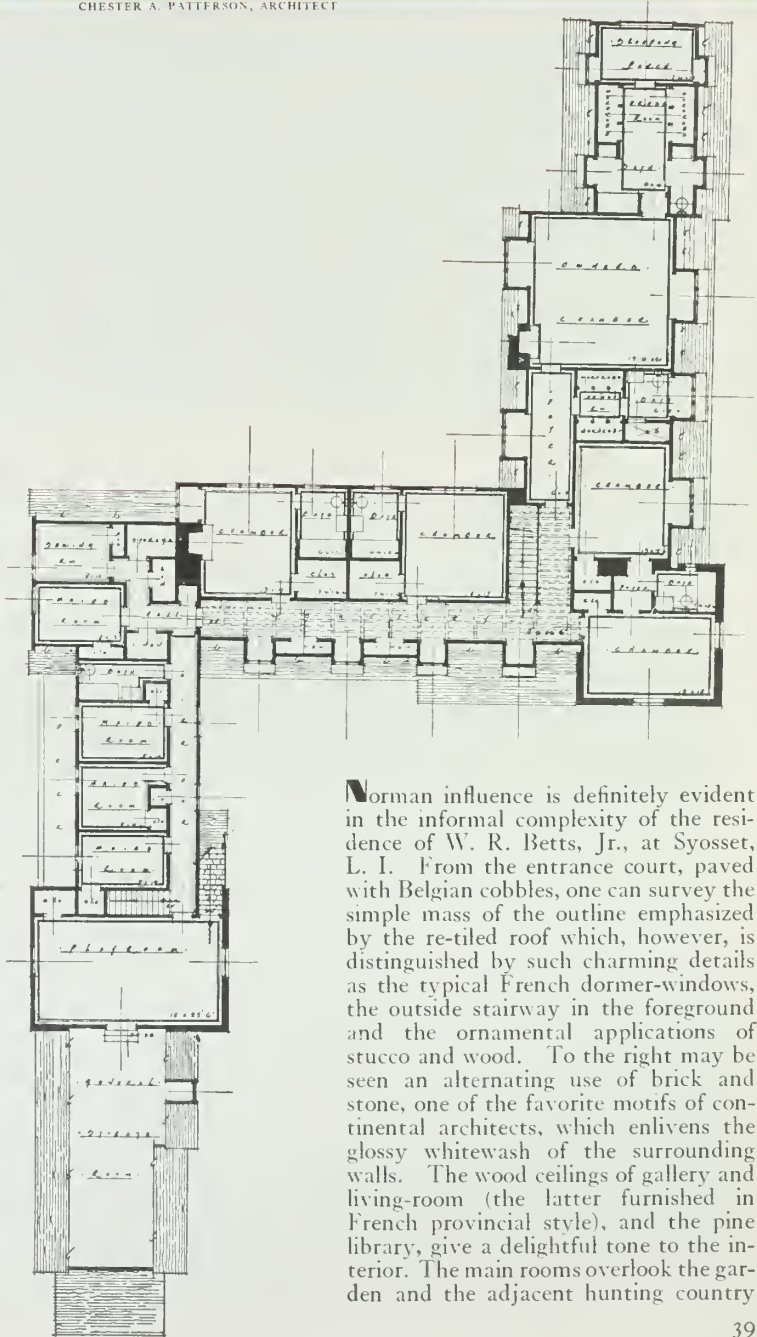
One of the author's most delightful reproductions of the English spirit in architecture is shown below. It is the residence of R. C. Warriner, Esq., at Essex Fells, N. J. This courtyard is distinguished by a well-studied simplicity; even the weather-vane was copied from sketches in an ancient note-book



MICHAEL STILLMAN, ARCHITECT



CHESTER A. PATTERSON, ARCHITECT



Norman influence is definitely evident in the informal complexity of the residence of W. R. Betts, Jr., at Syosset, L. I. From the entrance court, paved with Belgian cobbles, one can survey the simple mass of the outline emphasized by the re-tiled roof which, however, is distinguished by such charming details as the typical French dormer-windows, the outside stairway in the foreground and the ornamental applications of stucco and wood. To the right may be seen an alternating use of brick and stone, one of the favorite motifs of continental architects, which enlivens the glossy whitewash of the surrounding walls. The wood ceilings of gallery and living-room (the latter furnished in French provincial style), and the pine library, give a delightful tone to the interior. The main rooms overlook the garden and the adjacent hunting country

In reproduction, hand-hewn timbers from a disused barn, of which there are many in the country, often in a fallen-down condition, are desirable. However, good results can be obtained by using rough-sawn lumber, partially smoothed with glass and sandpaper to remove loose splinters. This timber can be stained to the desired shade and given a coat of wax.

The exterior half timber should not be less than what is called "two-inch stuff," i.e., one and seven-eighths inches

thick, because if thinner material is used the edges will curl and show the falseness of the construction; and because curved grained planking is not easily obtainable, the design should be made with the idea of employing the straight vertical timbers with, if desired, diagonal cross bracing. Oak, fir, or cypress may be used for this, the latter combining the best practical and economical qualities.

For interior trim and paneling, charming effects can be obtained with oak, pine, fir, walnut, chestnut, or beech. If oak is used, care should be taken to select straight, even-grained wood. The back and unexposed portions of all trim and paneling should be primed and given a coat of lead and oil paint to diminish danger of shrinkage and warping. Exposed faces may be stained, but unless immediate results are required, a very excellent effect is obtained by simply waxing the raw wood and wiping it off, when housecleaning, with a cloth with a little wax on it. In a very short time the wood will darken in such a manner as to simulate age better than where stain is evenly applied.

The roof may be of slate or flat shingle tile. If the former is used, care should be taken in selecting the slater by visiting and examining some of the work he has already executed. The architect may specify the size and thickness of each course of slate and describe the form of valleys and cresting, if any, but the slater must have a proper feeling for the work, otherwise he will exaggerate the roughness

Below is one of the finest examples of a Tudor interior still extant. It was removed from a house in Billingbear Park, Berkshire, formerly the property of the Neville family, prominent in English history for five centuries. The oak paneling and stone mantel date from about 1480



TODHUNTER, INC.

Few finer examples of structural wood-work exist in this country than Hilliwood, the residence of Edward F. Hutton, Esq., at Wheatley Hills, L. I. The country charm which pervades this house is admirably concentrated in the delightful entrance gateway with its carved gable

CHARLES M. HART, ARCHITECT



The harmony achieved between the different elements of construction make this house characteristic of English adaptation at its finest. Brick and stone form the basis with which the wooden dormer window makes a pleasant contrast. The residence of F. M. Magonigle, Esq., at Atlanta, Ga.

and irregularity, or if the roof is to be variegated he may get the different shades of slate running in patterns.

A very good way to prevent this latter fault is to order from the quarry both fading and unfading slate, mixed; when the slater is putting it on he will not know which is which and the difference in shade will develop after the building has been completed. This gives a purely accidental variegation, and I have never known the effect to be displeasing. The common practice of laying an occasional double slate, or putting one here or there completely out of line, is an affectation which never should be allowed.

In certain sections of the country—as, for instance, the Cotswolds in Gloucestershire—there are quarries of laminated stone. Blocks were cut out during the summer and autumn, and stacked on the downs to absorb moisture; then, when the winter frosts came, the slabs would split up in varied thicknesses and sizes. The larger and thicker ones, being heavier, were laid near the bearing walls at the eaves, where the roof could carry the weight more easily, and as the roofers went up towards the ridges they put on the thinner stone. This was the origin of the graduated slate roofs that are the fashion to-day.

The chimneys in southeastern England were works of art. They were made of molded brick, with several free-standing spiral flues tied together at the top by a common cap, each room in the house being heated by an individual fireplace. These clustered chimneys were a great feature of the English home.

The interior details carry out the same feeling of individual treatment. The fireplace, which from prehistoric times had a sacred standing in the household, was usually the place where decoration was lavished if nowhere else. As a rule it bore the coat of arms of the owner and his wife, initials, dates, and so forth. A common type of fireplace was a Gothic arch and jambs of dressed stone, with carved spandrels.

The overmantel, especially in Jacobean times, was often exaggerated in its carving, sometimes including figures in armor, lions, and dragons—very difficult to reproduce now—a touch of interest being added by the cast-iron fireback. The mantel-shelf was often omitted, as our forefathers, until fairly modern times, were not in favor of bric-a-brac for decoration, their tastes running more to trophies of the field and hunt, which were hung on the walls.



O. J. SOUTHWELL, ARCH.

The plaster ceilings were often masterpieces of the molder's art. They were divided into a variety of fantastic shapes and panels, and of this class of ornamental ceiling there are several satisfactory imitations made to-day. The rough old plastering can be reproduced by being smoothed up with a small trowel three or four inches long, but the architect will have to give the plasterer a sample and stand at his elbow continuously to prevent him from finding a short cut to what he considers an equally good effect.

There are imported English composition ceilings, very satisfactory where a decorative ceiling is required. After these have been applied they should be given several coats of lead and oil paint—usually ivory—and the high lights wiped off, and then finished with one or more coats of shellac. A good painter can make a very good reproduction with one of these composition ceilings.

All the earlier windows were of the casement type, often in iron frames, with small panels of glass united and held in place by lead cames. These windows were grouped together, sometimes two or three tiers high, according to the ceiling height of the room. The hardware for the old windows was interesting and often very beautiful. It was hand forged and seldom were any two pieces quite alike. This was true of all the hardware: the beautiful wrought-iron strap hinges on the doors and cupboards secured to the woodwork with hand-wrought nails; the big locks in oaken frames, with keys nine or ten inches long and weighing ten pounds or more; the weather vanes and grilles; and the fire dogs, candle and torch sconces.

Mullioned and transomed window (Continued on page 78)



TABLES BEAUTIFUL

For modern hostesses

Photographs by DANA MERRILL

No one has a surer flair for the right effect in decoration than Mrs. Adrian Iselin II, who arranged the black-and-white table at the left. Against a smart background in the Carlyle Hotel, the white flowers and black lacquer table are well set off; the latter, with the chairs and service, came from the Brownell-Lambertson Galleries; distinctive fingerbowls of glass and chromium plate, by Russell Wright, emphasize the modern note; center and two vases, by Lobmeyer of Vienna. Flat silver from Jensen; glass from Macy

Below is an all-china arrangement in Victorian style at the Carlyle Hotel, carried out by Mrs. Sigourney Thayer, the former Mary Van Rensselaer Cogswell, well known as an author and contributor to leading magazines. About the fruit center are grouped six fine Staffordshire antiques from Gilman Collamore. The Wedgwood china service is white with grape design in delphinium blue; Waterford glass, in Marquis design, is from Hawkes Glass Co.; the grape-pattern white linen from McGibbon & Co. Very charming German antiques are the porcelain-handled dinner knives and forks, Gilman Collamore; the fish set, with ivory handles, Freeman of London; other flat silver, in Lansdowne pattern, Black Starr & Frost-Gorham



This modern all-silver table is sponsored by Mrs. Edwin Morgan, Jr., the former Miss Elizabeth Emmet, who has achieved great success as an artist with her portraits. All the silver—service plates, goblets, etc.—is orchid-pattern in non-tarnishable Palladian finish from The International Silver Co., except four birds which hold nuts and bonbons, from Black Starr & Frost-Gorham. Champagne glasses, from Ovington, are white with a silver rim. The stenciled napkins, in silver on batiste, are washable, from Julie Sturgis. The candles are silver, as also the decorative fruit made by J. Castellanos. An octagonal teakwood table with copper mirror top, the Agnes Tait screen, and the exquisite batik by Brewster Board, from Brownell-Lambertson Galleries, where the table was photographed



Mrs. Charles Douglas Jackson, who, as Miss Grace Bristed, successfully directs the destinies of the Bristed-Manning Travel Service, is putting the finishing touches to her Regency table in a Regency room decorated by Mrs. Tuckerman Draper, New York City. Covers are laid for ten on a rich ivory cloth called "Mer de glace," from Mosse, on which Minton service plates in black, white, and ivory show to great advantage; these, and the glass, are from Rich and Fisher. An imposing center of white rhododendrons occupies an elaborate silver dish, which matches the candlesticks, in "New Castle" George III design; the flat silver is Sheaf-of-Wheat pattern, and graceful silver shells hold nuts and bonbons. All silver from Black Starr & Frost-Gorham

HERE are two ways to write about any period in decoration. We can tell what it meant to the people who created it. Or we can concentrate on what it means to us to-day. Men frequently take the first course, women generally the second—because men are abstract thinkers, and women aren't. We're choosing a middle course. History shall have its glitter, and then we'll talk about to-day.

To begin with—why has the Empire Period such modern appeal that it has come in for a revival? We believe there are three reasons. First, because the furniture has, in the main, an architectural quality, a clean-cut line that makes it suitable for use in modern schemes where clutter is to be avoided. Second, because the color used in background, upholstery and accessories is gay and bright—not the dark, muddy sort of thing that we of the present simply can't stand. Third—and this is very important—because good original pieces can be bought for little more than the price of authentic reproductions of earlier periods.

Taking our torch in hand and going back into the past, we

IN THE EMPIRE MANNER

Fine points of a popular style

by **BETTY AND EDWARD STUART**

find that what we call the Empire sort of thing really began to influence European taste long before Napoleon's advent, and the person credited with introducing it on a large scale wasn't a man, but that powerful, inscrutable woman Mme. de Pompadour, Louis XV's mistress and dictatrix for twenty years. The early Louis XV things were rococo in the extreme, so, when Herculaneum and Pompeii were uncovered and their contents made known by good engravings, it was natural that people should be attracted by these severe and classical forms as a relief. Two years later, in 1759, the great Pompadour sent her brother, the Marquis de Marigny, on an expedition to Italy, accompanied by several outstanding artists.

They came back absolutely mad about antiquity, ready to turn Paris into a Roman city, and at once the earlier Louis XV style was out of the window, so far as fashion went, while what we know as Louis XVI was substituted for it, though the monarch whose name we use in connection with it didn't ascend the throne until some fourteen years later. His queen, Marie



Black marbled walls combined with black and gold woodwork make an excellent background for this simple gilt console with the characteristic sphinx supports



Here, a wall treatment very popular on the continent is used—broad strips of strong blue and green, topped by a valance of the same colors. The table in the foreground was owned by Napoleon. All the furniture forms are typical

BRUCE BUTTFIELD, DECORATOR

Not everyone can afford the luxury of sculpture in the home, but clever wall treatment can do much to create a sumptuous décor. This room, in shades of white, with fine furniture and beautiful accessories, has the grace and elegance that so masculine a period sometimes lacks



McMILLEN, INC., DECORATORS

Antoinette, had no particular influence on decoration, though she spent vast sums on it, so the Pompadour's elegant and stylized furniture continued to be sat on and gazed at by the best families. New examples, made from year to year, tended to ever-growing emphasis on the classical rather than the native French element, and the Revolution that broke with the Church and substituted the virtues of the pre-Christian era produced a complete return to the antique.

The first Consul, while caring little for its art, was quick to recognize a sternness and grandeur quite in tune with his own imperial temperament, which had much more in common with Rome than with Versailles or Louveciennes. After his visit to Egypt, massiveness was added to magnificence, and such details as sphinxes invaded the realms of the truly marvelous bronzes that were used as furniture mounts. Most of these mounts had a reason for being, but others were pure ornament, often too lavishly used to suit our modern eyes, that hate an overplus of jewelry whether on a woman or a chair.

Meantime, the same classic influences felt in France were careering around the rest of the European map, for the farther we come down toward our own day, the more we find the whole world thinking along the same lines. The mode that took Paris by the ears and eyes was also to be found in Italy, in England—where we know it under the name of Regency—and

in Germany, where we now label it Biedermeier. Each of these countries felt the initial inspiration and gave it a national twist, according to temperament. When we see such pieces together to-day, we recognize at once both their similarity and the differences that make them stimulating—like a group of people, all of whom have interests in common but slants of their own to contribute to the conversation.

In France, as we have said, the furniture wherever possible was quite grand—which is to be expected, considering the way France was feeling about herself at the time. Mahogany was the favored wood, since the rich could import it; size and more size was considered desirable, since the rich had plenty of room and felt expansive. Such expressions of national consciousness are harder to use to-day than the less ambitious walnut and fruitwood furniture made for slimmer purses at the same time. Some things, too, were painted, gold always playing a part in the scheme, while white, black, brown and dark blue were worked in combination with it, and these are quite to our modern taste. Marble tops were common on tables, commodes and consoles, and some of these were lovely.

In Italy—poverty stricken at the moment—the furniture was less lordly. Little mahogany was used, walnut and native

woods being substituted. Marble was infrequent, though tops were often marbled, and the mounts that play such an important part (sometimes too important to suit our more restrained fancy) were cheap affairs, frequently gilded. Yet, despite or perhaps because of the economy practiced for necessity's sake, it all has a certain gayness and lightness typically Italian, added to a definite feeling of elegance. Yet for some reason or other this form of Empire has never had the attention it deserves—a point in its favor when we look for original pieces in this year of grace, since they cost much less than we might fear.

