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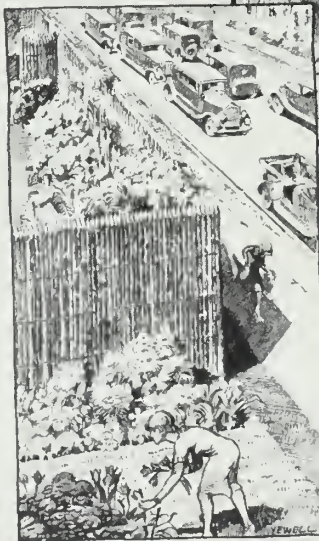
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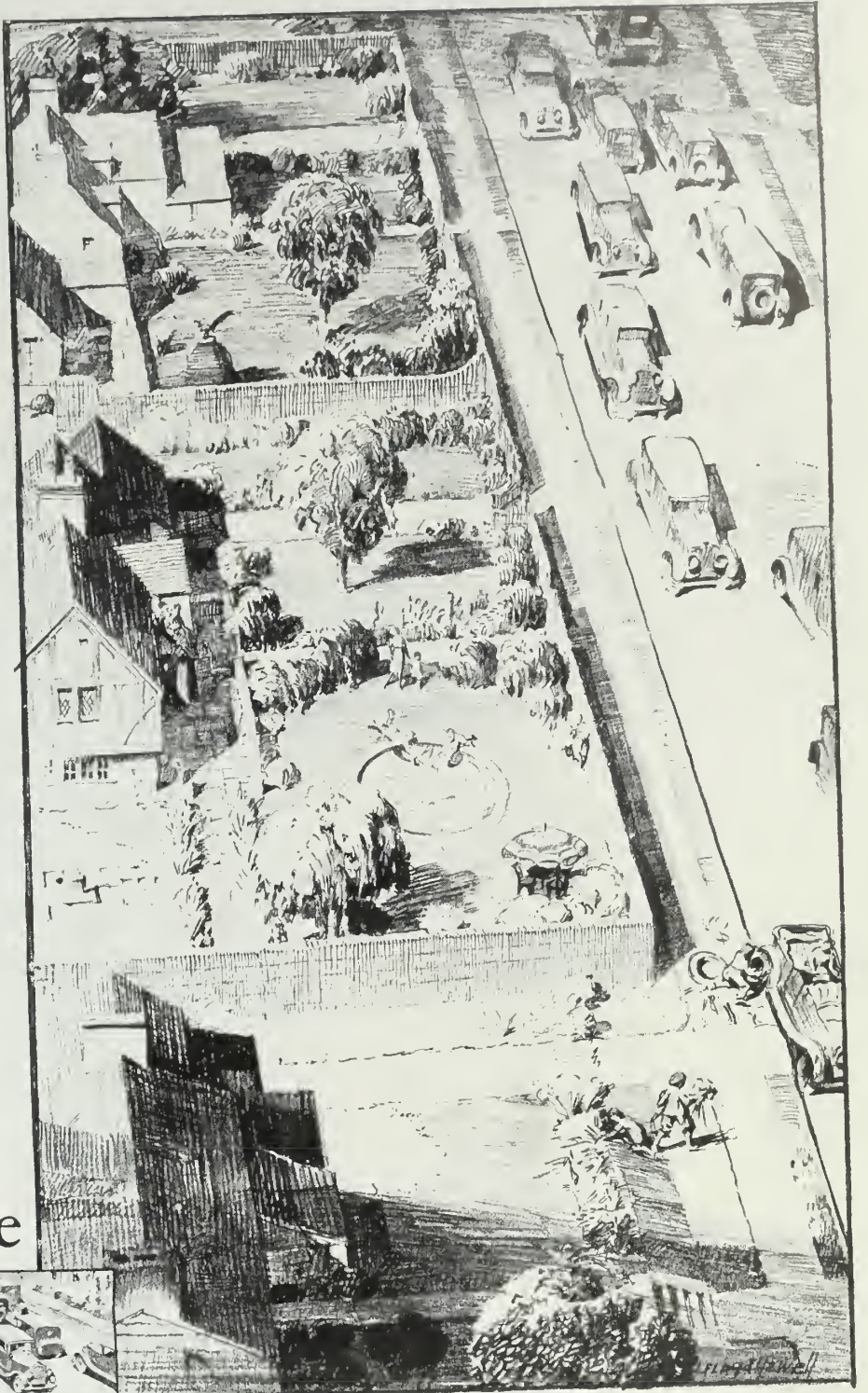
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3-E

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- boundary
- laundry yard
- screening
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NAME ADDRESS.....

Approximate number of feet needed.....



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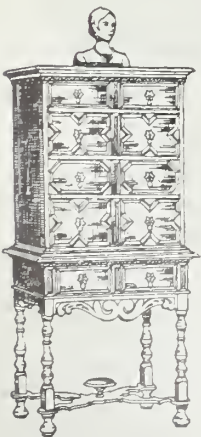
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Now at a very moderate cost you can equip your kitchen with a clean, convenient, up-to-date gas range. In addition, you can enjoy the

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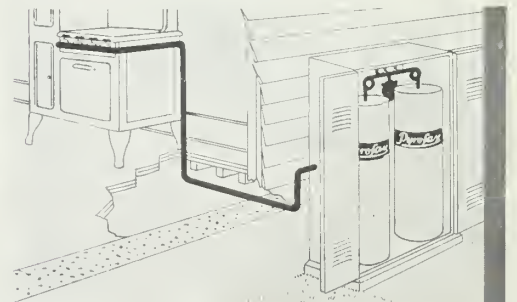
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NEW YORK

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.



NEW YORK



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ONTEORA PARK in the CATSKILLS

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 and farm on the New York side of
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is for sale at a small fraction of its value
 by reason of owner's death

Location—the heart of the picturesque Champlain Valley, 55 miles from the Canadian border and midway between Westport on the same side and Burlington, Vt., on the other; directly on the splendid new concrete New York-Montreal Highway, which traverses the property; about 2 miles from the main railway of the Adirondack region; convenient to a ferry crossing the lake, to 3 golf courses, and to excellent facilities for hunting and fishing in season.

The property comprises a residence portion, consisting of spacious main dwelling, modern and handsomely appointed, a second large house, and ample quota of accessories for each, all situated in a beautiful private park on a plateau nearly 100 feet above water level, commanding superb views up and down the lake, across to the Green Mountains of Vermont at their most impressive point, and of the Adirondacks in the opposite direction; also, suitably segregated, a well-cultivated farm portion with an uncommonly comprehensive equipment of fine modern farm buildings and accessories; everything in excellent condition.

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Within hour of East River
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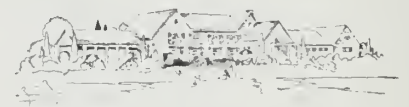
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Basement

Stairway from main hall leads to large recreation room. Garage for three cars and den done with real logs to represent interior of log cabin. Fireplace. Laundry, storage and heater rooms.