England, being better off, used a great deal of mahogany in her Regency furniture, though painted pieces were well thought of. Inlay—probably a hangover from the later eighteenth century—is sometimes found, often of brass in elaborate designs. Gold was used for emphasis, and the background and fabric colors were light and fresh. This English manifestation was much more calmly classic than the French, much less influenced by such ebullient and warlike personalities as Napoleon. Of course some trick stuff was done during this period—Sheraton contributed tables and chairs with snakes for decoration, and the “Nelson” pieces have ropes, dolphins and anchors as a naval answer to Napoleon’s military tent bed and drum stools.

Biedermeier furniture, to which so much attention has lately been called, bears superficially little resemblance to French Empire. The same lines and masses distinguish both, but the woods used were for the most part light in color, and the size over all was apt to be less majestic. Inlay was used, although a favorite and more economical form of effective

decoration was the introduction of black, which looks particularly modern. Metal mounts, when seen, are there for a reason, rather than for sheer magnificence as the French employed them. All in all, such furniture shows the practical German mind—occasionally only too much so. Most of it, however, is extremely desirable for the low-ceiled city apartments foisted on us by builders who love to get as many layers into their stone cakes as the public will stand for. Because it has a certain informal quality not found in the related forms developed by other nations during the same period, it also has greater possibilities for the country house in its lighter moments.

But whether, in picking our Empire furniture, we think of France, Italy, England, Germany, or a decorative League of Nations including all of them, we know that they won't give us the proper return in chic unless we provide them with appropriate backgrounds.

Since they themselves owe most of their distinction to their architectural quality, architecture mustn't be neglected in the rooms for which they're bought. Long, plain wall spaces are important, doors and windows well placed, chimney pieces of interesting design, fine floors, whether of dark well-polished wood, of marble or of its modern equivalents such as terrazzo, zenitherm, cork or slate.

In the original Empire Period, walls were variously treated—plain tints, with or without a border top and bottom, paint to imitate marble or wood, paper to imitate drapery or marble, paper printed in landscape designs or in small conventional patterns. Sometimes, too, the walls were draped with material, finished by braid or fringe. The colors were a joy—bright blue, crimson, brilliant green, tête de nègre, yellow and gilt. Looking over these possibilities for to-day, we certainly don't feel ourselves limited by tradition. Architectural furniture, we find, can stand a (Continued on page 78)

EMPIRE EXCHANGE



White walls, black floor and simple expressions of Empire furniture are used in the room shown at the left; it testifies to the essentially modern qualities of this style, which has become quite popular at a time when problems of construction and decoration deal almost exclusively with small interiors

TATE AND HALL, INC., DECORATORS



An old Empire paper from a house in Dijon is used with a rug of the period. The dressing table and stands are an Italian expression of what France was thinking at the time. The Sheraton chaise longue, while earlier, does not seem to upset the scheme. The fringe lamp shades are worthy of note

THE COACH COMES BACK

Four-in-hands flourish once more



FREUDY

No more ardent devotee of the four-in-hand exists than Henry E. Coe, Esq. The continuously faultless appearance of his equipage in the National Horse Show, held in New York each November, as well as his masterly handling of the reins, provide the inevitable signal for an outburst of enthusiasm among the spectators



HAAS



Following family tradition, William H. Vanderbilt, Esq., (above) is a keen horse-lover. His coach and four are almost as familiar a sight at the major horse shows as they are along the quiet country roads around Newport, R. I., where he makes his home

Victor Loew, Esq., is one of the ablest and most enthusiastic whips of the day. He has been a consistent winner at the National Horse Show for several years



William M. V. Hoffman, Esq., about to cut a figure eight with his team recently imported from England. This famous group, known as the Goddard team, has won every possible prize and challenge cup in England during the past three years. They have never suffered a defeat from Olympia to Richmond, where they competed with fourteen of the best park drag teams

Also imported from England is this splendid team owned by Joseph Wilshire, Esq. Mr. Wilshire enjoys driving his coach-and-four around Aiken, S. C., during the crisp winter months and is expected to be a formidable contender for honors at the coming National Show





Another family long famous in sport circles, represented to-day by the younger generation, are the Whitneys. John Hay Whitney, Esq., is shown with a party of friends leaving his estate, Llangollen Farm, at Upperville, Va., where his coach is a source of much local pride and interest

The dangers of modern traffic have no terrors for Harris Fahnestock, Esq., who is equally at home handling the reins in the busy streets of New York and on the tanbark of Madison Square Garden, where he exhibits his fine horses each year at the National, from which they have often come away with a well-won prize

HAAS



Few can claim as good an eye for horses as Reginald W. Rives, Esq., secretary and treasurer of the National Horse Show Association. There is nothing Mr. Rives would rather do than take the box on a coach behind a fast-stepping team in the Show ring or on the road



What price woodchuck? The scottie clan, with kilts flying and bagpipes skirling, goes forth to give battle to an arch enemy on the farm and, all unconsciously, makes a composition worthy of the brush of a Landseer

"Was 'at?" The friendly Scottie registers surprise in every inch of his body from the tip of his tail to his little black nose at this chance encounter with a toad



HOOTS TOOTS

Scottie snapshots

Photographs by H. ARMSTRONG ROBERTS

It isn't the heat, it's the lack of liquid refreshment, so Master Scottie expresses his indignation by sitting in his drinking bowl



"Standing with reluctant feet"—puppy pauses a moment bewildered by this strange adventure called life. So much to see, so much to do! But behind beady baby eyes beats the gallant heart of a true scottie, which has endeared this breed to so many people to-day

"Who said rats?" The Gold Dust Twins pause for once in their active careers—to listen to an unusual sound. All the dogs depicted herewith belong to Miss Marguerite Kirmse, the celebrated etcher of animals, and were photographed at Arcady Farm, her country estate in Connecticut

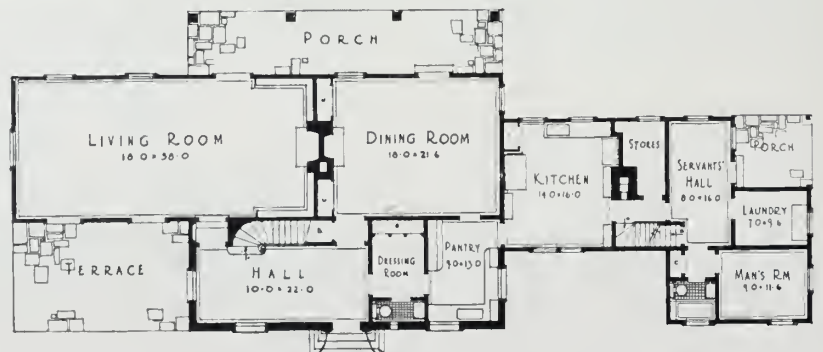




The Newcombe residence (above) is situated in the pleasant rolling country of New Jersey. In the foreground of the picture are old trees that once clustered about the original farm house, which was removed to make way for the wide sweep of lawn in whose midst the trim white house is set

Simple formality dominates the composition of the central wing. At the left is the gracious and dignified entrance. All the windows on this side open into rooms used only for utilitarian purposes, so that there is a minimum of disturbance from automobiles driving up to the door

The plan on the right reveals an ingenious way of introducing a large living room into a reasonably sized house. The proportions of this room are unique, so that in winter the occupants may gather around the fireplace at one end, while in the summer they move to the cross-ventilated upper end



A glimpse along the rear terrace reveals an informality which is in pleasant contrast with the approach to the house. The door in the foreground, with the dinner-bell conveniently near at hand, leads out from the dining room, while the further door gives access to the living room from which one may enjoy either the intimate enclosure of the garden or a broad expanse of terraced lawn and rolling hunting country

HOLDEN, MCLAUGHLIN
& ASSOCIATES
Architects

Photographs by
SAMUEL H. GOTTSCHO

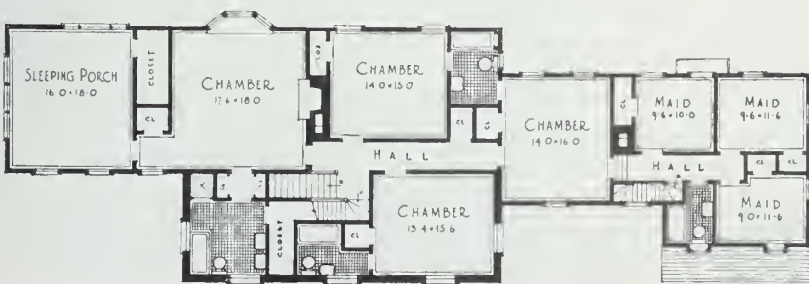


COUNTRY CHARM

*The residence of Charles M. Newcombe, Esq.,
at Far Hills, N. J.*



The cosy garden above is protected from the wind by a distinctive serpentine wall, similar to the celebrated one in Virginia designed by Thomas Jefferson, whose height is varied to afford the flowers a maximum of sunlight as well as shelter. To the left, the compact plan of the second floor



PORTRAITS IN BRASS

Clever caricatures by Bernard Fischer



CLIFTON WEBB
of the nimble feet



BILL ROBINSON
Tap dancer extraordinary



SEAGULL
1931 model

(Courtesy Stern Bros.)



DANCE, DANCE
little lady



WILL ROGERS
and his ubiquitous rope

TIMBER TOPPERS

Some famous horses and riders

Photographs from Levick

by **FRANK A. BONSAI, JR.**

TO BEGIN, I must apologize for writing on such a subject as this, for of course my experience and memory of cross-country racing are very limited indeed, and I am far from being qualified to describe any timber horses other than those which have raced in recent years. But one does things sometimes for very strange reasons—and sometimes for no reason at all.

I shall not attempt to go back any further than those days when Oracle II reigned supreme over all the equine world engaged in cross-country racing. This magnificent grey gelding, born in 1910, by Oxford-Little Gold, is the only grey horse I have ever known to be really outstanding in point-to-point racing, and I think I would be correct in saying that there were very few, if any, grey horses that were ever above the average in the timber game. However, a good one he was, a wonderful jumper, a beautiful mover and courageous as a lion. He was not a large horse—standing, I believe, just a scant 16 hands—but he was beautifully put together and had class written all over him. He is still alive and flourishing in Virginia, where Mrs. Raymond Belmont, his illustrious owner, rode him regularly to hounds from 1925 to 1930, in which year he was pensioned, at the age of twenty.

Oracle II's racing record is really amazing when closely analyzed. Out of thirteen starts he won nine and fell four times, so that no horse ever finished in front of him unless he had previously come to grief. Quite a statement, but true. Among his wins are the Maryland Cup, twice; New-Jersey Cup, Meadowbrook Cup, and Grand National Point-to-Point. Although officially Oracle II has only accounted for two Maryland Cups, I credit him really with four victories, as in 1921 he was winning in a gallop when, coming into the next to the last fence on an angle, he fell, thereby losing what looked to be a certain victory. Again, in 1923, he had the race won.



Above, "The best jumper" says the author, "I have ever had the good fortune to ride": Burgo-right, from the start a successful timber horse, owned by B. L. Behr, Esq., taking a fence with Mr. Sabotor up

The author goes over the top (lower photograph). Mr. Bonsal's long experience brought him in last year at Whitemarsh to win the Harsten Cup on Rufus Finch's River Gnome

At the left, Raymond Belmont's Oracle II, for many years the king of cross-country racing. No horse ever won from him unless he had previously come to grief

This time he had even negotiated the last fence and had Daybreak beaten down the stretch, but unfortunately his rider missed the course and did not go between the two finishing flags. Then, although he really passed the finish first, the judges had to disqualify him for not completing the proper course, as they also did with Daybreak, Comet, and Moccasin, all of whom followed Oracle II off the course. I had the mount on Moccasin, so I can easily sympathize with Oracle II's rider. That wise old sage, Crawford Burton, came along on Red Bud and won what was a very disappointing race to all concerned, even the victors, for all wanted Oracle II to win.

Among Oracle II's most dangerous and most successful rivals was that good horse, Daybreak, owned by Mr. Joseph N. Ewing, of Philadelphia. He was by Rochester, out of an unknown dam, but he could not have been far removed from the thoroughbred for he was a great and consistent timber horse, winning many good races, among them the Maryland Cup in 1924 and the Grand National in 1923.

Wolferton II, another Philadelphia horse, was also an outstanding individual of the time, but he was rather temperamental and consequently quite inconsistent although he won several important races, including the New Jersey Hunt Cup three times, besides running second in the Maryland Cup of 1920 and third in 1923.

At this time can also be mentioned River Breeze, Stilts, Moccasin, and Dooley, the latter belonging to that famous sportsman and ardent rider, Mr. Jacob Ridgeway. All of these horses won one or more of the more important cross-country races and were considered among the best of their time.

Next on the list we come to Burgoright, owned by that keen sportsman from Chicago, Mr. B. L. Behr. This grand bay gelding, by Burgomaster out of Ruby Right, started his career in the show ring, where he was very successful, but with the beginning of cross-country racing at Onwentsia in Chicago, Mr. Behr tried him at the timber-racing game and soon found that he had about the best of them all.

Burgoright accounted for so many races that I have not the space to mention them all; but included in his victories were the Meadowbrook Cup twice and the Maryland Cup once. He

looked a certain winner the next year, but he met with an accident the second fence from home, while leading his field by a comfortable margin. He also won the Grosse Point Cup at Detroit three times straight; the Lake Country Cup, at Onwentsia, twice; and the Onwentsia Challenge Cup three times, besides being second in the New Jersey Hunt Cup twice, and the Virginia Gold Cup once. Burgoright was a fine-looking big horse of the rugged, raw-boned type, and was the best jumper I have ever had the good fortune to ride.

Besides Burgoright, Mr. Behr owned Impartiality, a chestnut gelding by Kings Proctor-Heroine Dream, who would have been a really great horse, I think, except that he was unsound. He was a courageous horse, having a tremendous burst of speed at the end of a race, and was quite a wonderful individual, in my opinion. He won the Meadowbrook Cup, beating Burgoright, and was third twice in the Maryland Cup.

The year following Burgoright's victory in the Maryland Cup held a great surprise and treat in store for all Marylanders. It was in this year that the famous Billy Barton was uncovered. His first start was in the Maryland Grand National Point-to-Point, and he simply ran away from his field, to win as he pleased, lengths in front of what looked like a pack of hounds chasing an elusive fox. However, the following Saturday, Burgoright hooked up with him, and they were racing head and head, when Billy Barton took a header on the 19th fence, and left the race to all appearances to Burgoright. But that most unpopular of all fences, the 20th, which has lost so many Maryland Cups for so many different owners, was the scene of a very unfortunate accident for Burgoright, for he first refused and then fell over it, allowing Billy Barton, whom Albert Ober had remounted very quickly, to come on to victory, beating out that good mare Dum Dum in what was then the record time of 9 minutes 9 $\frac{3}{4}$ seconds. The following Saturday, Billy Barton motored down to Virginia where he ran a memorable race to win the Virginia Gold Cup from a good field of horses, thereby winning his first three starts within a period of two weeks in a most impressive manner.

The following spring, Billy Barton came back and beat Bon Master by a nose in the Grand National, but on the following Saturday he had the misfortune to fall at that fatal 20th fence, after he and Bon Master had had a gruelling struggle for the entire race, and while he was leading by several lengths. Bon Master went on to win and that was the only occasion that Billy Barton was defeated over jumps, at least on this side of the Atlantic, as he went on to win the Meadowbrook Cup, the Pennsylvania Cup, and the New-Jersey Cup (also in record time), in the fall of 1927. Consequently, summarizing his races, I find he won seven out of eight starts and had two falls.

Billy Barton was a horse of great personality and had what is known as the real "Look of eagles." He was always out to do or die, was a beautiful mover and a marvelous jumper.



The famous timber-topper, Billy Barton (above) won seven out of eight starts and barely missed winning the Grand National at Aintree. He was generally ridden by that master gentleman-jockey, Albert Ober

Ten victories stand to the credit of Mrs. Kennedy Stevenson's chestnut gelding, Alligator. Frederick C. Thomas is shown riding him in from the winning of the New Jersey Hunt Cup



In conformation, I do not think he is unlike Oracle II, both being big little horses, beautifully proportioned and having that subtle quality of class apparent in every action they make. After being so successful in this country, Mr. Howard Bruce, noted Master of the Elkridge Hounds and owner of Billy Barton, decided to send him abroad to have a try at the greatest of all steeplechases, the English Grand National. And try he did, for he finished 2nd to Tipperary Tim after running a great race and jumping beautifully throughout, until the final fence where he came to grief while running head and head with the winner. He was sent abroad again the following year to have another try at Aintree, but unfortunately met with an accident while training. Consequently, he returned to this country and has been retired, but carries his owner and master regularly to the cry of the Elkridge Hounds.