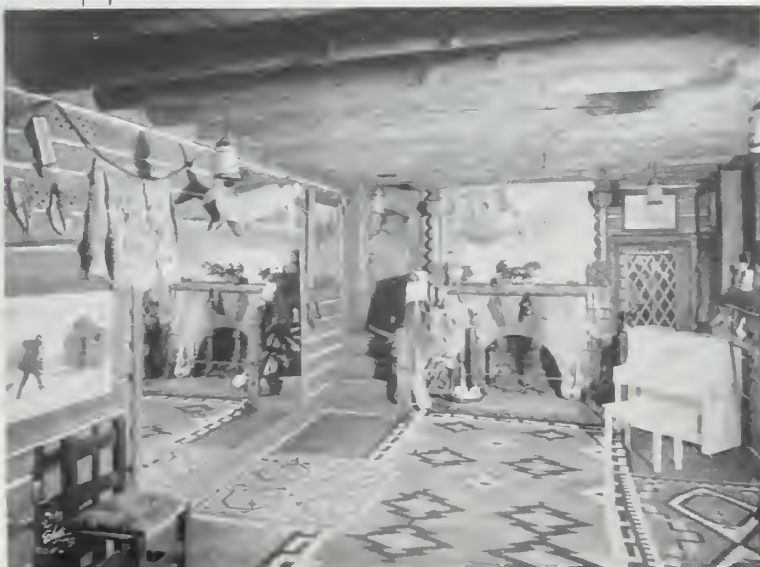
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FINE OLD TREES

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Front-side view of house.

NEW YORK



Side view of house—pergola, lawn and plantings.

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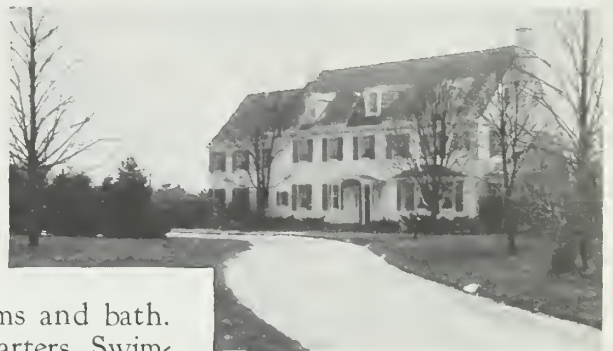
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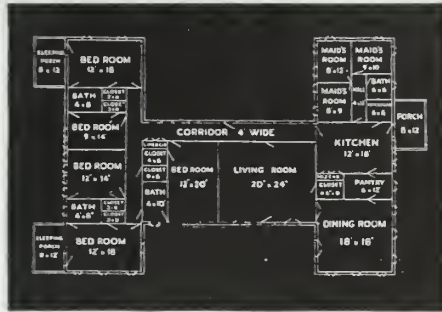
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in the restricted residence colony on
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Tokeneke, Darien, Conn.

is at last to be subdivided and sold

The property adjoins the Tokeneke Beach Club on the west and includes nearly 300 feet of fine sandy beach of its own. Its uncommonly picturesque and beautifully landscaped grounds lend themselves most advantageously to partitioning into 4 superb sites, each with its appropriate amount of acreage, delightful Sound view, and its share in the extraordinary charms and conveniences of the spot.

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This property is unusually attractive, situated among the large oaks commanding an unobstructed view of Long Island Sound and the nearby shore. Built about six years ago and never before placed in the market.

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of about 40 acres
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Magnificent ridge-crest location on a macadam highway, 15 minutes from station overlooking a broad expanse of beautiful country in every direction.

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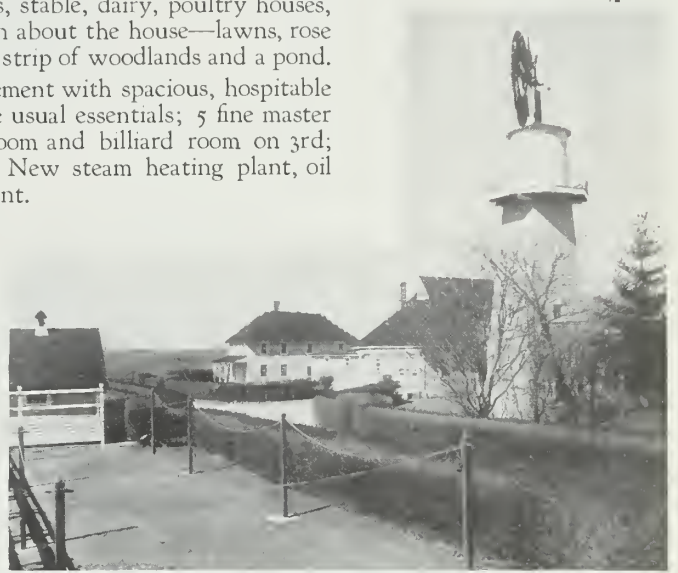
The main residence contains a particularly pleasing interior arrangement with spacious, hospitable living room, reception room, dining room and library, in addition to the usual essentials; 5 fine master bedrooms on 2nd floor with 3 very large tiled baths; additional guest room and billiard room on 3rd; ample service quarters in wing, with bath and servants' dining room. New steam heating plant, oil burner; numerous open fireplaces; 2 Frigidaires, and all modern equipment.

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Equipped with electric refrigerator, hot water heater, and oil-burning furnace.

It is 10 minutes from the station at Westport.

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in the delightful, restricted residence colony at
Tokeneke, Darien, Conn.

(one hour from New York)

This attractive Colonial stone house of finest construction with appointments of first quality and up-to-the-minute equipment of conveniences. Corner plot of 1 1/4 acres on macadam road, bordering on a tide-water cove. Setting of ready established trees and shrubbery. Southern exposure, with extended outlook in all directions. 5 minutes' walk from Beach Club, tennis courts, or yacht harbor; 1 mile from Darien station; within few minutes by motor of Wee Burn and Woodway golf courses, Ox Ridge or Fairfield County hunt clubs, Noroton Yacht Club, etc.

Living room 26' x 15 1/2' with fireplace, opening on tiled covered porch, also with fireplace; 4 master bedrooms, 2 tiled baths with showers, 2 maids' rooms and bath. Attached concrete garage for 2 cars.

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DUTCH Colonial House, 7 rooms, 4 bedrooms, all improvements, garage, furnace, glass and screens for large porch; lovely shade trees. 5 minutes to R. R. Station—Asking \$17,500.00.
Fine selections of Summer Rentals \$500 to \$8,000.00.

ANNA RILEY

South Ave. - Phone. 555 - New Canaan, Conn.

DAIRY FARM

Near New Haven

12 acres, new concrete barn with modern equipment for 100 animals or will rent. State road.

Address P. O. Box 734, New Haven, Conn.

Early American Homestead

with 7 interesting acres in Riding section. Living, Music and Tap rooms retain historic charm. Five original fireplaces, wide flooring, paneled woodwork, large vine covered veranda. Guest's suite and masters' rooms. Three baths, three servants' rooms and bath. Barn suitable for caretaker, garage and stalls. Mammoth trees, orchard, woods, landscaped grounds and stream. Price \$45,000.

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A Background of

RUGGED GRANDEUR

makes a distinctive setting for this old Colonial homestead overlooking a gorgeous trout stream with waterfall nearby. Well within the commuting zone and with the homes of many prominent people nearby, the 50 acres of woodland and meadows comprising this property will make an ideal home for the sportsman and country lover.

For particulars see

Wm. F. HOYT & SON

REALTORS

principal office

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PHONE NORWALK 435



AN ESTATE OF 10 ACRES

The feature of this property is a large spring-fed trout pond. 10 acres of high land, and a home consisting of 8 rooms, and 2 baths. 4-car garage with chauffeur's quarters. Shade trees and shrubbery.