In 1928, that wonderful chestnut gelding Alligator, by Iron Grey-Florida, started his racing career, which from the stub was phenomenal. During his first campaign, he won four out of five starts, among them the New Jersey Hunt Cup. Since then he has achieved the reputation of being one of the best timber horses of all time. Out of nineteen starts he won ten races, four seconds and one third; he was unplaced four times, in two of which he had falls. His victories include the Maryland Hunt Cup, Meadowbrook Cup, New Jersey Hunt Cup, West Hill Challenge Cup (three times), My Lady's Manor Point-to-Point, Rose Tree Challenge Cup, and the first running of the Grasslands International Steeplechase.

Alligator is a horse of beautiful conformation, and I understand from everyone who has had the pleasure of riding him that he is the easiest horse to ride and the best jumper that one could possibly wish for.

I cannot complete this article without mentioning the name of a horse called Dunks Green that it was my privilege to ride. A true privilege it was too, for he was a real gentleman, one of the gamest horses I have ever ridden, and I believe that, if he had remained sound, he would have made a real place for himself in the history of cross-country racing. He was a brown gelding by Greenback-Bellanda belonging to Mrs. Walter J. Salmon, who raced him with great success through the field. But finally he broke down, so she turned him over to me and after a year's rest and a bit of hunting we got him to the cross-country races. He won his first three starts, The Middleburg Hunt Cup, My Lady's Manor Point-to-Point, and the Virginia Gold Cup. Unfortunately he broke down beyond repair in his first race the next spring, thus ending all chances of becoming the really famous cross-country horse which I think everybody expected him to be.

In recent years, Mr. Behr was again fortunate in developing another very high-class horse in Brose Hover, who won the

Maryland Hunt Cup of 1930 and ran second this year after falling at the second fence. He is still a young horse, only eight years old, and undoubtedly has a brilliant future ahead of him. This good-looking chestnut gelding, out of Tea Caddy-Summerhill, has not an extensive racing record as yet, winning only three times; but what he lacks is more than offset by his very skillful rider, Crawford Burton.

With the great timber horses, I think a place should be reserved for that gallant little bay gelding, Bon Master, which I have had the privilege of riding on numerous occasions. This son of Master Robert-Bon Crur belongs to Mr. C. L. A. Heiser and consequently has had the benefit of excellent care and the very best of training. Naturally, I cannot but be a little prejudiced, as no one except myself can realize what a really great horse Bon Master is. He is the most sensible, the truest and gamest bit of horse flesh that ever looked through a bridle. If I ever have the honor of riding as honest and great a little horse I shall be greatly surprised and more than delighted. Out of twenty-two starts he has finished seventeen times in the money and on two of these occasions he fell, but came on again to finish second in the Meadowbrook Cup of 1926, and third in the New Jersey Cup of the same year. He has won the Maryland Hunt Cup on two occasions, the Pennsylvania Cup, the Huntington Valley Challenge Cup, the Wissahickon Cup, and My Lady's Manor Point-to-Point.

Another of the old timers that undoubtedly should be mentioned is that consistent bay gelding, Reel Foot, belonging to Mr. W. W. Lanahan. This horse has the reputation of running second more than any other horse in captivity; but he is a marvelous jumper and just misses being the very best. He ran second twice in the Maryland Hunt, won the Meadowbrook once, and was second on another occasion.

Oh, for a race confined to all these horses, fit and in their prime! What a contest that would be with Oracle II, Daybreak, Wolferton II, Burgoright, Billy Barton, Reel Foot, Alligator, Dunks Green, and Brose Hover, fighting it out over the Maryland Course! Old Bon Master and myself would like to follow round, just to be a bit closer to all the fun!

Below (right), C. L. A. Heiser's bay gelding, Bon Master, the only horse to defeat Billy Barton in this country. Mr. Bonsal rode him when he twice won the Maryland Hunt Cup and other outstanding cross-country events

In 1930, B. L. Behr's Brose Hover won the Maryland Hunt Cup, and came in second this year, despite a bad spill at the second fence. Skillfully ridden by Mr. Crawford Burton, he is developing into one of the best of the new timber horses





WILSON, EYRE & MCHLVINE, ARCHS.

WESLEY BESSELL, ARCHITECT



Well-selected variety of materials lends distinction to the chimney of a stone country house, such as that shown above. Careful treatment of this essential part enhances whatever detail the construction may display

In the country house above, restraint is the outstanding quality of the chimneys. Their simplicity, however, does not fail to carry out the alternate motifs of light and shadow which constitute the greatest charm of this arched and cloister-like entrance



WESLEY BESSELL, ARCHITECT

Solidity is here combined most happily with usefulness: the massive proportions of the brick chimney (left) are balanced by the projection of a small wing, roofed with slate. Note how the large-sized coping gives continuity to this whole section of the house

THE CHIMNEY

Crowning glory of the house



EDMUND B. GILCHRIST, ARCH.

In this house (right), the chimney is an integral part of the structure and contributes much to the general outline. Especially in the case of a stone building, such a treatment is most pleasing. The residence of William M. C. Kimber, Esq., Philadelphia, Pa.



DWIGHT JAMES BAUM, ARCH.

In the residence of Nicholas E. Bates, Esq., at Fieldston, N. Y. (above), the chimney assumes a more modest position entirely in keeping with the best elements of adapted Spanish architecture

Next to proportion and mass, the roof silhouette is most essential in unifying the elements of construction in a house. These Tudor chimneys (right) show how much charm may be secured by the use of carefully moulded and carved brick work



GORDON B. KAUFMANN, ARCH.

A GARDEN CLOCK OF FLOWERS



Swamp Rose



Daylily



Morning Glory



Thistle



Garden Tulip

Old Sol sets the alarm for these rustic sleepers, but not all of them arise with equal promptness. Among the earliest is the Swamp Rose (*R. palustris*), shown at the upper left of the page. An hour later, the Daylily (*Hemerocallis fulva*) unfolds her petals belatedly followed by the Morning Glory (*Ipomoea tricolor*) in the center of the page. The lazy Tulip comes to life at the decent hour of half-past nine, while, latest of all, the canny Thistle (*Arctium minus*), shown above, only awakens close to noon

—Evening

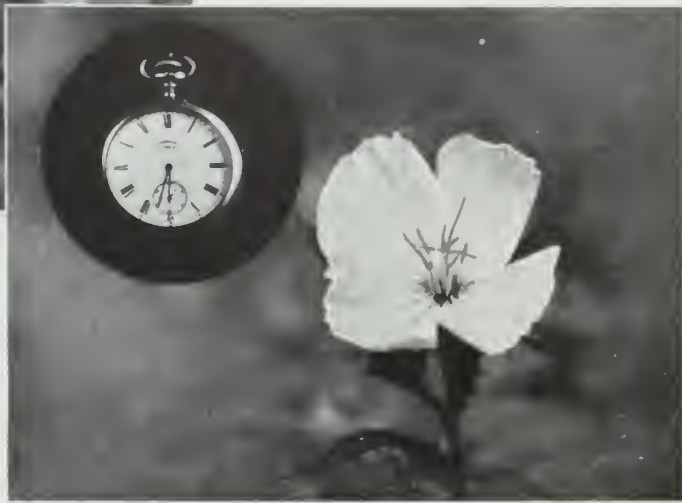
Photographs by DR. E. BADE



Four-o'Clock



Tobacco Plant



Evening-primrose



Night-Blooming Cereus

Night-life is as popular in the country garden as in any metropolis. The Four-o'Clock (*Mirabilis jalapa*), shown at the upper left, rises before sunset to greet the night, far in advance of the Evening-primrose (*Oenothera acaulis*)—center—whose yellow blooms attract the earliest night moths. At dinner time the Jimson weed (*Datura stramonium*) shown below to the right, opens its trumpet-shaped flowers to be followed an hour later by the delicately perfumed blossoms of the Tobacco plant (*Nicotiana tabacum*). Finally, the Queen of the Night (*Cereus macdonaldiae*) appears at nine-thirty in all her short-lived glory



Jimson Weed



BRUBAKER AERIAL SURVEYS

Set in the midst of evergreen woods, the Frank garden occupies the slope of a hill above the Willamette River near Portland, Oregon. Beyond the terraces, the house commands a wide panorama of city, river, and woodland hills which culminates in the dazzling whiteness of Mt. Hood on the far horizon.

HERMAN BROOKMAN
Landscape Architect



The tiled swimming pool is surrounded by an emerald expanse of lawn. The tennis court adjoins the pool, so that the players can get a refreshing dip after a strenuous set with a minimum of time and effort.

GLORIOUS GARDENS

On the estate of Lloyd Frank, Esq., at Portland, Oregon



Coming up the flowered slope, one encounters the joyous fountain pictured below, whose waters slip gently from a flight of shallow stone basins to appear again in the peaceful reflections of the pool. On either side of this terrace is a path bordered with perennials whose bright blooms stand out against the dark mass of the surrounding woods. The matured perfection of the lawns, the shrubbery, and even of the vines about the house, make it hard to believe that this garden is barely four years old



A gentle savagery distinguishes this wrought-iron door to the greenhouse (above); it leads directly to the cutting garden which flames with rare tulips, narcissus, and hyacinth in the early spring, and later with summer annuals. To the left, is a drive through the woods, where maple, alder, and dogwood brighten the darker green of Douglas firs; on either side, foxglove spires rise above the pink blossoms of the native rhododendron

FRANK L. JONES





Situated on the lovely Ottawa River between Montreal and Ottawa, with the foothills of the Laurentian Mountains in the background, Lucerne-in-Quebec enjoys some of the loveliest scenery to be found in the East. The Log Chateau is in the center, with the Papineau Manor on the right of the photograph, and the harbor and boat house on the left. The swimming pool is behind the boat house

FAMOUS RESORTS

V—Lucerne-in-Quebec

by **FRASER NAIRN**

SOME day someone is going to write a fascinating book on a fascinating subject—The Old Seigneuries of French Canada. And when such a book is written one of the most colorful chapters will be on the old seigneurie of the Petite Nation—the Château Papineau at Montebello, Quebec. Many of the old manor houses of the seigneuries

have long since disappeared: neglect and decay have claimed them for their own. Others—notably the Manor at Murray Bay, P. Q.,—luckily are still extant, appearing much the same to-day, with perhaps the introduction of plumbing and other modern conveniences, as they were hundreds of years ago. But of all the old-time manors, the Château Papineau has had perhaps the oddest history. Truly it

The main lounge in the Log Chateau is two stories high—the center of interest being the six-sided chimney with an equal number of open fireplaces. The old manor house of the seigniory was the home of Louis Joseph Papineau, that picturesque figure who flashed meteor-like across Canadian history. To-day, it is headquarters for the Seigniory Club



has undergone a strange metamorphosis, but fortunately a very happy one in every respect.

The manor house of Louis Joseph Papineau—that French-Canadian patriot who flashed meteor-like through several pages of Canadian history as the leader of a revolt in the middle of the nineteenth century—is now the clubhouse of a new center of sport in Canada, Lucerne-in-Quebec.

What the Lake Placid Club is to its recreation-loving members in the eastern part of the United States, the Seigniory Club of Lucerne-in-Quebec is to Eastern Canada. Situated on the Quebec side of the mighty and lovely Ottawa River, which separates the provinces of Ontario and Quebec at this point, about midway between Montreal and Ottawa (seventy-five miles from the former, forty-five from the latter, to be exact), the club possesses an ideal location. It owns a tract of land some 110 square miles in extent in which there is excellent fishing—trout and bass—and even better hunting.

In keeping with the simplicity of the situation and the surrounding landscape, the various club buildings—with the exception, of course, of the old stone manor house itself—are constructed of logs hewn from the forests of the Dominion. When one sees for the first time the enormous Log Château, one realizes that at Lucerne, at least, the architect achieved real distinction in this type of construction which, to be perfectly

The Log Château is the main building of the Seigniory Club containing accommodations for members and their guests. Despite its enormous size, the structure, built of logs brought specially from the West, is extremely pleasing. All the buildings of the club, with the exception of the old Papineau Manor, are built of logs entirely in keeping with the nature of the surrounding country



Captain Alan d'Erville, secretary and genial host of the club, is not only a keen fisherman but an expert on skis as well; in fact there is no sport he does not excel in. The club property includes many miles of forest where hunting is excellent, and many lakes and streams full of trout and bass



Riding is one of the many delightful sports at the club. Golf, tennis, swimming, boating, and fishing, in summer, skiing, skating, hunting, tobogganing, in winter, make up a full year's program of healthful activity.

frank, is not always the case in log-cabin construction on a grand scale. The Log Château is the center of life at the club and members may introduce guests here. The main lounge in the Log Château is a vast circular room two stories in height with a stone six-sided chimney in the center. It is a fine sight in winter to come in from the freezing cold and find fires snapping merrily in all six fireplaces! In addition to the main dining room—the walls of which have the coats of arms of the various provinces of Canada and two mural paintings depicting scenes from the Papineau rebellion—there is a grill room, with panels depicting the various sports both winter and summer set in the walls, also there are billiard, card, and game rooms, and a tavern which should prove popular with the American members of the club. The bedrooms are especially noteworthy for the quiet taste of their furnishings. Restful, in soft colors, with log walls and wood trim, they provide a maximum

CLAYSON AND LITTLE, ARCHITECTS



of comfort for the members. Hard by the Log Château is an enclosed swimming pool and boathouse—for there is a fine harbor and landing stage—where are moored small sailing craft and powerful speed boats, not to mention an occasional sea plane. And of course there is a fleet of canoes on hand for the members' use. But the swimming pool is, to the writer's way of thinking, a masterpiece. Again constructed of logs, stained the pervading brown, there are no harsh glaring surfaces to blind one. Great doors and windows, that can be opened wide, give the impression of being outdoors, and a soft green light filters in through the roof. At night the pool is lit by underwater lights that tint the water in soft colors and make it appear to onlookers as though the bathers were suspended in mid-air.

If one prefers to ride, there are saddle horses in the stables near by. En-tout-cas courts are provided for tennis fans. The golf club is a short distance away on the side of a mountain; with a comfortable little clubhouse furnishing its own facilities for eating and drinking, it provides everything dear to the golfer's heart. The eighteen-hole golf course, according to J. Lewis Brown, Editor of "Bridle & Golfer," "while physically not an exacting one, calls for a full repertoire of shots." Not being an authority on the ancient and honorable game, I can merely say that, for natural beauty, the course is only exceeded in Canada by the Manoir Richelieu golf links at Murray Bay, one of the loveliest golf courses in the world.



The bedrooms in the Log Château are delightfully simple and charming. Decorated in harmony with the exterior of the building, they are done in a rustic style that results in a most restful atmosphere. A sight to warm the cockles of American hearts is the old Tavern room in the Papineau Manor house. Amid such pleasing surroundings, club members retire to discuss their prowess on the club links or to spin a yarn about their fishing exploits.

But to return to the Château Papineau itself: only about a quarter of a mile away from the Log Château the old house stands in gracious dignity in the midst of its lawns and gardens. Here, in its stately rooms decorated in the period when the seigneurie was in its glory, members of the club may spend many happy hours or dispense gracious hospitality to their guests. For guests are not permitted to visit the manor unless accompanied by a member. After a day's skiing or skating in winter, or after a day's sailing on the river or shooting in the forests, the tranquillity of the dignified atmosphere supplies a refreshing contrast.

In the midst of this peaceful atmosphere so redolent of bygone ages, one night of my stay a costume ball was held in the spacious ballroom. A lovelier sight could scarcely be imagined. Gracious ladies, in white wigs and beruffled skirts, danced gaily in the arms of gorgeously uniformed soldiers, brilliant in the red or blue of this or that historic regiment. Indians in full war paint appeared among the guests, and even the orchestra was costumed in the old *habitant* garb of the period. The sight of graceful couples gliding over the floor or strolling in the gardens must have warmed the cockles of the old mansion's heart—for who shall affirm that such a venerable dwelling does not possess a heart and soul!

An article on Lucerne-in-Quebec I feel would be incomplete without mention of an extraordinary character—the presiding genius and secretary of the club, Captain Alan d'Egville. This adventurous spirit, still young in years, has crowded more into a short span of life than you or I could probably in a whole lifetime. Soldier, aviator, golfer, fisherman of no mean ability, he excels at whatever he tries his hand at, but his greatest claim to fame according to himself is that he is the only man who has ever been bitten by a trained seal, an event which occurred while he was doing a tap dance on a vaudeville stage in Berlin. A feat, you will admit, that would be hard to duplicate. In his rôle of host and genial master of ceremonies at the club, the wiry captain is unequalled. At ease at all times, with a sparkling wit that leaves him never at a loss for repartee, he puts all visitors at their ease in a few moments' time. However, I must say, it would be difficult not to be at ease at Lucerne, for that is one of the chief reasons for the existence of the club.