BISHOP & EARLE

"Come to Connecticut"

FROST BLDG. NORWALK, CONN.

It pays to advertise in the Classified Directory

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FOR SALE OR LEASE

On hard road and a five minutes' drive from the famous White Sulphur Springs, an old English country estate of 26 acres. The house has 12 spacious rooms, 3 baths, 4 large porches. Servants' quarters of 2 rooms and bath. Caretaker's house of 3 rooms and bath. Write to

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For Sale or For Rent

In the highest section, near the Country Club. Large Colonial house. 7 1/4 acres

also

Small homes, undeveloped acreage
Waterfront properties

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Telephone 2111

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115 acres high land, woods and meadow. Good stream and two ponds. Well restored pre-Revolutionary house, 4 master bedrooms, 2 baths; studio with 3 room bath apartment. Barn and stables. Good water system.

An attractive purchase.

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Telephone Westport 687

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For sale, old Colonial residence in fine original condition, in village; well located, view of water, large trees, 1/2 acre of ground.

Four rooms, hall on first floor, fireplace in every room; kitchen has large old fireplace and Dutch oven. Five bedrooms and bath; one has fireplace. Near yachting, bathing, and golf, riding. Price \$20,000.

Desirable summer rentals and houses for sale in Southport and vicinity.

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Old Plantations, Hunting Preserves

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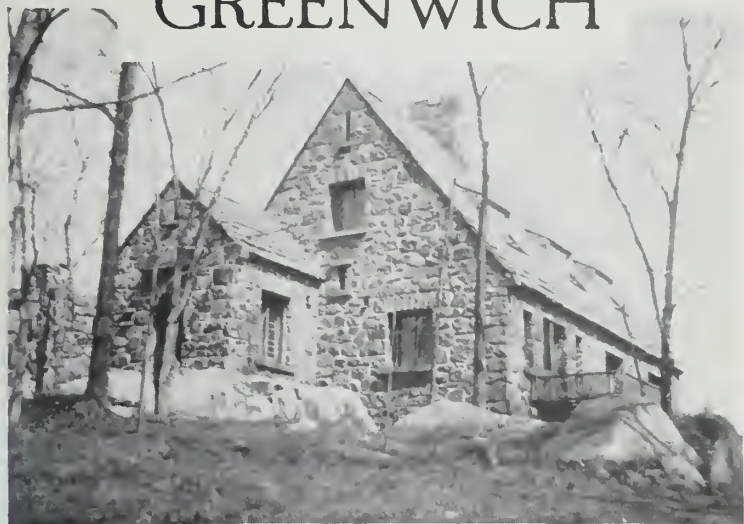
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Advertising forms close on
the 6th of the month pre-
ceding date of publication

CONNECTICUT

CONNECTICUT

GREENWICH



ROCKS AND TREES in a forest setting surround this charming stone house located near the Round Hill Country Club at Greenwich, Connecticut. The property consists of 3½ acres. The house situated on a knoll is sturdily built of stone with a slate roof and affords delightful views of the surrounding country.

A buyer can purchase this estate with very little cash as it must be sold quickly.

Apply for full particulars to

LAURENCE

TIMMONS

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Tel. 456—Office open Sundays

Country Life's Leadership

IN COUNTRY AND SUBURBAN REAL ESTATE ADVERTISING has been maintained for 25 years. The total for 1929 was Country Life, 258 pages and 311 lines; nearest competitor, 182 pages and 489 lines; next nearest competitor, 163 pages and 368 lines; (figures from Publishers Information Bureau.) This great volume of advertising was purchased by real estate brokers, trust companies and owners on the basis of merit alone.

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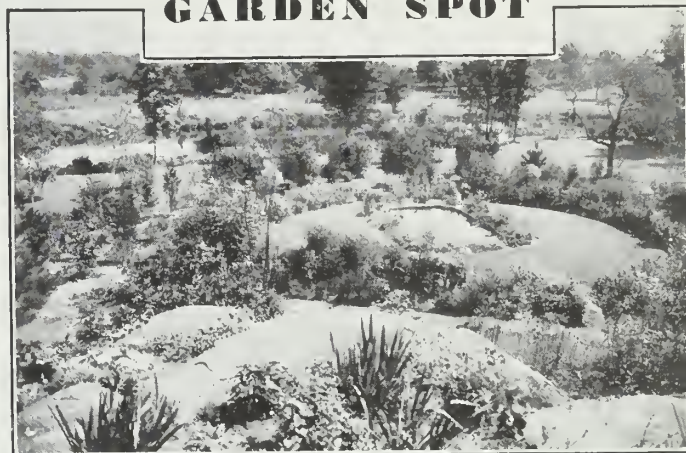
REAL ESTATE DIRECTORY

Country Life

244 Madison Ave., N. Y. C.



This
LOVELY ENGLISH
HOME in an
ENCHANTING
GARDEN SPOT



IN a garden . . . shaded by lovely trees . . . this English home, beside a tranquil brook, beckons to him who would loiter.

Situated some 2½ miles from the Greenwich station, village and Sound, it stands on a high ridge near the exclusive golf, riding and tennis clubs, so much a part of this fine residential section.

The gardens, which lie between the house and the lake, are the result of careful landscaping and planting and are a fascinating feature of this property.

The house itself is an excellent example of English architecture. An attractive sun porch and terrace overlook the stream.

On the first floor is situated the entrance hall, large living room, library, dining room, kitchen, pantry and laundry. The second floor contains four master's bedrooms, three master's baths, three servants' rooms and one bath.

*A
Complete
List of
Summer
Rentals*

There is also a three-car garage with quarters for chauffeur.

The house is heated by vacuum vapor system with oil burner.

For full particulars and appointment to inspect, write or phone:

BANKS & CLEVELAND

Successors to

Raymond B. Thompson,

Established 1909

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Greenwich Connecticut

Office Telephone 866

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**ON RUMSON ROAD
A FRENCH MANOIR**

This charming estate is located on fashionable Rumson Road near the Rumson Country Club, to be sold with 5 acres or more if desired. Though stylishly 18th century in appearance it is thoroughly modern in construction and the equipment is unusually well planned for the needs of the modern country gentleman. Contains 4 master bedrooms, three baths and lavatory, with provision for an additional room and bath. Three maids' rooms and bath, kitchen, large pantry, servants' hall and 2-car garage. The spacious ground floor has a high ceilinged living room, an unusually large dining room, den with concealed bar and latticed porch. The architect imported many of the lighting fixtures and mantels from France.

This house is 5 minutes from the Pennsylvania Station at Red Bank and 10 minutes from the ocean.

For plans and information address

WILLIAM H. HINTELMANN

Rumson 600

Rumson, N. J.

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*At the headwaters
of MOOSE RIVER*

FOR SALE—a tract of about 10,000 acres on the northwestern border of the state of Maine. Located on the main line of the Canadian Pacific Railroad and with a station right on the property. In the center of the world's finest hunting and fishing, where bear, deer, partridge, and trout abound—truly a sportsman's paradise. It would make a wonderful property for a fish and game club. Several camps have already been erected and are ready for use.