So the fiery spirit of Louis Joseph Papineau, at rest at last, hovers benignly over the halls that once echoed to his resounding footsteps in the stirring days that went to make up Canada's early history.

"STARCH BOX" HOUSES

Achieve a new popularity

Industriously reproducing the landmarks of American development, Currier and Ives did not neglect the then universally popular "starch box" house, which is once more coming into vogue and which lends itself admirably, as readers of this article will see, to modernization.



CURRIER & IVES

by MARY FRANCES HOFFMAN

WHEN the battlefields of the Civil War were swarming with patriots, and small New England towns were organizing armies, the boys of 1865 marched away leaving behind crinoline girls in stiff little bonnets typical of the times, for this was the period of the starch box—shirts, skirts, petticoats—and even houses.

The houses were no less stiff and graceless than the costumes, yet their shape had much charm. Look at any New England village: whether it pegged shoes, whaled, or farmed, it solved the building problem in much the same way as its neighbor. If you doubt the boxiness of its best dwellings just regard the old Civil War prints and the lithographs of Currier & Ives. Perkily stand those amusing square edifices, two-story houses, often almost flat-roofed, surrounded by picket fences with swinging gates which open out into green yards.

The period of the starch-box house must not be confused with the Mid-Victorian, nor with Early American. It was the period from just before the Civil War to about ten years after

it. There is only one way to explain these houses, and that is to describe how they came about.

Everyone knows that New England is full of pretty hills and fruitful valleys, and that there must always have been, even as there are now, shady, quiet, secluded spots, especially suitable for a home. We know our forefathers couldn't have missed them. Nevertheless, as a rule, they didn't build on them. New England winters were long and severe. It was "hard sleddin'" in those days. The nearer one was to the center of activities—to church and town hall and that source of supplies, the village store—the more sensible one was considered. So, being proper and practical, they built their houses right on the main street, or close by the country roadside. Traffic was light, so dust was not a too-prevalent nuisance. When a man decided to build a house he laid the foundation himself and dug the dirt cellar. His neighbors helped, if they happened to be able to spare the time and the haying was not too urgent. Plans were unheard of. The house was built just like an enormous starch box, given two main chimneys, and divided into two stories. Like a checkerboard, each floor had four square rooms. A fifth division was sandwiched in the center in the front half, to become the first-floor hall and, above, an extra bedroom for possible guests.



The plain simple lines of the old "starch box" houses were an indication of the airy, comfortable rooms behind their rather severe fronts. Remodeling of these old houses presents no particular difficulties.



MARY FRANCES HOFFMAN, DECORATOR



Above, the discreet homeliness of New England decoration is portrayed at its best in the grey, gold, and mulberry motifs of the front parlor; (left), the old-fashioned creaky stairs, covered in powder blue, lead past grandfather's clock to cozy rooms above. The modern wallpaper, with its pattern suggestive of bygone days, is noteworthy.

When needed, an ell was added for the milk room, woodshed, storage, and the privy. Above, the help were quartered in a series of bedrooms, reached by short, winding rickety back-stairs. And when a porch was added on the ell, along the side of the house, and sometimes across the front, there began that institution and integral part of every mansion known as the "patent rocker" line. Sometimes these porches were double deckers where modest ladies brought their baskets out, upstairs, and sewed while they rocked in semi-seclusion.

Early American and Colonial houses have become harder to buy, so starch-box houses, at last, are having another fling at popularity. The chief difficulty in remodeling the starch-box house to make it livable to-day, is the jumble of rooms. Since every room is just a passageway to the next, there is a lack of privacy for bedrooms. Separate entrances can be arranged, however, and by utilizing rooms between, closets and baths are secured, both of which were inadequate in size and number in the old houses.

Recently a busy man, fond of making week-end trips all the year to the country, found one that would have discouraged most home-seekers. Plain, with a hideous plate-glass, modern front door, and miserable porches, it stood close to the road. However, it was a state road that was always open for travel. An orchard and fields lay behind the dwelling, which faced an old mill stream. Its new owner transformed it completely with a few restorations, changing its color and landscaping the grounds. He ripped off the porches, replaced an old door, painted the whole house wisteria grey, and gave it orchid blinds and shutters to match. Now it's as lovely as the grey wooden houses of Beacon Hill in Boston town with their amethyst window panes.

OLD ROOMS FOR NEW HOUSES

by **C. STANLEY TAYLOR**

INGENUITY receives its greatest stimulus from competition. Perhaps that is the reason why the past year or two have seen so many interesting developments in the field of interior wall finishes.

Every prospective home builder, and owners contemplating remodeling or re-decoration, should be aware of the surprising possibilities for economy and beauty offered by some of the new materials and methods which have been made available by ingenious designers and enterprising manufacturers.

Limitless as stage settings, decorative schemes for interior walls may be fitted to every purse and period. Here are old rooms for new houses and new rooms for old houses, to be had relatively at a fraction of the costs which prevailed for the same effects a few years ago.

It is not to be expected that all

of these recent developments can be covered in this one article, but a discussion is indicated describing some of the more important new materials and methods.

The results which can be obtained through the employment of wood paneling and wood trim for interior wall finishes have been popular through many

FLEXWOOD CO.



JACOBSON MANTLE & ORNAMENT CO.



The rich and delicate mantel decoration shown above is secured by applying "Compo"

The distinguished appearance of this room (left) is the result of gluing paper-thin panels of real wood to a canvas backing material

The effect of a wood-paneled room can be achieved, as is shown below, by the use of a paint-like material which is spread over any surface, producing a cosy interior

STONETONE CO.





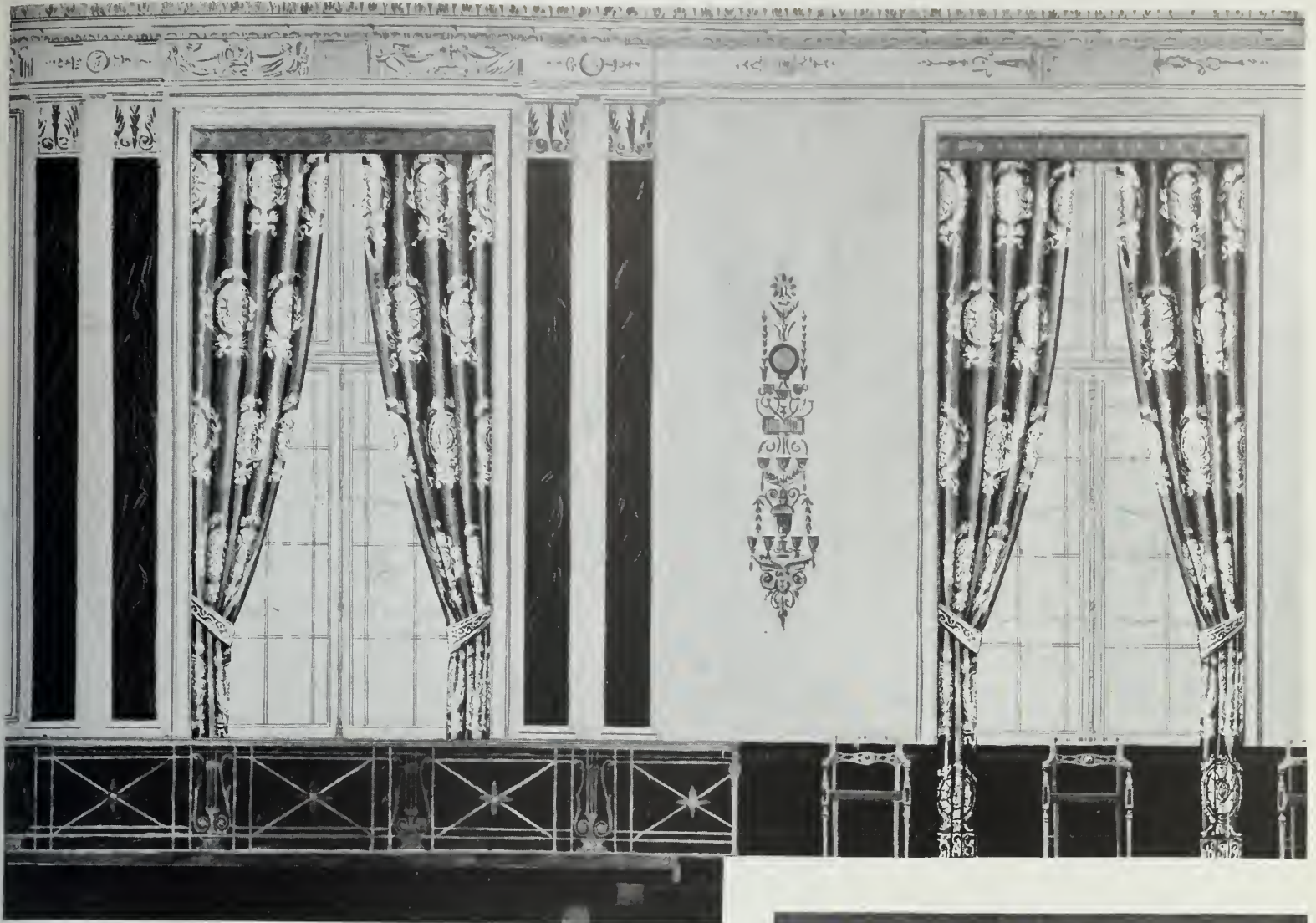
centuries of home building. The use of real woods, rare or common, will always be a part of interior architectural schemes. Finishes of this kind are relatively expensive. It is but natural that there should follow efforts to reproduce the same effects at a lower cost. Recently this has been done very effectively, and makes available even to the slim purse many types of attractive interiors which heretofore were too costly. (Continued on page 74)

Plaster is quite capable of producing a genuinely decorative effect, especially if it is applied in stucco fashion, as in the room shown above

For French interiors, like the one pictured on the right, panels have the advantage of emphasizing the distinction of straight lines in keeping with the style

Classical motifs are most suitable in creating an atmosphere of ornate beauty, especially against stone walls. The residence of Charles E. Van Fleck, Jr., at Southampton, L. I. (below)





Empire Dining Room—from a sketch by the Architects, Schultze & Weaver

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CHOOSES SCHUMACHER FABRICS . . .

In this magnificent new hotel—designed by the best twentieth century architectural talent, furnished by decorators of note—Schumacher Fabrics have been given the place of honor . . . being chosen for both draperies and upholstery in the most important rooms. It is significant that once again Schumacher Fabrics have been selected to complete one of the most distinguished interiors of this century . . . Sold exclusively through decorators, upholsterers and the decorative departments of department stores . . . Offices at 60 West 40th Street, New York. Other offices located in Boston, Chicago, San Francisco, Los Angeles, Grand Rapids, Philadelphia and Detroit.



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ANTIQUER'S ALMANACK

By LURELLE VAN ARSDALE GUILD

INQUIRIES

I am enclosing a photograph of an old vase that has been in my family for many years. We have been told that this piece was made in Germany. Can you tell me where it was made?—Mrs. C. S. Haughton.

Your vase may be of Dresden make, but it is difficult to say from a photograph; the Coalport factories in England grew famous for their copies of Dresden and Sèvres porcelains and you may own one of these copies, for many of them were sent to the American market. A careful examination of the vase would be necessary in order to determine its origin.



I have a lithograph, Hunter's Halt, by Weber, size about fourteen by twenty inches. Can you tell me its value?—R. G. Fensch.

The Hunter's Halt was copyrighted in 1882 by the Chicago Lithographing Company, and while not one of the greatly demanded prints the interest in this and others of its type is increasing every year. Collector's are turning more and more to the formerly neglected printmakers whose works in many cases, if not all, are rarer than those whose names are familiar to all of us. We have already prophesied in this column that the next ten years will see a great increase in value of the lesser-known lithographers and printmakers.

Will you give me some information regarding a large oblong platter of English ware with a brown landscape in the center with foliage at the ends of the foreground? On a balustrade is a large urn and on the back near the mark are the words "Washington Vase."—Miss Rose P. Weaver.

Without knowing the nature of the mark on your platter which you fail to describe we can simply say that it was probably of Adam or Staffordshire make. Between 1830 and 1860 these two famous establishments turned out many thousands of pieces of this sort for the American market. If you will send us further description of the mark or marks, we can no doubt give you more definite information.

Enclosed find a photograph of a clock which I own. The wood is mahogany and the glass



beneath the face has a painted decoration in dull colors. Inside the clock is part of an old label. All that can be read is part of the maker's name "and Fuller," and in another line "1, Conn." Can you tell me the name of this firm and where they were located? Also the approximate date when my clock was made?—H. T. Evers.

Your clock is a steeple type and was made in Bristol, Connecticut, by Birge and Fuller. The date of the clock lies somewhere between 1830 and 1837.

SHOP TALK

Fifth Avenue, Rue de la Paix, Unter den Linden, or Charles Street. We need mention no city in order to have you recognize these famous names, for each stands for something unique. As our particular field is antiques we turn naturally to Charles Street, partly because it has always held a peculiar fascination over us. Nowhere else in the world, we feel quite free to state, will you find such a concentration of antique shops so beautifully and appropriately housed as in this section of Boston. There may be hundreds of avenues where highly patronized, spotless establishments stand side-by-side in modern palatial, elevator-equipped buildings, but Charles Street is different. The shops on this favored thoroughfare occupy the old homes of the section. And where here and there a new building has been erected it has been done so skillfully that you have to look a second time to determine its age. The grimy shabbiness which so often settles over the old sections of old cities is missing in Boston. There is still "an air" in these old homes, where every morning the



front-door brasses are polished and the hand-rails dusted.

It was a dark, rainy day when we started along Charles Street and the lights of the shops reflected down onto the wet pavement in an alluring fashion. Near the river we came upon the well-known establishment of Mr. Finnelly with its excellent display of sophisticated Georgian furniture and a fascinating collection of children's wooden toys. Two sets were included, and must have boasted at least fifty pieces to the set. They were as interesting as anything of the sort which we have ever seen.

On a corner further up the street we stopped in to see Mr. Paulley and stayed to wax enthusiastic over his glass, as well as some ex-

cellent andirons and a choice assortment of furniture. But it was growing late, so we wandered up Beacon Hill—the street of amethyst window glass which we have always felt should grace some famous glass collection. Snuggled invitingly between the aristocratic brick houses of the neighborhood was the Boston Antique Shop, and we couldn't pass it by.

The shop was very individual, a characteristic of the Beacon Hill and Charles Street establishments. We were scarcely inside the door when we purchased a model of an old wood-burning locomotive—one of the old engines that raced through countless miles of Currier and Ives prints spewing ashes and



water back over the unfortunate passengers. From the ceiling, dozens of objects caught our gaze at once. Some say that ship's models are *passé*, but when one can acquire a scaled model of The Flying Cloud, also pushed to immortal fame by Currier and Ives, we cease to consider the

question of timeliness of our purchase and simply give thanks that so exquisite a model exists. Everything on it was in perfect scale. The swell of the bow alone was a line of most remarkable beauty and efficiency, the lines of the rigging were smartly taut, and the spars were not only complete but in the finest proportion. In all it was a model that would excite not only the hardened collector but any man or woman who could see in the lines of the vessel the power that made The Flying Cloud the most remarkable ship of her day.

There were three floors of noteworthy merchandise in this shop and it was getting dark outside, but we could not tear ourselves away without at least a casual glance through each floor. We found a lovely lyre clock and a bit of information as a result. The clock was made by Aaron Willard, Jr., who originated the style and boasted at first no apparent originality but was most pleasing and satisfactory to the eye. In fact it was one of those pieces that do not appeal at first glance but which suddenly exert some spell and recall your wandering eye until eventually you are surprised to find yourself in ecstasy over the object without quite knowing why. Mr. Stainforth reached for a late eighteenth-century Boston directory, to see if Willard was at that time engaged in business in Boston, and found that he was, but more interesting still he caught a line as he glanced through the book that stated Paul Revere was engaged in—well guess, goldsmithing.

We were ready to depart, but another surprise lay in store. We were led by the proprietor into a stable at the rear of the house so jammed with furniture and odds and ends that a whole day could be spent there without seeing half the stock. But we carried away a desire to spend just such a day when time permitted and also a vision of an enormous grain winnow, tavern signs, writing-arm Windsor, hitching posts and weather vanes. What lurked behind we shall leave for our next visit.



THE BEAUTIFUL Chest on Stand illustrated is one of several important examples Mr. Vernay has recently acquired—all of which are of distinctly rare and beautiful character.

VERNAX—a furniture cream perfected by Mr. Vernay for polishing and preserving fine furniture is on sale.

A rare Queen Anne walnut and burr elm Chest on Stand, with cabriole legs carved on the knees and terminating in feet shaped as a lady's boot of the period. Height 5' 2", Length 3' 5", Depth 1' 9½".