Price, \$100,000

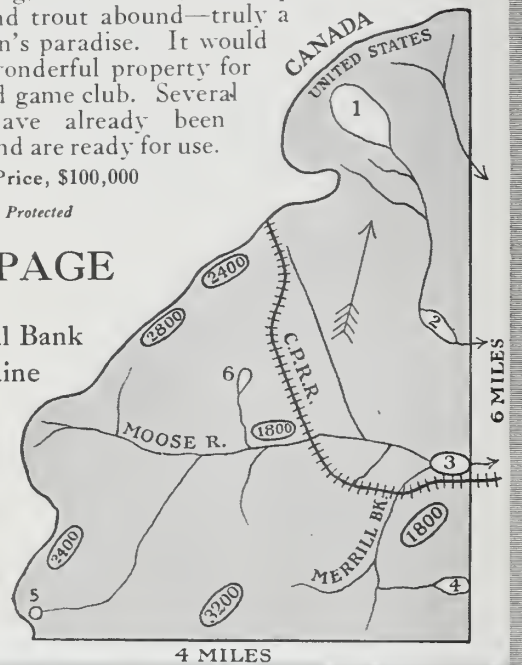
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BLIN W. PAGE

Owner

First National Bank
Skowhegan, Maine

Key to map
1—Boundary Pond
2—Beaver Pond
3—Moose Pond
4—Beattie Pond
5—Trout Pond
6—Bog Pond
Elevation figures in ovals



Main Dwelling

woods, fields and cover and forestry planting. Bridle paths. Winter sports. Commodious dwelling equipped with Frigidaire and all modern conveniences, and never-failing spring. Five-car garage, lodge, stables and large kennels. Rent or sale. Attractive terms. Particulars, address

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Only 50 Miles from New York

In beautiful Sussex County, New Jersey. Elevation 1,300 ft. Located at head of valley. Two Mountain streams. Deer, raccoon, foxes, rabbits, quail, grouse and pheasant, and splendid woodcock migrating grounds. Land consists of



View from Hilltop

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For sale and for rent furnished or unfurnished

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Essex Fells, N.J.
A Community of Distinctive Homes
Direction and Supervision by Mr. Henry G. Morse
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EARL C. WOODWORTH
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The Leading
Real Estate Brokers

Opposite Lackawanna Station

MONTCLAIR, N. J.

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Other small estates now available in the Morristown-Bernardsville country. Full information and photographs on request.

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

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Modern. Ten rooms, four baths and solarium. Plot 100 x 143. Two-car garage. Beautiful surroundings.

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Telephone 6000



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THE REALTY EXCHANGE of RIDGEWOOD, N. J.

17 N. Broad Street

(Farms and Estates Division)

Phone 2660

NEW JERSEY

NEW JERSEY

NEW JERSEY

A Sylvan Utopia lends its entrancing beauty to the distinguished homes of a fortunate few

GENTLEFOLK of discriminating taste who have the means and inclination to build and maintain homes of the value of \$25,000 or more are invited to establish their future residences at Woodland Park, at one of the highest points in Summit.

A magnificent country estate, gloriously enriched with the natural beauty of the unspoiled woodland, has been improved carefully and intelligently to provide a delightful and restricted environment for the homes of a very small group of acceptable families.

No ordinary home-community, this. Perpetually protected from any untoward intrusion of privacy and peacefulness. All dwellings at Woodland Park must conform in style and tone to the highest standards of architecture and construction. All building plans must be approved. Neighboring dwellings will be occupied by their owners, NOT built for speculation or for resale to undesirables later.



Picturesque home in Norman style; a typical dwelling at Woodland Park.



Another lovely abode in a secluded location at Woodland Park

How to Reach Woodland Park:

From Springfield Ave. (Summit's main street) turn south on Blackburn Road at Hotel Suburban—continue three blocks to premises.



This charming home is completely in harmony with its delightful setting at Woodland Park.

Before You Build . . . SEE Woodland Park

Though Woodland Park has been improved with concrete roads, sewers, gas, water, curbs, gutters, etc., and has fire protection and city street cleaning and refuse removal service, you will have no assessments to pay. A beautiful, new city school already is erected on the property. Due to small size of classes, children enjoy all the advantages of a private school. Private recreation center for the exclusive use of Woodland Park residents will be an important feature. Woodland Park is but a mile from Lackawanna Station at Summit. Electric service on this line is expected to begin next summer.

We shall be glad to aid you to build your home at Woodland Park, to put you in touch with an excellent architect, arrange for financing, etc., and help you with every phase of planning and constructing a home of which you—and we—will be proud. WILLIAM A. KIRK, Owner, 32 Liberty St., N. Y. C.—Tel. JOHN 0107—20 Colt Road, Summit, N. J. John A. Kohler, Representative at Woodland Park.

WOODLAND PARK

Summit, New Jersey

Princeton

With its historic background and fine educational facilities, this exclusively home town offers that atmosphere of culture which characterizes Country Life at its best. Handy to New York and Philadelphia.

Homes for sale and rent, furnished or unfurnished.

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Tel. Princeton 95

New York Office:
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890 ACRES

Suitable For

Gentleman's Estate or Country Club For immediate Sale. In Indiana, 129 miles east of Chicago on the main line of the Pennsylvania R. R. A plot naturally adapted by location, drainage, fertility of soil for extensive farming. Six hundred acres are now under cultivation. More than 200 acres in forest of fine timber. Twenty farm buildings. Large swimming pool. Bridle paths for horseback riding.

Plot admirably adapted for laying out Golf Links. Streams from unending springs furnish abundance of water for stock. Game preserve. Electric power and light furnished from nearby city. Price reasonable. Write for more information. Address the owner.

S. J. PEABODY
Peninsula Station Daytona Beach, Florida

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ALL SECTIONS
Improved properties for sale or rent.
Desirable building plots.

FREDERICK P. CRAIG
Realtor Tel. Short Hills 488

PRINCETON

Exclusive Section

Overlooking University Towers

Commodious ten-room home, two baths, 37 acres beautifully located on a lovely country lane.

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Box 301 New Jersey

IN EXCLUSIVE LLEWELLYN PARK

WEST ORANGE NEW JERSEY

this unusual estate for sale



High on the crest of Orange Mountain, this lovely fieldstone and half timber house of early English descent stands in twenty-five acres of wooded land.

The first floor contains: living room, panelled library, mahogany panelled dining room, pantry, kitchen, butler's room and bath.

On the second floor are a master's suite of two bedrooms, dressing room, several closets, bath and foyer, three additional rooms with bath, a fourth bedroom, bath and sleeping porch.

The third floor comprises: three servants' rooms

with bath, one large bedroom, large square hall, store rooms, closets and two attics.

There is a four-car garage, stable, chicken house, two frame houses and ice house on the property.

Also a lovely garden and large swimming pool.

For additional details, or for an appointment to inspect this unusual estate,

write or telephone

C. C. FARRELLY

12 East 44th Street

New York City

OR YOUR OWN BROKER

NEW HAMPSHIRE

NEW HAMPSHIRE

NEW HAMPSHIRE



Brokers protected

Beautiful Colonial Home amid the Hills of New England at Dublin, N. H.

An ideal summer home on Snow Hill with sweeping views of surrounding hills and glorious New England landscape, beautiful terraced lawn, luxuriant shrubbery and well arranged garden. House has 6 master bedrooms, 6 master baths, in addition to master suite of bedroom, sitting room and bath. Five open fireplaces, ample servants' quarters with 3 servants' baths. All modern improvements. 12 acres of grounds with garage, barn with stable, living quarters above; ice house, woodshed. Offered for sale, including most of furniture, at a most attractive price.