Vernay

OLD ENGLISH FURNITURE. SILVER. PORCELAIN. POTTERY & GLASSWARE

NEW YORK, 19 EAST FIFTY-FOURTH STREET
LONDON, TRAFALGAR HOUSE, WATERLOO PLACE

OLD ROOMS FOR NEW HOUSES

(Continued from page 70)

Several interesting contributions have been made recently in this field of wood finishes and wood effects. Everyone is probably familiar with plywoods, which have been used for paneling for many years. These panels are built up of layers of wood and paneled with fine finishing woods. Within a comparatively recent period of time, new processes have been established for the manufacture of plywoods and, instead of falling in the high-price brackets, wood-paneled effects are now available at very reasonable prices. Paneling of this nature has a definite advantage in that the material may be applied directly over studs without plaster, thus affording a considerable saving in the cost of the wall.

A very ingenious method of obtaining wood-paneled effects has recently been perfected and placed on the market. This involves a flexible material which is made up by gluing paper-thin panels of real wood to a heavy canvas backing material. This is done through a special mechanical process, and the resulting material in turn is applied to plaster walls by the use of glue in a manner somewhat similar to the application of wallpaper. Because this material is surfaced with real wood it is possible to obtain a wide variety of wood colors and effects. At the present time in addition to walnut, oak, mahogany, birch, and pine,



STANDARD TEXTILE PRODUCTS CO.

The charming handiwork on the decorated Sanitas ceiling of this room in the residence of T. E. Hardenbergh, Esq., at Bedford Hills, N. Y., is protected by a smooth cloth foundation

there may be obtained some of the rarer woods—such as prima vera, which is of a beautiful cream color and has a fine satiny luster, and lacewood, which is very popular for modern interiors and comes in a cream color with rose flecking. This material is much cheaper than full panels of the same

woods, costing less in fact than plywoods.

There are some still less expensive methods of obtaining wood-interior effects. For example, pine boards are now produced at very low cost. These come in widths of from 6" to 10" and thicknesses from 5/8" to 7/8". They are particularly adaptable for Early American interiors and will give good effects inexpensively. Care must be taken, however, that these boards are well cured, because there is danger of shrinkage with resultant cracks.

Another relatively inexpensive method of obtaining effects in pine and oak is to be found in the recently developed paint-like material which can be applied over any surface, providing a surprisingly realistic pine or oak color in two or three shades and with natural appearing knots and texture. A similar material is used to give stone, tile, or brick effects—all, of course, at a lower cost than the real products. This material is also applied by the manufacturer of wallboard, in order to create finished panels of pine or oak. These panels can be purchased ready for installation and can be readily cut to whatever widths or lengths are required.

Speaking of wallboard reminds one of some of the interesting developments which have taken place in this material. In its natural colors it is being employed more and more



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Announcing sensational new RCA Victor Radio-Phonograph

Featuring new record that plays 30 minutes, (about 4 times as long as present type) and SIX other revolutionary developments . . . all at the former price of a radio alone!

1
New 10-tube De Luxe Super-Heterodyne Radio with Pentode Tubes and Automatic Volume Control.

2
New electrically recorded and electrically amplified phonograph recording.

3
New automatic record changer—that will play ten records as long as you like.

4
New long-playing records—15 minutes of music on each side or half hour per record.

5
Marvelous home-recording apparatus with studio-type microphone—so you can make 10-inch records of your own voice.

6
New chromium needles—good for 100 playings—also improve tone.

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New acoustically balanced cabinet—carefully designed for fine tone effect just as the old masters designed their violins.

TODAY . . . a glorious new type of home entertainment is here! Today with the new RCA Victor radio-phonograph, you have at your command not only America's \$70,000,000 worth of broadcasting programs—not only a \$500,000 library of the world's finest music—but also—you can now enjoy two and a half hours of record music without touching the instrument, or stirring from your chair.

You can now enjoy a marvelous new type of record that plays 15 minutes on each side—30 minutes in all. A record far more true in reproducing tone.

You can now enjoy a new RADIO—a 10-tube De Luxe Super-Heterodyne—the finest RCA Victor radio ever made. It employs the new RCA Victor Synchronized Tone System, affording radio entertainment heretofore impossible.

A new type of record changer is here, too! . . . capable of playing any 10 regular-size records as long as you desire—with no effort on your part.

A new type of phonograph is here with a new method of electrical amplification almost uncanny in its realistic effect. And all these features come to you in this new instrument for \$350—about half the former price! By all means, hear this new radio-



The New RCA Victor Radio-Phonograph, Model RAE-59, Price \$350

phonograph at your RCA Victor dealer's today . . . hear the new long-playing records . . . and hear the many other new RCA Victor instruments . . . radios from \$37.50 to \$179 complete . . . combinations from \$114 to \$995.

RCA Victor Co., Inc. "RADIO HEADQUARTERS"
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All you do is select the records . . . the mechanism does the rest . . . 40 minutes of music from present type records . . . 2½ hours—almost four times as much—from new long-playing type. Machine also plays individually any record you now own.

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Linens You Will Need... Linens You Will Admire

FOR Fall and Winter entertaining, you will, of course, need some of the linens illustrated above. Equally certain will be your admiration (... that of your guests, too ...) for their rich and distinguished beauty. And because they have that quality which is traditional with the Maison de Blanc, they will give long and faithful service. Please note the modesty of the prices—a moderateness that makes these linens an exceptional investment.

- A. Cocktail napkin of fine quality linen. $5\frac{1}{2} \times 7$ inches with Pointe de Paris lace and fine Venise monogram. per dozen \$45.00
- B. Pointe de Paris doily, excellent quality, with Venise monogram. per dozen \$65.00
- C. Dinner napkin of fine quality damask. 27×27 inches with large Venise motif and monogram, hand hemmed and laundered. per dozen \$150.00
- D. Doily of bolting cloth with delicate Swiss embroidery and beautifully monogrammed. 6 inch size. per dozen \$75.00
- E. Napkin with Milan lace border and Burano Pointe monogram, tinted ecru.
Tea size. 14×14 inches. per dozen \$96.00
Luncheon size. 18×18 inches. per dozen \$120.00

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ZENITHERM CO.

Stone-like Zenitherm walls lend a cool atmosphere to this residence at Harrison, N. J. Below, a bedroom with an attractive pattern of washable wallpaper

by architects and contractors to obtain moderate-cost finishes, eliminating the use of plaster and providing also insulating qualities in various degrees according to the material used. One method of obtaining modern effects which seems to be growing in popularity is the use of a wallboard or insulating lath that comes in a 15" width and is applied to the wall horizontally. This material has specially recessed joints and provides a very effective result at an extremely low cost.

The idea of treating wallboard with finishing materials is developing rapidly. There are available panels in marble, black rubber, and glass effects, having a base of wallboard and providing real economies in the finishing of walls of modern rooms, bathrooms, and kitchens. Other types of wall finishes of this nature include tile effects ready for installation in large panels. Some of these are finished with Keene's cement, while others have thin metal tile pressed into the board and finished in colors with pyroxylin paint. In other words, the effort in this type of material is to provide completely finished surfacing materials which can be readily cut and fitted, eliminating the use of plaster but providing a permanent, cleanable, and

attractive surface, in various colors and designs.

Following this trend toward economical wall surfaces we find linoleum, or at least linoleum-type products, somewhat unexpectedly entering the field. This seems to be a perfectly logical step because linoleum offers the possibility of attractive patterns and colors; it is a permanent material easily cleanable; and on the walls it has values of resiliency and sound-deadening qualities. It offers interesting possibilities not only for bath-rooms and kitchens but also for other rooms in the house where modern effects are desired.

Among the older-established economical methods of wall finishing there have been some interesting developments which are well worth consideration. For instance, washable wallpapers offer an excellent medium for inexpensive wall treatment. These may be had in a wide variety of designs and they may be kept always fresh in appearance, because they are easily washed to remove spots or the natural discoloration due to dust. Wall canvases have been used for many years, but recently many new patterns have been introduced. This material is somewhat more expensive than wallpaper, but it offers a high (Continued on page 80)



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FRANCIS A. GOLDMAN, DECORATOR

Dedicated to a Great Sportsman ★★★

Gorham's new

“Shamrock V”

The sterling leading yachtsmen are using



To celebrate its hundredth anniversary, the house of Gorham has paid homage to Sir Thomas Lipton with its proud new pattern—Shamrock V.

Its clear grace and speed, the sweet harmony of its balance, give this pattern a swift distinction.

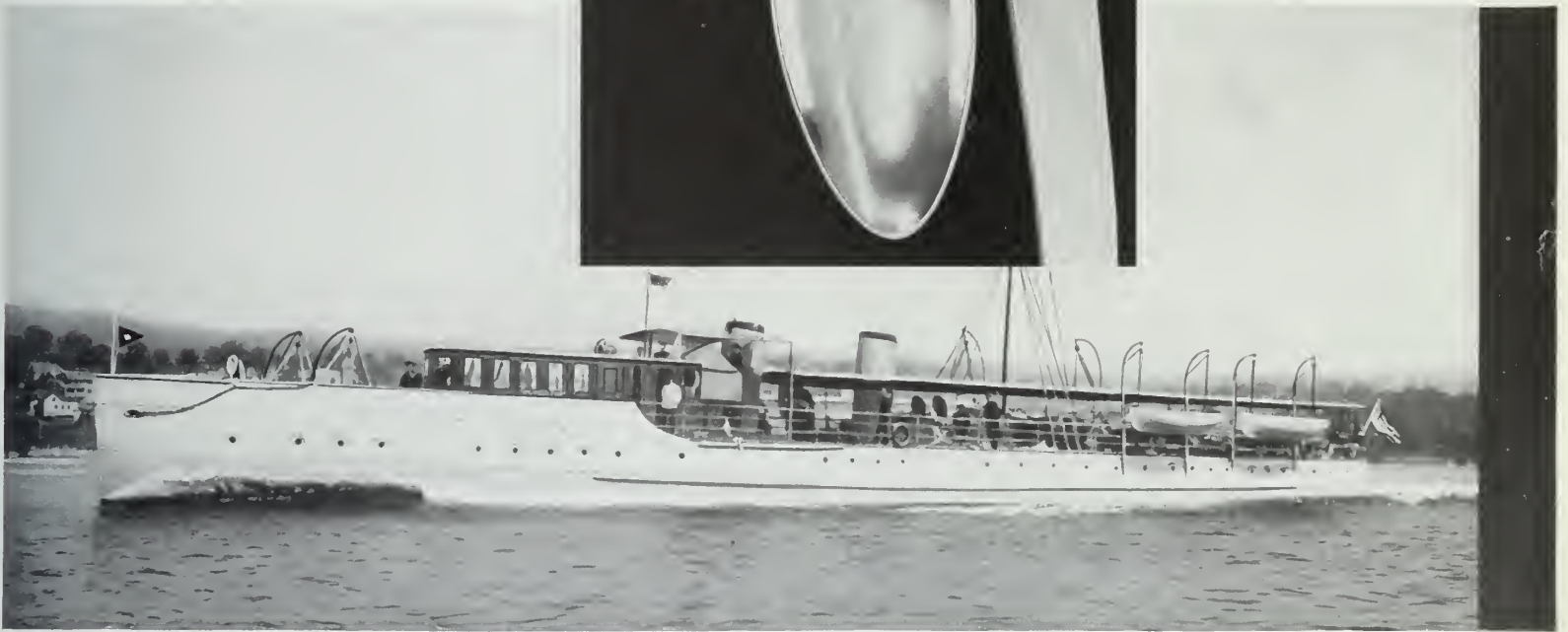
Its acceptance was instant. The owners of luxurious American yachts that sail the happy waters of the world are using Shamrock V. Aboard Mr. William B. Leeds' swiftly flashing "Flying Fox," so often seen off Southampton, on Mr. H. Edward Manville's "Hi-Esmaro," familiar to the gay harbors of the Riviera, Mr. Julian F. Detmer's "Florence," and Mr. A. M. Andrews' "Sialia," the Shamrock V pattern will serve distinguished guests.

Shamrock V takes its place triumphantly in the long line of aristocratic Gorham patterns. You will find them all at your jeweler's. Be sure to look, too, at the beautiful Shamrock V hollow ware as well as this distinguished new flat ware.



Sir Thomas Lipton's yacht SHAMROCK V, contender for the America's Cup

The luxury of this new pattern, so fleet of line, so precise in its exquisite balance and proportion, is as appropriate to the charming dining room of the modern bride as it is to the magnificent interiors of celebrated yachts. The dinner knife, fork and tablespoon, shown here two-thirds actual size, indicate the suavity and delicate grace of Shamrock V Sterling.



Its road leads seawards—Mr. William B. Leeds' spirited yacht, "Flying Fox." She has seen the harbors of the cool and gleaming north—the colorful ports of southern isles. Her master, noted for his daring sportsmanship and for his flair in entertaining, chose Gorham's brilliant Shamrock V Sterling for hospitality aboard his yacht.

Gorham

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★ Never has Gorham Sterling been offered at the low price of Shamrock V. For example, 6 teaspoons for \$6.00. Only the recent drop in silver bullion makes this possible, and such prices may never recur.

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are PRACTICAL when
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Have you hesitated to use those delicate tints and shades which always make rooms seem cheerier and more spacious, fearing "impracticability" on account of soiling or fading? ~ Then, Salubra will give you a new freedom in wall decoration that will satisfy every practical as well as artistic requirement. Salubra is entirely different from any other wall treatment. ~ Salubra never fades. Salubra can also be scrubbed with soap and water. Hundreds of beautiful patterns created by leading European artists. ~ Ask your architect or decorator, or write us direct. Frederic Blank & Co., 230 Park Ave., New York—or 24 N. Wabash Ave., Chicago.



Salubra Wall Covering (Pattern No. 31590) in Boy's Room in the home of Mr. and Mrs. Richard F. Hoyt, New York City. Miss Shatter, Inc., New York City, Decorator.

Salubra
REG. U. S. PAT. OFF.
WON'T FADE WILL WASH

ENGLISH TRADITION IN AMERICAN HOUSES

(Continued from page 41)

frames may be reproduced in limestone or built-up wood. Either can be fitted with steel frames and casements of which there are a number of manufactures, some of them excellent; these usually are fitted with suitable hardware and with leaded glazing complete. Wood casement sash may be used with wooden frames if preferred; where odd sizes are necessary these will be found more economical than special steel sash. The glazing should be done with heavy leading, not less than one-half inch wide, while irregularities in the lead and variations in shade and transparency of glass give an added charm.

Until the days of the Tudors, stairs were of two varieties. The first were straight stairs between two bearing walls, which answered very well to reach the upper hall of a baronial castle, but took too much space for ordinary use. The second was a newel, or spiral stair, which was very practical, because houses of those days were built without connecting passage ways—one room led through another. Thus, if for any reason one room was locked up, the whole portion of that floor beyond the locked door was cut off. But the newel stairs could be tucked away in very little space, and often were bedded in the thickness of the walls or carried up in the form of a turret on the outside.

The newel stairs were the ancestors of present-day stairs; they were later carried around a square space with newel posts at each of the turning points, were beautifully carved, and indeed became one of the main features of the house, with perhaps a tendency to too much weight and ornateness of carving in the Jacobean period.

As to floors, it is advisable for the owner of moderate means to be satisfied with narrow tongued-and-grooved boards, because the wide and random width oak and other hardwood floors should only be attempted by specialists and in the long run cost a good deal. There are one or two concerns, however, which will lay such floors and guarantee them against defects.

The wide boards have to be specially prepared, grooved, and painted on the under side and very securely nailed. Otherwise when brought in contact with our artificial heat they will buckle and twist with most distressing and unfortunate results.

The finished hardware and electric-light fixtures are the final touch, and the architect should take great care in their selection; there are a few manufacturers who specialize in this sort of thing, but if examples cannot be found to fill the requirement, they should be designed by the architect and made by a good blacksmith or metal artificer.

IN THE EMPIRE MANNER

(Continued from page 46)

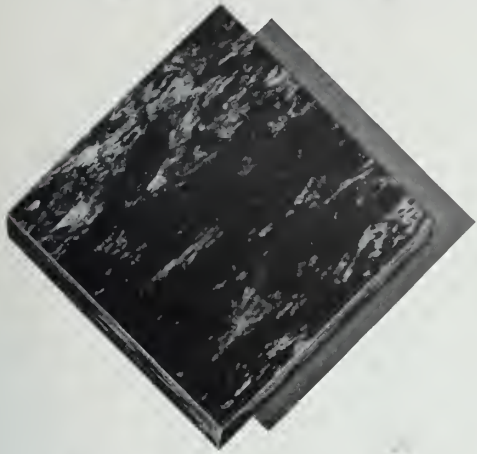
gayety of background which might be questioned if chairs and tables writhed and shouted between shouting walls—and to the gayeties handed down to us, we can add others not thought of then, but equally to be considered now, since the modernists have shown us the way to fresher, clearer colors of every kind. Well-chosen Empire furniture against a modern background can hardly be surpassed for effectiveness.