For further information apply

WALTER CHANNING, Inc.

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Tel. Murray Hill 8465

50 Congress St., Boston
Tel. Hubbard 8230

A Sheep Farm in New Hampshire

1100 acres of beautifully situated land with lovely old Colonial homestead. All modern improvements, completely equipped sheep barn and pens. Foreman's cottage, tools and tractors. About 450 sheep. Several brooks on property. About 200 acres in woodland, balance in pasturage and tillage. On State road, convenient to railroad and only short distance from Golf Club. A wonderful spot for a summer retreat and if run on a business basis, a profitable investment.

Further Details from

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LAKE CHAMPLAIN

265 acres, approximately one mile lake frontage including one-eighth mile sandy beach; about 50 acres in cultivation, balance heavily wooded; splendid water supply. Property includes 7-room house, barn, new hen house, silo; also small 2-story cottage on lake shore with living room, kitchenette, 2 bedrooms. Marvelous Adirondack and Green Mt. views. Price and further details on request.

WALBRIDGE REALTY COMPANY

"Summer Home Specialists"
39 CENTER STREET
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FOR SALE AND TO RENT
*Estates, Residences, Cottages,
Camps and Farms*

MANY ON AND NEAR

WINNIPESAUKEE LAKE

FULLY FURNISHED
SCENERY UNSURPASSED

FRANK HOBBS

WOLFEBORO, N. H. Tel. 49

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FOR SALE: Eight-acre estate in a fine old New England town

Beautifully furnished in antique and European furniture, rugs and hangings
In excellent repair and ready to occupy. Price \$50,000

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Summer Homes and Country Estates
Acreage for Development
adjacent to Equinox Links Club and Ekwanok Country Club
Furnished Cottages for Purchase or Lease

MANCHESTER, VERMONT

Summer Property

MANCHESTER and DORSET
VERMONT

For Rent For Sale

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An Estate in the Kipling Country

An ideally located property for either one very handsome estate or several smaller—perhaps an exclusive summer colony—in a carefully restricted section, adjoining the former home of Rudyard Kipling. On high elevation commanding superb views of surrounding mountains, hills and valley. Beautiful drives, bridle-paths and wooded trails, and a lake of several acres, entirely within the estate.

About 300 acres in all, including tillage, pasture and woodland; an apple orchard of 600 trees under the supervision of

Prof. Sears of Amherst College and a maple sugar lot and all equipment for 2000 trees. Main house of ten rooms and bath with electricity, hot and cold water, etc. Cottage of five rooms, bath, heat, electricity, hot and cold water. Buildings are supplied with delicious spring water by a gravity system. Several superb sites for other homes. Modern farming equipment includes tractors, auto trucks and various tools and machinery. A property of this nature is seldom offered but may be had at an attractive figure. Further details and photographs on request.

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Send for new illustrated folder "Summer Homes in Southern Vermont"



"Mountain View Lodge"

Near Bald Peak Country Club

An estate of 8-10 acres with 14-room house and large barn built 6 years ago, must be sold at once owing to death of my husband. Near the shore of Lake Winnepesaukee and the foot of the Osipee range of Mts. in the town of Melvin Village, N. H., near stores, school, and post office.

Has electric lights, bath, and running water throughout house and barn. Is on the state road through to White Mts. Within five minutes' walk to finest 18-hole golf course in the state.

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100 acres on Pine Mt. 1500 ft. elevation, overlooking the Lake and surrounding country to White Mts. State road. 3 miles to station.

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Write for particulars and photos

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NEW HAMPSHIRE

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New England's Most Beautiful Country Place

"MAPLEHURST"

High in the hills at Pittsfield, New Hampshire

AT AUCTION!

On the premises—Saturday, May 24, 1930

2 o'clock (Standard time)

3 o'clock (Daylight saving time) regardless of weather

115 acres, including 27-acre lake, boating, bathing, fishing. Over 3000 producing apple trees, owner's residence, twelve rooms, and 18 guest rooms in all. Superintendent's cottage separate. Presents advantages ideal for country estate or summer resort purposes. Large income from apples. All buildings and orchard in excellent condition. Grounds beautifully landscaped; wonderful flower gardens and tennis courts. Only 40 miles to seacoast; 1 hour and 55 minutes by aeroplane, overnight by train, to New York; only 85 miles to Boston. Pittsfield is a modern village in the lake region at the threshold of the White Mts. Perfect golf and tennis. A wonderful property that may sell for a fraction of its cost

Illustrated descriptive circulars may be obtained and appointment for inspection arranged at

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LOWELL, MASSACHUSETTS

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"Unusual Estates at Private Sale or at Public Auction"



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LOWELL MASSACHUSETTS



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Why not motor to the EASTERN SHORE? See the VENICE OF AMERICA. Choice country properties and estates—Moderate in Price.

SPECIAL—160-acre water front at a bargain.

Full information—Maps, etc. Apply

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Photos and details on request \$85,000.

The Hogan Co., Pasadena, Cal. Established 20 years



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Ocean Washed
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SANTA BARBARA CALIFORNIA

Enjoy its climatic and scenic charms

Furnished houses of all sizes and prices for rent in Santa Barbara and Montecito. Please send for descriptions and prices. Give your requirements. Literature and maps free. Properties of all kinds for sale.

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KEATING & THOMAS

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HIGH CLASS RESIDENCES

WASHINGTON, D. C.

The Best the Market Affords

MOORE & HILL, Inc., Washington, D. C.

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NEW JERSEY

Choice Property for Rent—Near Ocean City, N. J.

Summer Season or Entire Year

Fully furnished house of 10 rooms

Delightfully cool in Summer

4 large bedrooms and bath; maid's room; sun parlor, hot and cold running water; hot water heating system; 4-car garage.

Electric lights, telephone, Frigidaire, electric range.

Spacious lawns, flowers, shrubbery,

First class motor roads. 30 minutes to Atlantic City. 5 minutes to surf in Ocean City. Broad, clean, sandy beach. Ideal surf bathing.



Box 1422 % Country Life, Garden City, Long Island, N. Y.

Moderate rental.

WISCONSIN

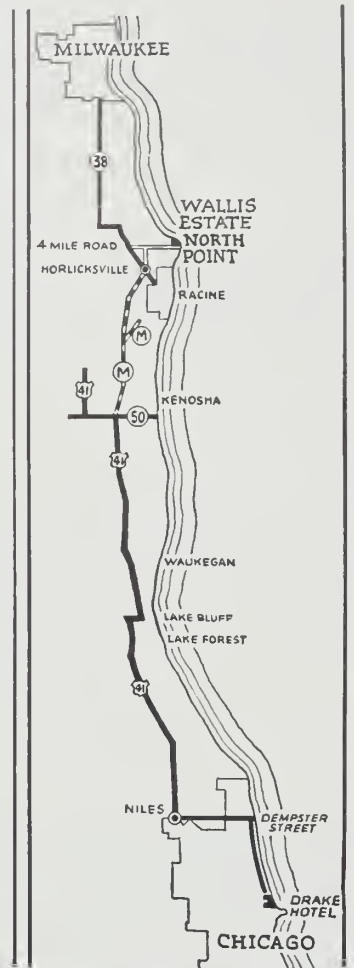
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WISCONSIN

EXCLUSIVE LAKE MICHIGAN COUNTRY ESTATE OF H. M. WALLIS FOR SALE

as a whole, for small estates or large lots. The last beauty spot on the west shore of Lake Michigan easily accessible to Chicago and Milwaukee. One and one half hours from Chicago Loop via two railroads or forty minutes by plane. Two hours by automobile from Drake Hotel. Only thirty minutes from Milwaukee.

Here are 153 acres, on the tip of North Point Peninsula, extending out into Lake Michigan with beautiful bays on either side. Six miles northeast of Racine. Magnificent setting in rolling, wooded country, on bluff commanding broad view of Lake and surrounding country. Constant cool, refreshing Lake air. Ten minutes from two sporty, 18 hole golf courses. Hunt Club on property.



HERE IS EXCLUSIVE COUNTRY LIFE

Visit this lovely estate and see it for yourself. A copy of this advertisement presented will insure complete explanation of the property . . . Privately handled.

WALLIS ESTATE
RACINE WISCONSIN

MARYLAND

MARYLAND'S

Chesapeake Bay Country

A 57-acre estate, adjoining Talbot Country Club, on romantic Eastern Shore of Maryland. "The Beeches" on Peachblossom Creek, 2½ miles from Easton. Rambling clapboard house, three baths, beautiful old shade trees, fine wharf, orchard, gardener's house, garage, etc. Delightful atmosphere. Hunting, fishing, boating at your door.

To settle an estate, \$40,000.

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One to 500 acres. Good roads, and deep waterways. Can suit the man of average means as well as the large estate owner. State your needs to

H. WRIGHTSON DAWSON

ST. MICHAELS MARYLAND

THE SUBURBS OF THE NATION'S CAPITAL!!!
THE "HEART OF MARYLAND," An Ideal Climate!!!
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North of Washington, in Montg. Co., is an unusual community, settled 200 years ago. Here are old manor houses of antique charm, some built in the days of the Revolution reflecting the tastes, habits and genius of the settlers of Maryland.
WRITE TODAY for photos and descriptions of old Maryland Homes that are for sale.

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M. S. A.

Price \$6.00 at all bookstores or from the publishers—Doubleday, Doran & Co., Inc., Garden City, N. Y.

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The mild climate of the Eastern Shore makes year-round residence desirable.

—Send for our list—

Shore Estates, Inc. Easton, Maryland

Send for—

Illustrated Booklet of Property

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ON THE EASTERN SHORE OF MARYLAND
Waterfront Estates and Inland Farms of any size

EASTERN SHORE ESTATE COMPANY
Centreville, Queen Anne's Co. Maryland



On the Eastern Shore of Maryland

BAR - BRO - MAR

Situated on the Miles River overlooking the Bay

This charming old house was completely restored last year. It contains 10 rooms and 3 baths in addition to sleeping porch, sun parlor and servants' quarters. There is a beautiful wide water view; excellent bathing, yachting, and duck shooting. On highway near Easton and ferry to Annapolis. There are 150 acres in the estate, part wooded. All necessary farm buildings, garage, and overseer's cottage. Will sell complete with all furnishings.

Ready for occupancy—a real bargain

EASTERN SHORE ESTATES COMPANY
Centreville Queen Anne's County Maryland

MAINE

MAINE

MAINE



FOR SALE: THE SUMMER ESTATE

of the Late Murray Shipley of Cincinnati, Ohio

This property is beautifully situated on a point of land at Christmas Cove, Maine; a location noted for its natural beauty which has attracted people of means and culture to develop choice estates. The views of the ocean and across Johns Bay to historic Pemaquid are unsurpassed. The ten acres has 2500 ft. shore frontage and on the westerly side, fronting on the Damariscotta River, is a stone wharf where there is safe



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For views, plans, maps, and further particulars apply to

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House thoroughly furnished and modern in every detail. Sixteen rooms, three baths, garage. Large reception hall, den, living room, dining room, kitchen, open porches, ten bedrooms. Ample servants' quarters.

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Camp with all modern conveniences. Five masters' bedrooms, three bathrooms. Garage, boat-house, etc. For sale on very moderate terms. Apply

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For Sale

For Rent

IDEAL SUMMER HOME

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20 acres, 500-foot stone wall. House on high elevation with view of lakes and hills. Has hall, library, living room, dining room, breakfast room, kitchen, pantries. 5 bedrooms, 2 dressing rooms, 3 baths, 4 toilets, 4 fireplaces, 3 large screened porches. Spacious rooms, every convenience. Four fishing lakes near by, 5 miles from Augusta Country Club. For further information and circular

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"Mizzentop" and "The Cottage" KENNEBUNKPORT, MAINE

Overlooking Kennebunk River and the ocean, two most attractive summer cottages near the summer home of Booth Tarkington. Ideally located, close to yacht club and convenient to golf club.

"Mizzentop," with about two acres of land

has twelve rooms, four baths, two-car garage. "The Cottage," with about one acre of land, has eight rooms, two baths, one-car garage.

These may be purchased either together or separately. Priced to settle an estate.

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 BEAUTIFUL COUNTRY ESTATE
 with six miles of beautiful river views

ON THE Kennebec River and the highway between Boston and Bar Harbor, seven miles from Augusta, the capital of Maine, 300 acres (en bloc) of tillage, pasture and woodland. 400,000 feet of pine, hemlock, and oak timber and large area of sapling pines. Large Colonial House, 14 rooms including large living room and billiard room; 4 open fireplaces; wide piazzas on three sides; large living and sleeping porch—20 x 20. Fine entrance with granite steps on front and side. Electric lights. Artesian well—71 feet deep, ice cold water with automatic electric pump, bathrooms and toilets. Four large barns adapted for sheep, cattle, or horse raising. Excellent land for hay, potatoes and sweet corn. Park system with roads and bridle paths all over the estate, five miles of new woven wire fence. Wonderful sunset view. Good layout for a golf course. This estate must be seen to be appreciated.

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Augusta, Maine



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Throughout the section suburban to Philadelphia there are many lovely old Colonial houses; none more lovely than MALIN HALL, built about 1800, with walls which should endure for ages; carefully remodeled, preserving all its dignity and charm; wide center hall running through, with spacious rooms on either side; several chambers, two tiled batns, sun parlor, and sleeping porch, both glass enclosed; many fireplaces with beautiful old mantels; old paneling; most unusual outside door with sliding panel which covers the glass; steam heat, electricity; stone guest house, having living room with fireplace, two chambers and bath; three-car stone garage, with chauffeur's quarters; stable; stone springhouse, with children's play house above, and near-by iris bordered pool; a delightful place to linger and watch the play of shadows and gold fish in placid water; wonderful old shade; old fashioned garden; nine acres. A property with an atmosphere of repose, located in the Chester Valley, with one hundred trains, to and from Philadelphia, daily. \$57,000.