Sometimes we have to do things, even to some of these well-chosen pieces. At first glance we might pass by that large round table with its very beautiful base, because the top gives the impression of a dark and limitless mahogany battle field that would dwarf everything else in the room. But give it a new top of white calf with a gilt embossed edge—and at once it seems to take on modern smartness. Similarly, a mahogany commode that looks like Tut's tomb, sphinxes and all, might be painted dirty white with malachite or tortoiseshell columns and a sprightly mirror top to replace the one of dark gray marble. Upholstery, too, often needs to be "gayed up" to fit into a modern scheme. Satin—plain, figured or striped, plain or striped taffeta, leather, corduroy,

suède cloth, moire—all of these, in the colors of to-day, have the same marvelous possibilities for redating personality that this year's dress instead of last year's has for the woman who chooses among them.

It's a safe general rule not to have too much antiquity in any scheme, unless we're doing it for a loan exhibition—Roman cohorts in action all over the place are apt to be a bit overpowering. If the Aubusson rug is pure Empire, it's just as well not to have a contemporary paper on the wall—which, of course, saves vast expense. If the commode and the pair of consoles are old, good, and unmodified by the itching fingers of to-day, it's much wiser to recover all the chairs so that they sing something other than the Marseillaise. If the curtains are such as Josephine might have hung, it may be better not to get that gilt and crystal chandelier. But whatever else is or isn't included that Napoleon might have stood beside or looked at, we mustn't forget to have enough comfortable seating space for all the sitting likely to be done in that particular room. For this, in the main, we'll have to look to others than the Little Corporal, who concentrated on saddles and thrones. Most of the Empire chairs and sofas

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Only in recent years have men come to realize the value and pleasure of attractive offices. Here Stedman Reinforced* Rubber Tiles mean a new kind of floor beauty, and a new kind of floor comfort, possible only with this material. Practical values are there, too:—the practical value of easy maintenance in new fresh condition, and the practical value of long and useful life.

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seem bent on keeping us ready to spring to attention—a fault that can be remedied, in some cases, after due conference with the upholsterer in his deeper moments, but which in others, seems inherent

in the very wood. Apartment-house entrance halls are perhaps the only places that may well go unrelievedly Empire, for even in the smallest of small hours, good doormen should stay awake.

OLD ROOMS FOR NEW HOUSES

(Continued from page 76)

degree of permanency, is not easily damaged by accidental impacts, and is, of course, easily cleaned by washing.

It is noted that architects are more and more employing colored stucco for interior finishes on walls and ceilings. The stucco is prepared in a wide selection of colors, and special tones that are required may be obtained by experimental mixing, after which an order can be issued for the quantities of each color needed to obtain the desired effect. Through this method it is possible to get unusual shades and almost any color desired for combining with the other color elements of the room.

The foregoing represent most of the new ideas in wall finishes. It is obvious that many of these materials are designed to reproduce effects rather than to provide the

inherent qualities of the products which they represent. The primary purpose, of course, is to secure economy, and where one can afford the investment it is always better to use time-tested materials, and methods represented by old-established materials. It is not necessary to consider that these materials are all imitations. A number of them are actually new developments and may be called really new products, because they are representative of a trend toward modernism in architectural and decorative styles. Most of these finishing materials are subject to washing or waxing in the usual manner.

Ingenuity is of course required in the selection and application of products of this kind, just as ingenuity was required to invent and produce them.

RENAISSANCE OF RELIEF DECORATION

By BERTON ELLIOT

WHILE raised decoration, of course, is not new, having been employed more or less in different periods throughout the ages, and developed to a high degree of perfection in early Greek architecture, it has been little utilized in American architecture except for the more pretentious public buildings. The advent of a new type of relief ornament—ready for use, light weight, easily applied to finished plaster walls, moderate in price, and readily obtainable—has resulted in the restoration of relief decoration. These relief forms come in an almost unlimited variety of designs, subjects, shapes, and sizes, covering every requirement of interior decoration—panel moldings, cove moldings, cornices, borders, friezes, chair rails, dados, door

heads, tops of columns, panel centers, pendants, rosettes, plaques, over-fireplace panels, over-doors, ceiling centerpieces, and so on, including period moldings and designs of true period origin. There are several different kinds on the market, of slightly differing construction and sold under various trade names; all are ready to be applied.

One of these is a line pressed from heavy fiber, similar to papier-mâché. Another form consists of plaster ornaments mounted on heavy canvas. Still another is molded from wood composition (virtually wood carvings) and is intended especially for use on furniture; it is too small for most wall and ceiling decoration, but is suited for smaller architectural surfaces, such (Continued on page 88)



To lessen the monotony of plain walls and ceilings, relief ornamentations of various kinds can now be purchased, ready to be applied, at a nominal cost

THE DIGNITY OF FORMALITY

*Some gracious rooms in the new Waldorf-
Astoria in New York City*



The foremost architects and decorators in the country have been called upon to design and decorate the new building for the famous old hostelry. Above is a charming dressing-table ensemble in one of the bedrooms, decorated by W. & J. Sloane. At the right is a foyer of one of the residential suites, the work of Arthur S. Vernay, Inc. Architecturally simple in character, the interesting wallpaper in sienna, with figure groups representing the five senses, makes a charming background for the delightful furniture



The drawing room on the left, decorated by W. & J. Sloane, is a combination of French furniture periods, Louis XV and Louis XVI. Color plays an important rôle in the room. The walls are of amber-rose antiqued, gracefully paneled. The fireplace is of rose marble and the carpet taupe. The upholstery of the chair opposite the love-seat is dark brown damask, with a floral design of rose, green, and silver. The painted commode is black and gold. The center armchair is in bois de rose velvet

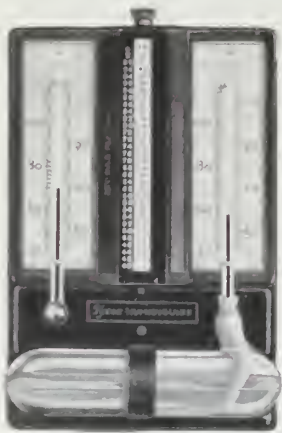


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THAT'S the slogan in more and more homes, as the truth about humidity sinks in. When guests are comfortable in body, just warm enough, alert and enjoying themselves, it's often enough because the host knows his humidity. Rooms need moisture; ye gods, how much they need! But nobody knows how much without a Humidiguide to tell them.

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LONDON

RENAISSANCE OF RELIEF DECORATION

(Continued from page 80)

as door panels, key plates, pilasters, over-doors, tops of columns. The pressed fiber or canvas-back forms are carried in stock by leading painters' supply houses in nearly all of the larger cities, and the wood carvings by department stores and the more progressive smaller paint stores in every locality.

Another method of relief decoration, sometimes employed where desired designs cannot be obtained in ready-made ornaments, consists in building up the decoration on the wall, as you go along, by applying a plastic composition of some sort through a stencil, either a suitable stock pattern or a design individually cut to express one's own decorative ideas. The material used for the purpose is either plastic paint, sold under various trade names by practically all paint stores, or some mixture, such as white lead, whitening, and varnish.

Relief decoration brings into use form as well as color, and adds a third dimension—depth—to the ordinarily used length and breadth of flat decoration. If properly handled and made the most of in both design and coloring, the relief

shadows and highlights, with their ever-changing appearance, will add much charm and interest to an interior effect. Relief decoration may also be used to accomplish the following requirements:

To enrich an otherwise too plain room.

To alter the apparent proportions of a room.

To relieve severity.

To provide a change in appearance at nominal cost.

To add the needed finishing touch to a room.

To make a room appear adequately furnished with less furniture.

Odd, detached motifs may be used in innumerable places. Their location is largely dependent upon the architectural and decorative treatment in each particular case. Where a stock design of suitable size cannot be obtained, special designs may be developed by combining two or more stock design units. But remember that one of the secrets of success is not to overdo either in the amount of relief used, the elaborateness of the design, or in the coloring.



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You just can't be bored in my nursery. I can't for the life of me tell you why I have a better time there, but I do...It always seems sunny, even on rainy days. It's got little furniture that doesn't tower over my head—and Mother put wallpaper pictures all over

the walls. She said it was because she wanted me to have the nicest nursery ever, and I think it is, for frankly—I like wallpaper pictures.

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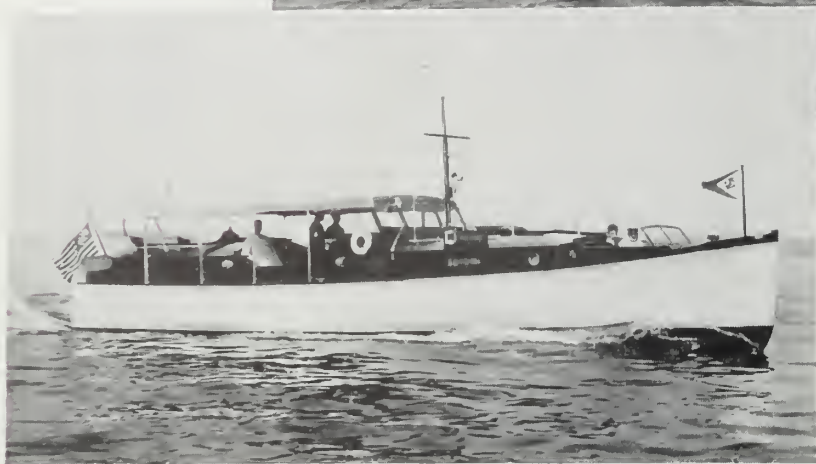
New York: 385 Madison Avenue

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"Lolita," the trim A. C. F. sport cruiser shown above, belonging to Philip M. Plant, Esq., of New York, can spin over the waves at a thirty-three-mile clip. Two Scripps engines provide the power



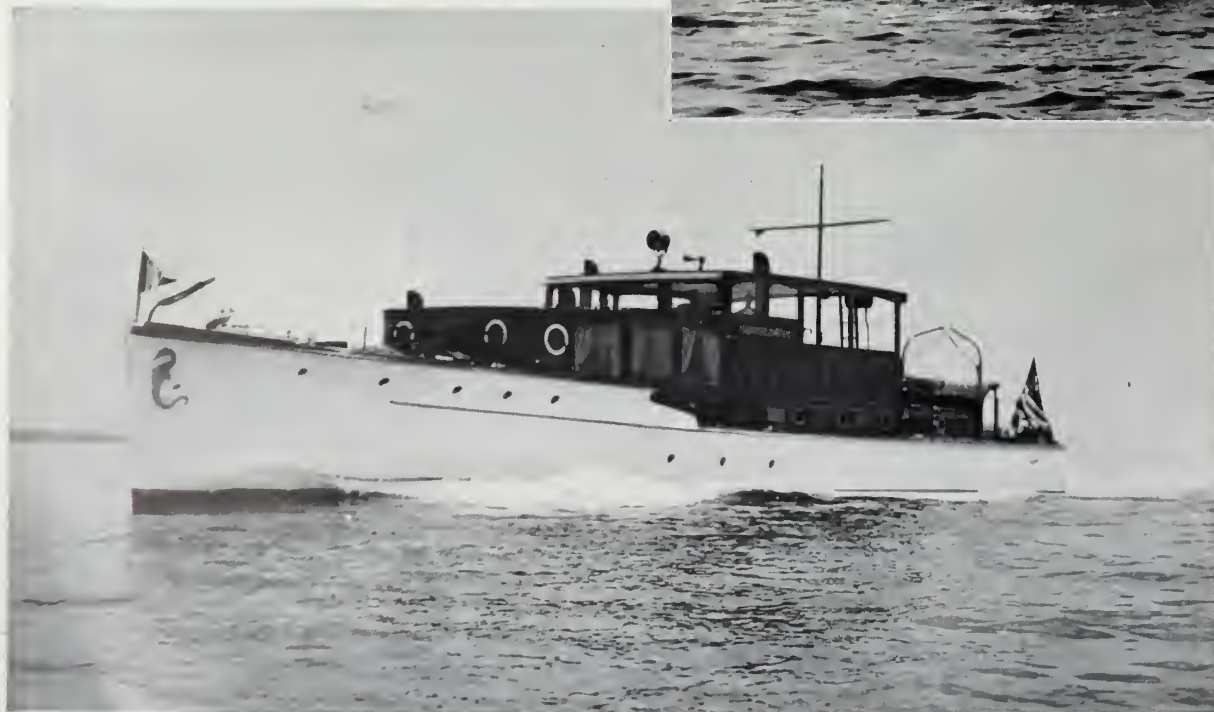
Commodore E. P. Read gave the name "Show Boat" to his forty-six-foot Matthews cruiser-yacht, equipped with a Kermath engine of some 225 horsepower and two large cabins, besides quarters for the crew

OVER THE BOUNDING MAIN

A variety of engines

One of the popular Elco models this year has been the Trunk Cabin Vee-dette. Thirty-one feet over all, she is provided with a cabin for four, toilet, and galley. An Elco-Buda engine of 85 horse-power provides her pep

Among the interesting Luders ships this year is the "Hippocampus", a seventy-five-foot creation built for James F. Porter, Esq., of Chicago. She is provided with spacious staterooms, heating system, electric refrigeration, and two Sterling engines



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BALI— GEM OF THE JAVA SEA

by **CHARLES HENRY BAKER, JR.**

AFTER voyaging twice around the world, I find four things that actually outdo the travel books—the Taj Mahal in Agra, India; the Vale of the Kashmir; Hawaii; and, above all, the Island of Bali, which nestles like a tiny green gem against the eastern tip of Java.

Here the bluest sea imaginable breaks against a rock-ribbed coast indented with coconut-fringed beaches of volcanic sand, and just behind come the terraced rice fields—the *sawahs*—that walk across the fertile coastal plain up and up the sides of mountains soaring ten thousand feet above the sea, their heads lost in misty cloud piled there by the warm

sea winds, mountains which frame a mile-high table-land of sub-tropical growth, feathery pines, tall bamboo thickets, and deep rocky ravines choked with tree ferns and all manner of flowering shrubs and vines.

The breath-taking scenery of Bali is enough in itself to make anyone gasp, but it is the charm and unspoiled individuality of her people which can never be forgotten. A thousand or so years ago mighty Hindu conquerors came to Java, and generations later vanished—leaving an amazing mass of gigantic temples to be swallowed up by the ravenous jungle. For Mohammedan conquerors had sailed their war *prahus* to all the islands about the

Java sea, sweeping everything in their path. Many Javanese fled to Bali before the merciless hordes of Islam, and there found asylum in a fertile new Garden of Eden which was easy to defend. It is this stock, infiltrated with a touch of sturdy Polynesian, that has developed the magnificently healthy Balinese people—different from any others on the face of the globe.

For this reason of proper defense Bali is the only spot in the Dutch East Indies where the original Hindu religion still survives. The island has flourished unspoiled by foreign contacts for ten centuries. Without the doubtful aid of traders or missionaries from the supposedly cultured West, it has developed a definite civilization all its own, an art all its own, a native *gamelan* music and dancing technique which has improved and amplified the Javanese original until Bali offers the highest level in both fields to be found anywhere in the Orient—and this, by the way, includes Siam.

Being of volcanic origin the soil is intensely fertile, and the system of irrigation is the cleverest one can find. Although close to the equator the climate is never oppressive. Americans and Europeans need not fear exposure to the sun nearly as much as elsewhere in the same latitude. The result is that the Balinese are one of the most self-sufficient and healthy races in the world. Rice, coffee, copra, bananas, and other crops rotate endlessly. In the highlands our own corn—and every kind of vegetable and flower—flourishes just as it might in New York State! From the mountains one may see actually four crops of rice under way at once—rice being harvested, the vivid green of newly sprouted grain, full-grown and half-grown rice, the tan squares of harvested stubble, alternating with unplanted terraces where mirrors of water fling back the red glow of sunset.

The Balinese are a happy race. And why not? They of all the peoples of this struggling earth of ours seem to be among the few who

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Ceremonial dancing plays a large part in the lives of the simple island natives. This prima ballerina maintains an aloof and dignified composure beneath her glittering headdress

The picturesque qualities of Bali are enhanced by the graceful figures of the natives who seem to be living statues of pale bronze as they wind their way to market



BEAUTIFUL SPAIN



*SANTANDER Magdalena Peninsula from Royal Hotel.
Royal Palace in background.*



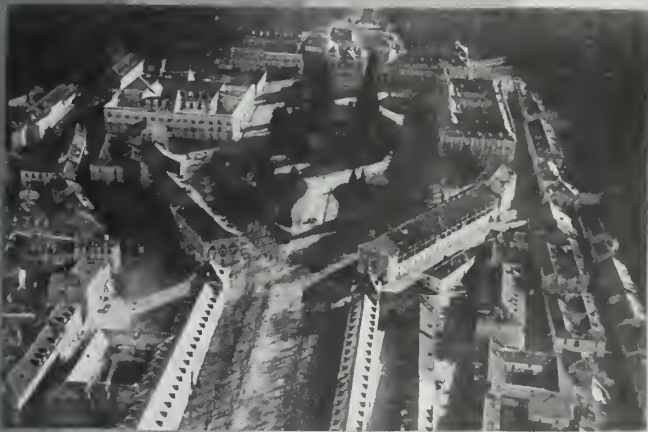
General view of AVILA.