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Lincoln Highway

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Attractive Cottages for Sale or to Rent—Furnished

Land for Sale

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WILL BE SOLD TO HELP SETTLE ESTATE

House of thirteen masters' chambers, five baths, ample living rooms, billiard room, excellent verandas situated directly on water. Servants' cottage of seven rooms and bath. Large garage with man's room and caretaker's cottage. Well kept gardens and shrubbery. House in excellent condition and completely furnished. As many acres as may be desired by the purchaser up to one hundred. Property shown by appointment. Details and photos by application to

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**BERKSHIRE HILLS
 PROPERTIES**

Country Homes and Estates in
 Pittsfield Stockbridge
 Lenox Great Barrington
 among the beautiful Berkshire Hills

Geo. H. Cooper
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SELF-SUPPORTING COUNTRY ESTATE

One hundred and eighty-nine acres, very beautiful and only 52 minutes by train and car from the center of Philadelphia, on the outskirts of the famous "Main Line" district. Self-supporting through sales from about 200,000 evergreens of 19 excellent kinds (Sales in 1929, \$14,081.41). Two streams, large spring, old trees, and woods. Stone house about a hundred years old (modernized), two barns, garage, etc. Experienced practical nursery foreman. Good fox-hunting and the best of neighbors. The place is for sale only because the owners must live elsewhere. Price, \$110,000.

C. G. HOAG, 3515 Powelton Avenue, Philadelphia
 Telephone, Evergreen 3428

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Entrance to Piney Point Estates.

**PINEY
POINT
ESTATES**

EAST MARION, MASS.



Woods road at Piney Point.

Piney Point Estates is in the town of Marion near the head of Buzzards Bay where so many choice private estates have been created. Its 225 acres have an eastern and southern exposure with a shorefront of nearly two miles.

This property is most conveniently reached yet is safeguarded against excursion traffic or undesirable intrusion. The immediately adjacent Kittanset Golf

Club and Beverly Yacht Club, together with other activities, make the pleasures of retirement or society equally available. The warmth of the water combined with lack of undertow assures wonderful bathing.

Conveyance of this property as a whole or in separate parcels will be subject to most careful restrictions which will insure desirable conditions of residence.

Private Beach at Piney Point.



Yachting off Piney Point.



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Farms Country Homes Estates
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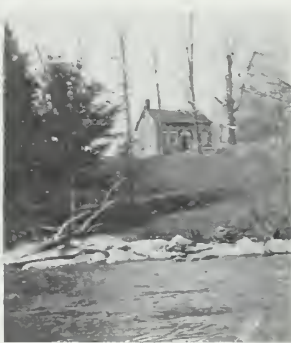
**BUZZARDS BAY
and
CAPE COD
REAL
ESTATE**



FOR SALE

On a quiet village street in Falmouth is located this lovely old house in the center of about 2 acres, beautifully cultivated. Vegetable garden, fruit trees, shrubs, flowers and large lawn. The house contains eight chambers and three baths and there is a large stable. Years of time have added the charm to this estate which cannot be duplicated in a modern home. Suitable for summer and winter. The Cape Cod climate is noted for cool summers and mild winters. Our Falmouth Office will quote you a low price on this estate, if interested. We have for sale many fine seashore properties around Buzzards Bay and on Cape Cod.

H. NELSON EMMONS & CO.
80 FEDERAL ST., BOSTON
Cape Cod Offices—Hyannis and Falmouth



**Colonial
Brick House at
Umpacheene
Falls**

150 years old—fireplace with Dutch oven—Forty-five acres. Barn—poultry house. One of the beauty spots in the Berkshire Hills—Price \$5500.

WHEELER & TAYLOR, Great Barrington, Mass.



Hingham, Massachusetts

Gentleman's residence on a hill overlooking Hingham Harbor. Large grounds and 3 acres of landscaped gardens and orchards. House has interesting interior of entrance hall, winding staircase, living room, dining room, library, 3 fireplaces, butler's pantry, finely equipped kitchen, maids' sitting room. 5 master bedrooms, 2 fireplaces, 3 baths, 2 dressing rooms. 3 maids' rooms and bath. Garage for five cars, living quarters of 3 rooms and bath. 18 miles from Boston. Near golf, boating, bathing, and R. R. station. Price \$55,000. For appointment or information, address owner

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NEW YORK

New Colonial House of Old Brick

100 Yards from Long Island Sound

Distinguished architecture; superb sights; sunny slope; big trees. All modern conveniences. Highly restricted peninsula. 57 minutes from Grand Central. Membership in owners' beach and tennis club to approved buyer. 4 masters' bedrooms, 2 masters' baths. 2 maids' rooms and bath.

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Estates, Farms, Small homes.

Furnished Rentals

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CAPE COD

The great outdoor Playground.

We sell and rent properties of all sizes.

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"YATTON"

One of the old homes of Virginia. Contains 563 acres of excellent land fronting on macadam road 2 miles from county seat. The dwelling was built in part in 1780. Contains 14 rooms, 4 baths. Here is one of the most abundant collections of English box, which makes a delightful background to the extended lawn. Many beautiful homes nearby. Fox hunting with two packs of hounds.

Both Southern and C. & O. Railways are available. Washington 92 miles, Richmond 86 miles, Charlottesville 35 miles and Fredericksburg 35 miles over improved roads.

Photographs on request

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James River Estate

750 Acres. Old brick residence, with clinging vines, situated on forest knoll, overlooking the river valley.

Good hunting and fishing.

Price \$22,500

KIAH T. FORD

Lynchburg, Virginia

Wonderful Opportunity for Organization Wanting

National Home, School, Orphanage or Private Sanitarium

Famous Yellow Sulphur Springs property of Virginia



Main hotel building has 68 bed chambers, lobbies, parlors, billiard room, ball room, dining room; 76 additional cottage rooms, bowling alley, servants' and other buildings on 52-acre grounds.

The springs famous for their medicinal waters, with terraced grounds, shaded by large native trees offer unusual possibilities. This unique property is offered for immediate sale at less than one third replacement value of improvements.

Write for views and full details.

JOS. M. SAMUELS, Orange, Va.

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Virginia Country Homes. In the fox hunting country. The Shenandoah Valley and Tidewater Virginia. Catalogue mailed upon request.

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ANCIENT COLONIAL VIRGINIA ESTATES

Originals, dating seventeen hundred to eighteen hundred and twenty, some with original furniture, gardens, etc. Shown to responsible persons by special appointment only.

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THE PLAINS

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Dairy Farm 825 Acres

River Front near Old Point. Building and improvements cost over \$90,000.00. Will sell for \$125,000.00 on Terms.

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UNIQUE COUNTRY HOME on Rapidan River in famous Piedmont Section of Virginia. 285 acres fertile land. Eleven-room brick dwelling in large, shady lawn, two tenant houses and numerous other buildings. Near proposed Shenandoah National Park, with wonderful view of mountains. Write or see owner, John Puryear, 230 Park Ave., New York, N. Y.

In Albemarle County the home of

"Monticello"

Original brick house, with the atmosphere of old Virginia; located in the fox hunting section; splendid social environments. Good acreage.

Write for particulars and pictures to

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For sale, a wonderful home-site, on the Jefferson Highway, just west of the University of Virginia. 100 acres embracing a beautiful hill, from the top of which is a marvelous panoramic view of the Blue Ridge Mountains and the picturesquely rolling Piedmont country. City water and electricity. The surroundings are ideal and include some of the most distinguished country estates of Albemarle County.