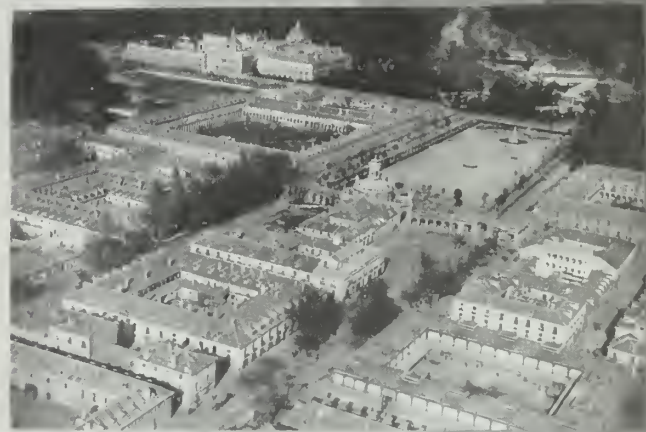
TOLEDO seen from orchards.



SALAMANCA. The Cathedral and the river Tormes.



La Granja — General view



Aranjuez — General view.

VISIT SPAIN, where sun is shining and life is smiling. Spain, the Country of Romance which offers attractions of many kinds. A journey across Spain takes one through towering mountains into villages with a charm all their own, inhabited by conservative, picturesque peasants whose courtesy is proverbial. In sharp distinction to this Arcadian existence, cities abound, impressive with churches, gracious with ruins and relics of days gone by. For the artist, there are not only pictures painted by great craftsmen, but also those limned on the canvas of the sky.

On the purely material side, Spain offers comfort unexcelled by any country in the world. Though intensely conservative, even primitive in parts, the most modern conveniences are available. Together with this, there is a geniality of welcome extended by the Spanish which enhances the more solid attractions of the land. In these days of economic depression, money is a prime consideration. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class are moderate and offer every possible comfort to the patron.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagons-Lits Travel services, or the American Express, Dean & Dawson, and any other Travel Agency.



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© C. G. F.

Swathed like cocoons in brocaded silks and crowned with coifs of beaten gold, the fascinating temple dancers of Bali go through the ritual of the dance, whose primitive and inscrutable movements convey the essential spirit of the Orient

Arayed for the feast, this island beauty preserves the dignified and graceful calm so typical of her people—and who could deny the worth of the custom which grants this self-possessed young woman the right to choose her own husband?

really know how to enjoy life. There in Bali is none of the laziness or haphazard improvidence of many tropical races—but with nature teeming with fertility on all sides, why should one work from dawn until dark every day of the week? Why should one waste the sound years of life in the constant struggle to get ahead, to succeed at the expense of some neighbor not quite so clever, not quite so strong, not quite so eager for gain? Three or four days a week the men work their fields, the rest of the time they enjoy themselves; they feast, drink, make merry, sit up half the night listen-

ing to the *gamelan* music, dancing the classical *legong* dance. When harvest time arrives for one of them the whole village comes to help gather his grain—and each harvester is given a fair share of what his own efforts bring in to the granary. Here is the true community system actually working, and as it has been working successfully for hundreds of years.

Truly, too, Bali is a man's paradise—or at least it should be. Women make up more than 60 per cent. of the population of a million. With the exception of work in the fields, in building dwellings and temples, the men live

an existence of glorified ease. The women carry the burdens, while their male associates hold surreptitious cockfights—this sport being now regulated by the Dutch government to keep men from gambling away their goods and chattels in this, their main sport; or they watch the temple dancers; or merely sit eating and drinking, and overseeing their wives doing the chores! But there is one recompense—a girl has the right to reject a husband no matter what the respective parents arrange.

Those women of Bali—where are the words to frame the pictures one sees? But try to imagine this: a shaded forest aisle leading up to a tall, fantastically carved temple gateway; a huge banyan tree spreading its cool benediction over an acre or so of this enclosure, frangipani starring its odd leafless branches with yellow blossoms, carpeting the temple compounds with a drift of fragrant petals. Within this last enclosure an inner shrine, wherein an aged Hindu priest sits with a priestess. Flowers are in his hair, and his shoulders are draped with a ceremonial robe that was old when Napoleon marched on Waterloo. For it is a feast day, the season for harvesting the Headman's rice, and all the village rejoices. The priest rings his little bell, makes his prescribed *mudras* or hierarchic gestures, and sprinkles holy water over a few early devotees come for their blessings from the three deities, the mystic words that will ward off spirits of evil omen so that their rice may flourish and their children be fat and strong.

Then from around a bend in that forest aisle comes the procession, single file, young girls bearing temple offerings of fruits, rice, cooked food, and flowers, out of reverence for the gods; baskets and metal panniers heaped three, four, and five feet high in amazing and colorful array. Crowned with flowers these maidens come, straight as supple wands, bodies unclothed from the waist upward, the exquisite pale bronze tint of their skin blending with the rich tans and blues and burnt oranges of their *kains*—that two-yard length of cotton or silk which is twisted about the waist and falls to the ankle. There is something positively regal in the simple dignity of a Bali girl walking thus, shoulders back, striding easily from the hips, her temple offering borne upon her head, scarcely even steadied with a hand. Here are all the young women of the village bringing their offerings to the gods, to the temple feast where all join in, as naturally and joyously as modern American youth jumps into Fords and Buicks and whirls away to the nearest motion-picture palace to be blared out of its seat by strident sounds and effects. Religion in Bali is for young and old; it is the foundation upon which their whole life rests. Every human event from birth to death is interwoven with the temple, with the priest, with the ritual.

The Dutch have been wise during their twenty-three odd years of administration of Balinese affairs, and have left the people to themselves. No land is available for foreigners, praise be! They are content with their own mode of living, do not take interest in motion pictures, and are not eager for motor cars. For these reasons there is some hope that they will not become westernized for many years to come.

No, Bali is still unspoiled; let us pray that it never shall be otherwise; that there may be no radio or raucous gramophone, no increased imports of garish aniline-dyed machine-made cloth patterns to supersede their own exquisite hand-woven fabrics, their gorgeous thread-of-gold cloth. There is a haunting beauty to this island of Bali. Go there by all means; go there while that self-sufficient beauty is still unchanged, where men and women can still be themselves.



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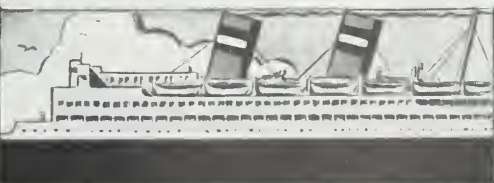
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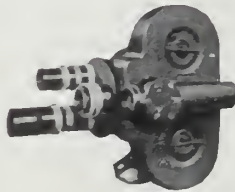
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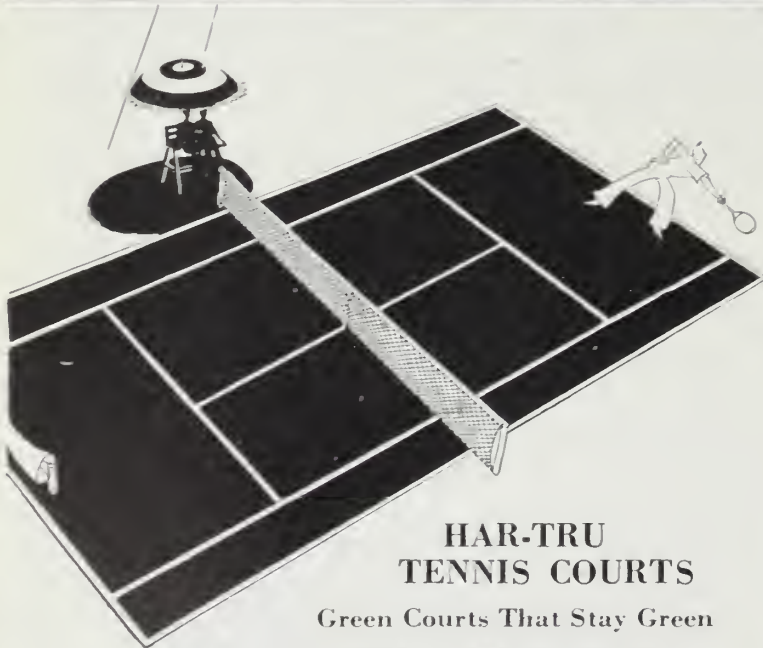
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(Continued on page 104)

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One of our chief difficulties is to prevent these nice words

from creating the idea that, because these blankets are always of purest wool and beautifully made, they must be expensive.

Let us tell you, then, that this is not so. There is a North Star Blanket for every home, no matter how modest; and each is so good and so fine that it bears a North Star label as an assurance to you that it will be beautiful and serviceable for many, many years to come.

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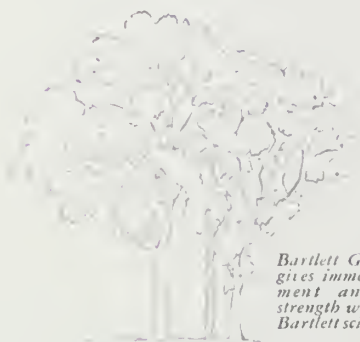
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Bartlett Green Tree Food gives immediate nourishment and increasing strength when applied by Bartlett scientific methods.



Bartlett Lightning Protection is lightning insurance for your most valuable specimen trees.



Bartlett was first to utilize power tools in cavity work and feeding, giving Bartlett clients the benefit of this time and cost-saving method.



For the past four years the 147 trees on the beautiful estate of Mrs. Ernest A. Smith, Rumson Road, Rumson, N. J., have had the benefit of Bartlett scientific care. In 1928 we pruned and

fed every tree on the estate, cable-braced the weakest crotches and limbs, did necessary cavity work, dormant-sprayed the spruces and leaf-sprayed the apple and elm trees.

In 1929 we again fed every tree with Bartlett Green Tree Food, removed all dead wood, and applied dormant and leaf spray as indicated.

In 1930 we dormant-sprayed all trees and summer-sprayed the majority, as well as cable-bracing where necessary. We removed certain trees to allow for development of better specimens.

This year we dormant-sprayed apple, elm and fruit trees; fed the larger and mature trees, pruned where necessary, and summer-sprayed where conditions indicated need. We also installed Bartlett Lightning Protection on six specimen trees, protecting the key trees on the estate.

The average cost per tree for this broad, complete program has been \$4.77 per tree, per year. As to the results, the accompanying letter is ample testimony. Whether your trees are few or many, Bartlett can give them the benefit of a rounded, laboratory-directed program at a cost most satisfactory when measured in present results and future health and increased beauty.

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July 3, 1931

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It affords me pleasure to express my complete satisfaction with the work the Bartlett Company have done for me.

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Daisy B. (Mrs. Ernest A.) Smith

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with LEONARD BARRON

A GOLDEN tipped Pacific Coast Arborvitae is to be introduced under the common name of George Washington Golden, and it is proposed to contribute to the grounds of Mt. Vernon sixty-seven specimens representing Washington's life span. The Pacific Coast Arborvitae is one of the few "exceptions that prove the rule" as to the adaptability of Western plants to Eastern regions. *Thuja gigantea* is a splendid tree, growing much more vigorously than the typical eastern or common American Arborvitae, making much more rapid growth. The new golden tipped form, *Thuja gigantea depui*, so named in honor of its discoverer, comes from the western slopes of the Cascade Mountains. Despite a more or less stabilized antipathy to golden variegations of evergreens in particular, it is none the less true, however, that there are occasions and places where the brilliant color variation serves a splendid purpose. In some instances the golden color disappears as the season advances, but it is said that this new George Washington Arborvitae retains its golden mantle permanently.

Recently I saw, at a joint meeting of the Pennsylvania and Trevoise (Pennsylvania) Horticultural Societies, a golden tipped form of the popular Pfitzer Juniper—and it looked good. The growths were merely tipped golden as though the ends of the growing shoots had been lightly dipped in a pot of gold paint. Such golden variations in Pfitzer Juniper are not exactly unknown, but they have not become popular as yet; but then perhaps no great effort has ever been made. This golden Pfitzer was quite pleasing, although I am quite prepared to be asked by some of the purists in garden material, "How can you approve anything that is variegated?" Well, liking or disliking variegation depends on the relative amount of variegation that is present and on several other factors, just the same as variegation in any other type of plant. Variegation of itself is not necessarily objectionable, but there has grown up a feeling that all variegation must be an expression of disease—perhaps a form of mosaic. If that be so, I will be one of the loudest opponents to the preservation of any form of variegation. But is it so?

Nevertheless, color variation, whether it takes the form merely of changes of tones or whether it be radical enough in difference to be called a variegation, is an important asset from the planter's point of view. Differences in color often may be valuable in emphasizing differences of texture. Monotony of color may become oppressive, and perhaps it is because the Junipers offer such happy variations of color as well as sprightliness of habit of growth that they are so welcome in the garden. This is quite apart from the fact of their easy cultural adaptability. I may as well confess here to a positive weakness (if you like to call it such) for the Junipers in their diversity of forms and color variations, every one of which seems to serve a real need somewhere in the planting

A page of intimate news and useful information for the garden enthusiast, conducted every month by the Horticultural Editor of COUNTRY LIFE

scheme, excepting perhaps the Tripartita variety of the Redcedar, which has a despicable habit of dying branches. Certainly the strong-marked variegations can be very easily out of place, but that is no argument against the color variation itself; the blame should rather be put on the planter for improper use. The gray, or glaucous, conifers certainly have peculiar attractions, almost too much so perhaps when

which always has a certain perkiness or almost cheeky appearance about its growth. This Western Silver Redcedar is more conspicuously colored than the glaucous form of the common Redcedar, and in addition has a very charming habit in the graceful drooping tendency of the branchlets.

Lawn failure has been an almost universal experience during the current year. This is the penalty that the gardener has had to pay for the series of continuously dry successive seasons, winter as well as summer. The fact that new lawns have failed is all too apparent everywhere, but I wish to remind the reader that it has been the result of an accumulation of peculiar conditions and that the blame should be put on nature and not on the seedsman. The seed was unquestionably as good as ever and the preparation and the labor and attention given may have been as much as ever; but the cards were stacked against the lawn maker during 1931. The midsummer heat and peculiar atmospheric conditions combined to work devastation on old lawns, but more particularly on new ones that had been made early in the spring. So far as my observation goes, not a single case of spring seeding has been successful. This may not be an argument for fall seeding, but it is reasonable to hope that repairs that have been made this fall will give a good account of themselves when spring returns.

The combination of drought, with heat and steaming moisture is obviously bad for any plant, and the young seedling grass endeavoring to take hold in its early stages suffered inordinately. Artificial watering is not a substitute for natural rainfall. It helps a lot, but it cannot completely circumvent a combination of adverse forces of nature. It has been a wonderful year for crab grass, and the greenness in many a lawn up to this time has been due to this pestiferous weed rather than the normal grass. Its presence will be immediately disclosed, if not already recognized, when the foliage reddens with the first attacks of winter's cold. Crab grass is an annual, and its foothold must be prevented by hand eradication of the plants as they grow, and the good grass can be sustained by heavy feeding. The use of concentrated chemical fertilizers strong enough to burn the grass has been advocated, even, as a remedy for the crab grass. If it will burn the good grass it will burn the bad grass too, and in this case the bad grass is an annual. The action is mechanical, the dry salt extracting moisture from the plant to such an extent that it kills it. If fertilizer is used in this manner, it should be very thoroughly watered into the ground after it has done its surface damage, and the ultimate result will be to the material good of the better grasses. Killing individual weeds on lawns by dropping on a pinch of a highly concentrated chemical fertilizer is not an entirely new scheme, but one that is very rarely applied.



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it comes to the Koster Blue Spruce, simply because it ultimately overpowers by its very size. The same color added to a more lacy texture is seen in the Hill Silver Juniper, which is a glaucous form of the Western Redcedar (*Juniperus scopulorum*) and has the advantage of keeping its silvery color throughout the year. It is certainly better adapted to the conditions of this country in general than the much better known Greek (*stricta*) Juniper,



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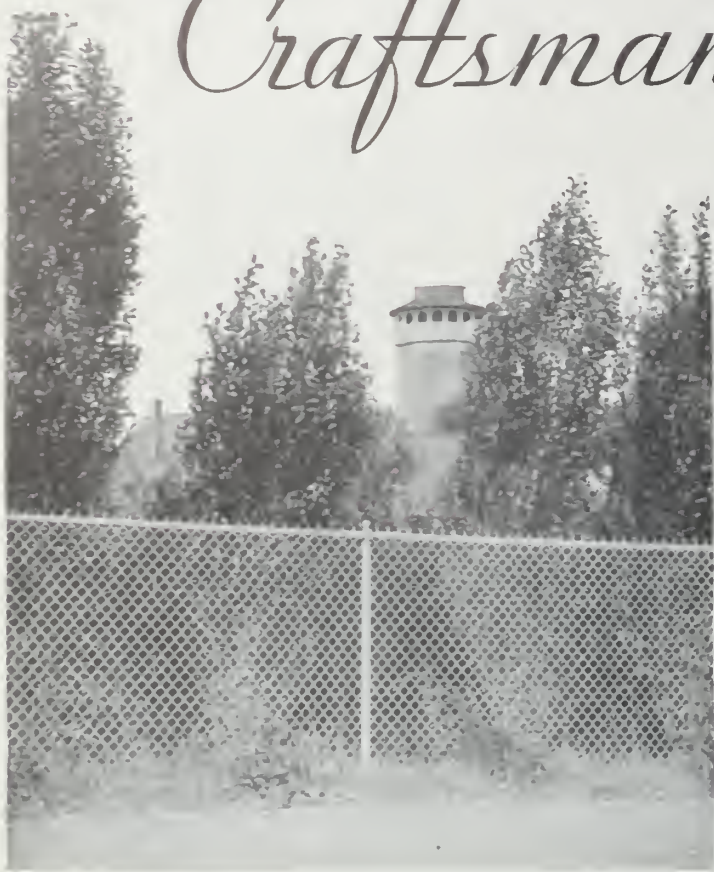
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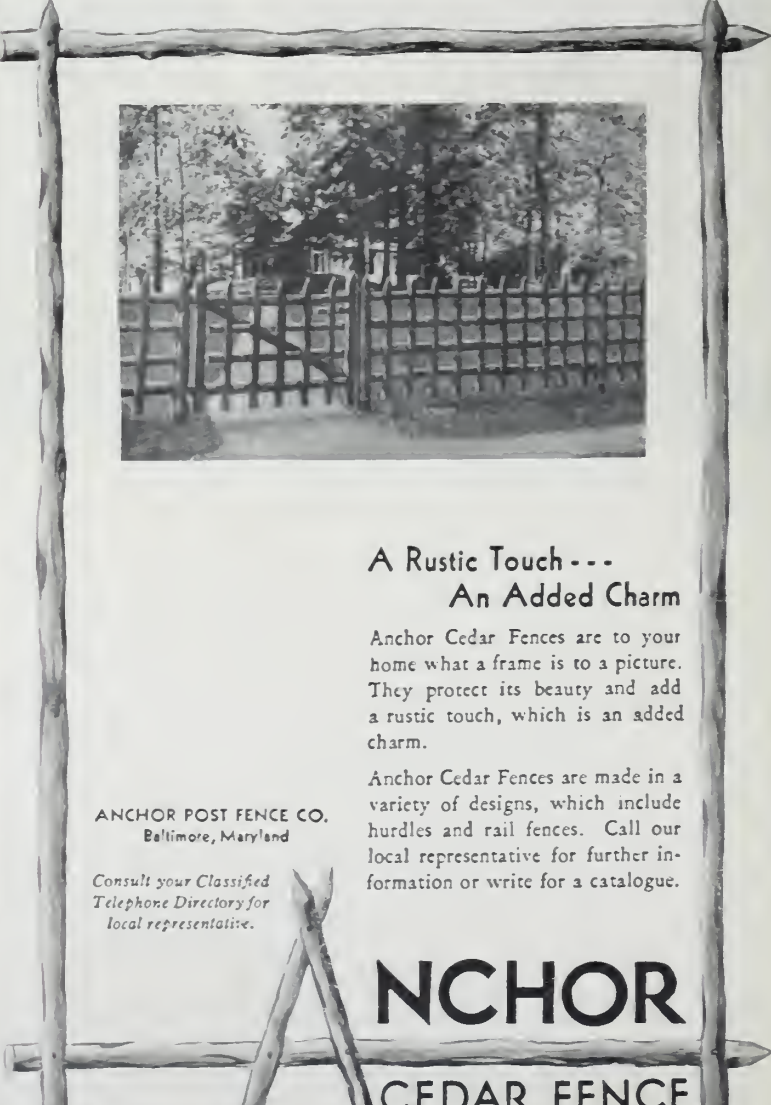
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The Famous Washington Elm

Under a spreading Elm in Cambridge, Massachusetts, Washington took command of the Continental Army on the third of July, 1775.

This famous tree no longer stands—a man-made tablet marks the spot where the father of our country drew his sword as commander-in-chief of the American armies.

But the Washington Elm still lives, not only in the hearts of Americans, but in trees that are its true descendants, for the late Mr. Jackson Dawson, noted horticulturist, grafted a branch of the old and dying tree and saved it for posterity. This graft is now a beautiful large tree growing on the grounds of the Public Library at Wellesley, Massachusetts.

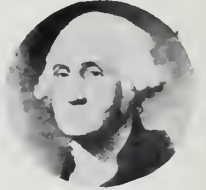
In 1925, Mr. William Judd of the Arnold Arboretum grafted four scions from this Wellesley Elm. The grafts, now trees over twelve feet in height, came to us through the late Professor Charles Sprague Sargent, Director of the Arnold Arboretum, with the hope that we would disseminate it widely.

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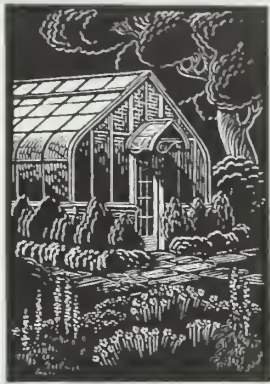
Remember—1932 is the 200th Anniversary of the Birth of George Washington



Concerning the Advantage of the Practical Purpose Greenhouse for Farm Group Locations

Take this one for instance. Belongs to Hendon Chubb of Llewellyn Park, N. J. It is located on his farm at Chester. On the farm, production counts first. Hitchings Practical Purpose houses were chosen because of their yielding the most flowers per square foot covered, per dollar invested.

They are each 25 x 100. Lower part of service building used for the workroom. Second floor for quarters of greenhouse man. Greenhouse frame made of welded steel. All wood best of greenhouse cypress and none other.



Just a reminder that we also build the curved eave ornamental greenhouses, conservatories, and swimming pool enclosures.

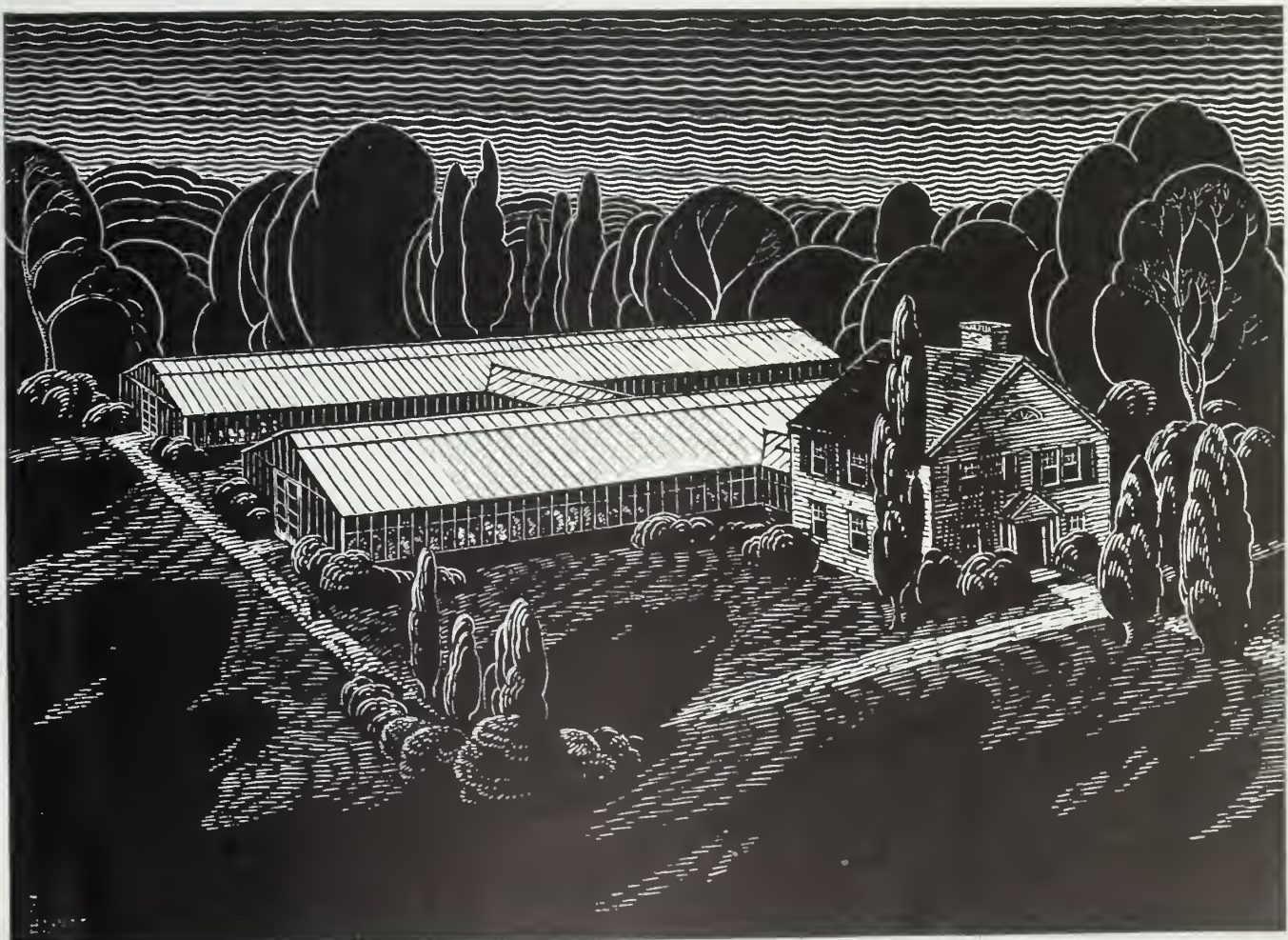
Glazed with Lustraglass. Sides are extra high to accommodate tall growing plants. Long stemmed chrysanthemums for example.

Mr. Chubb already has ornamental greenhouses on his estate at Glen Cove, Long Island. All are Hitchings built.

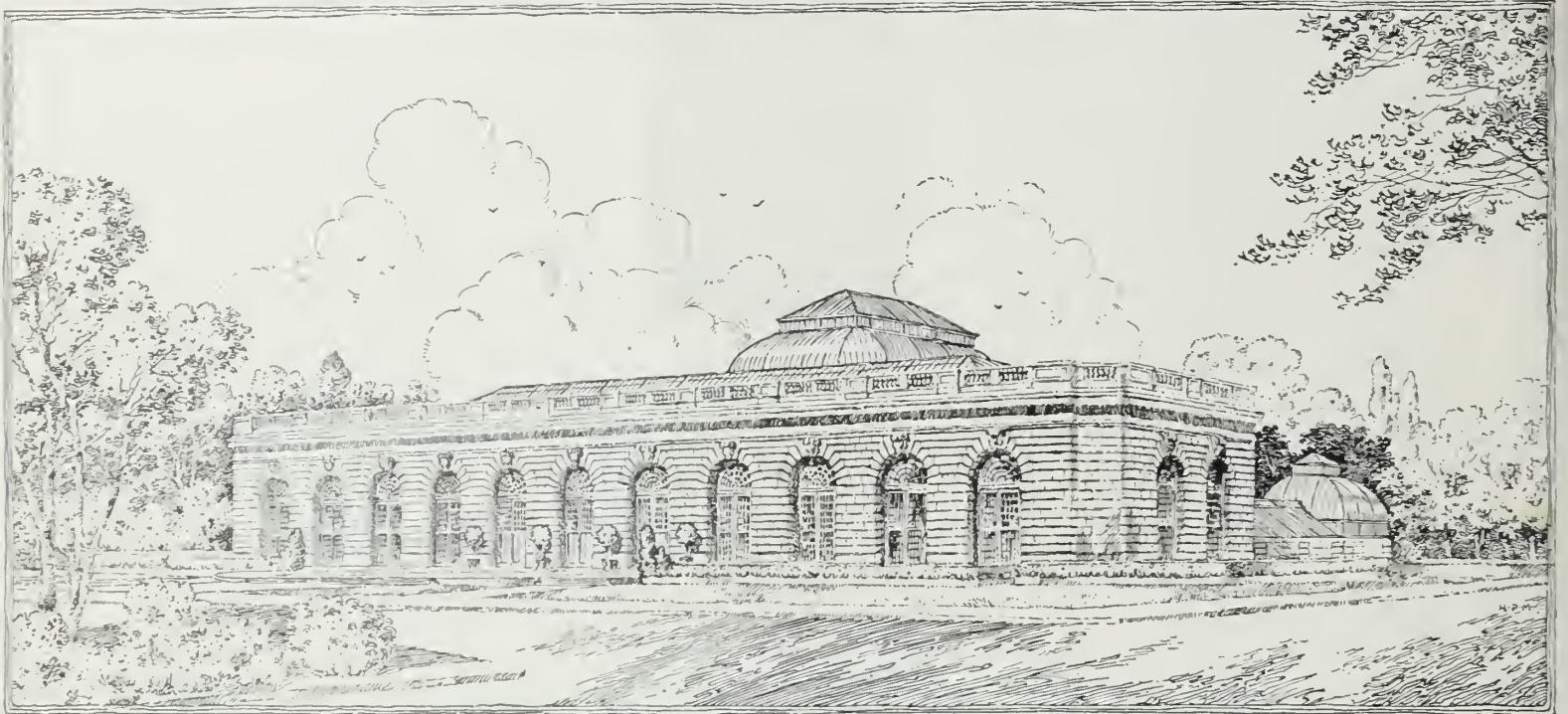
Paul D. Cravath has Hitchings Practical Purpose houses at Locust Valley, L. I. As also has Myron C. Taylor. Clarence Dillon has three such at Far Hills, N. J. Get the fact-convincing facts and figures on a general purpose layout.

HITCHINGS AND COMPANY, Elizabeth, New Jersey

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Huge Washington Botanic Garden to have aluminum framed greenhouses built by Lord and Burnham Co.



David Lynn, *Architect of the Capitol*.
 Bennett, Parsons and Frost, *Consulting Architects*.
 Geo. A. Fuller Co., *General Contractors*.
 Lord and Burnham Co., *Greenhouse Contractors*.

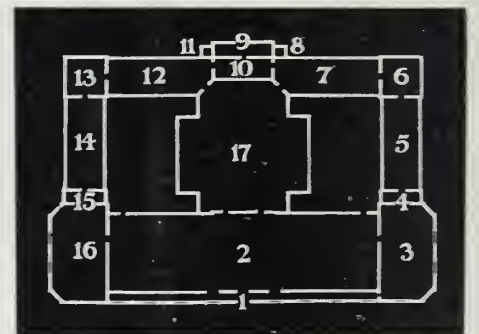
THESE gardens form a part of the vast replanning scheme for the nation's Capital city. It is the first time a glass structure of any sort has ever been built with a complete aluminum frame and aluminum glazing bars. But it is not the first time Lord and Burnham Company have used all-aluminum bars.

If you desire the very last word in construction for a greenhouse, conservatory, sun soaking room or swimming pool enclosure, then our aluminum construction holds an uncommon interest for you.

There is a surpassing beauty to the interiors of these aluminum-built structures. A beauty as lasting as the structure itself. It is the true Rolls Royce of greenhouses.

Of course, we shall continue to use our former constructions, in all their superiority. The aluminum is for those of you who find pleasure and satisfaction in possessing the more exclusive things.

Glad to send you a catalog. Be assured that no representative will call unless at your request.



Thinking that perhaps an even better idea of the magnitude of the greenhouses might be conveyed by seeing a ground plan, here it is. The buildings cover a plot 153 by 284 feet.

1. Bay Tree House
2. Sub Tropical House
3. Lecture Room
4. Lecture Room Annex
5. Display House
6. Tropical Fruit House
7. Tropical Plant House
8. Men's Toilet
9. Equipment Room
10. Service Room
11. Women's Toilet
12. Succulent House
13. Tropical Fruit House
14. Fern House
15. Orangerie Annex
16. Orangerie
17. Palm House

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