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All you want to know about what is good and what is bad in

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The standard book on the subject. \$4.00 at all bookstores

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A Model Home on Premises

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Sales possibilities over \$1,500,000.00

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SURROUNDS established exclusive country club (see illustration below). A monopoly of the only residential outlet. Over six miles of star frontage. Property appraised as raw acreage at \$525,000.00. Improvements in. All present lot owners substantial prominent people.

Also has vast resort possibilities. Recreational facilities include popular riding club, fox hunting meet, quail, deer, turkey and other game, deep-sea and inland fishing, yachting. Hospitable Southern atmosphere. Lay-out by Stiles and Van Kleeck of Boston and St. Petersburg.


A marvelous buy with immediate returns available.

Address Box 1423

% Country Life, Garden City, L. I.



SOLD



6 ACRES
on Fascinating
Field Terrace

Ardley-on-Hudson

For Sale as a Unit or in Plots of About an Acre

(Small text describing the property and its location in the Finger Lakes region.)

THE LOUISIANA COMPANY
Anson F. Robinson
55 Liberty Street, N. Y. Tel. Rec 10400



GRANDVIEW POULTRY FARM Aurora, N. Y.

In the Heart of the Picturesque
Finger Lakes Region

A Charming Year-round Residence
Combined with a
Wonderful Business!

MITCHELL 12000
ANSON F. ROBINSON
COUNTY AND SUBURBAN REAL ESTATE
55 LIBERTY STREET
NEW YORK

March 20th, 1930

Messrs. Doubleday, Doran & Company,
Country Life,
244 Madison Avenue,
New York City.

Gentlemen:

My advertising in "Country Life" last summer resulted in three successive bull's eyes. Each buyer responded to a separate "Country Life" advertisement and none of the principals had ever met before.

One brought the sale of acreage at Ardley-on-Hudson; another moved a model chicken farm at Aurora, N. Y. on Cayuga Lake, while a third introduced the buyer of a large country estate in the Thousand Islands.

The fact that the winning advertisements appeared in two previous issues should not detract from this excellent scoring. These practice shots brought in many inquiries and several who delayed action, later expressed regret that the properties had been sold.

The foregoing facts are excellent reasons for keeping "Country Life" at the top of my advertising list and I wish to go on record as having the utmost confidence in your ability to increase my sales. Please accept my thanks and appreciation of your courteous and efficient service.

Yours very truly,

Anson F. Robinson

AFR:MS



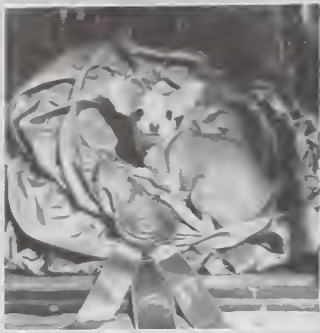
35-ACRE ESTATE

For Sale

in the

THOUSAND ISLANDS





Carmencita, the tiny Chihuahua of exceptional type, is owned by Mrs. W. E. Preble of New York



Miss Beatrice de Coppet of Narragansett Pier, R. I., owns the Welsh terrier Rosody Boy

Mrs. George Kuntz of Brook, N. J., is the owner of Champion Inglehurst Jane



The eight-months-old Scottish bitch, Madelon Red Gaultlet, won a ribbon at Westminster for Dr. Charles F. Lynch

Champion Maple Spring Boddie Boy, an outstanding bulldog belonging to Carey W. Lindsay, Baltimore, Md.



THE DOG FANCIER'S CORNER

by **GEORGE W.R. ANDRADE**

OUTSTANDING achievement should always be recognized. Four years ago the Morris and Essex Kennel Club was organized. The distinctive feature of the club's activity is its annual dog show. This year it will be held, as usual, at Giralda Farms, Madison, N. J., Saturday, May 24th.

The show is not only America's leading outdoor fixture but also America's greatest one-day dog show. Held in a gorgeous setting—for a lesser adjective can hardly describe the verdant beauty of Giralda's polo fields—the occasion is a social event of note. A large list of special prizes is most attractive to those showing dogs, the more so, perhaps, because every trophy is of sterling silver.

Practically the entire credit for the position of the show is due to the steadfastness of purpose and vision of Mrs. Hartley M. Dodge, the hostess of Giralda. Mrs. Dodge, who it will be recalled is the daughter of William Rockefeller, has consistently done everything possible for the comfort and convenience of the exhibitors and gallery. Furthermore, year after year the judges' list has been carefully chosen. Judging at Giralda is uniformly excellent.

As an example of the sort of thing that has scored for Morris and Essex, let us consider this year's shepherd situation. In 1929 the Board of Governors of the Shepherd Dog Club of America and the Shepherd Dog Club of New England decided that Von Stephanitz, for more than thirty years the President of the Verein für Deutsche Schäferhunde, would be their choice to judge the Annual Specialty Show. Unfortunately the expense of bringing over this man, who is regarded as the "father of the breed," turned out



The blood and. Perlight of Brighton, is from Leon F. Whitney's White Isle Kennels at New Haven, Conn.



Champion Mushinsk is a typical Samoyede belonging to Wingbrook Kennels, Millbrook, N. Y.

to be more than the clubs felt justified in undertaking, and so, for the time being, the American fanciers in this sagacious breed had to be content with other opinions. Stephanitz will judge Shepherds at Morris and Essex on what I earnestly hope will be a very bright and pleasant Friday and Saturday, May 23rd and 24th. Four hundred entries are expected—about three times the number that were shown this year at New York, which was 75% greater than 1929.

Stephanitz is responsible, far more than anyone else, for the present position of the shepherd breed. His book, "The Shepherd Dog in Word and Picture," is the best done dog book in existence. It is a monumental work of some seven hundred pages dealing with every phase of the breed. Conformation, training, breeding, and many other subjects are thoroughly treated by this man who has lived for *der deutsche Schäferhunde*—the German shepherd dog—which here in America has been nicknamed the German police dog.

Premium lists for the Morris and Essex Show can be secured from the Foley Organization, 119 South 19th Street, Philadelphia, Pa. All who have dogs which they would care to show under ideal circumstances should certainly enter them.

Take special note of the new ruling in the American Kennel Club. Dogs which are whelped after this time can not be shown with cropped ears! Of course, some breeds may lose a bit in snap and style of appearance but we do not believe this change will react unfavorably on the demand, and old timers will have to become accustomed to the new styles. It is fitting and proper that in the dog world pain and discomfort should give way to a more natural state of affairs.



Some
Select
Puppies
Available

At Stud
Fawns
Brindles
Harlequins

An Impressive Record

Over the recent Western Circuit we showed our dogs at Cleveland, Toledo, Cincinnati, Louisville, Ft. Wayne, Huntington, Indianapolis, Chicago and St. Louis. At every show we won Best of Breed and at Indianapolis one of our dogs won Best in Show—all breeds. We finished two more champions. Erin Dane Kennels are continually bringing out top quality Show dogs.

Worthwhile Breeding

In our opinion one quality above all others is most desirable in a dog. The animal must have an intelligent, kind disposition. We have a kennel of dogs, ideal in character, bred in the purple, and—show dogs. Our representatives have selected the choicest Danes in Europe and America in order that Erin Dane Kennels might breed the finest Great Danes obtainable.

Correspondence
a
Pleasure

—ERIN DANE KENNELS—

State and Blackrock Roads—Ardmore, Pa.
Richard Bird, Manager Telephone: Ardmore 2094

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the
Kennels

"The Food Will Tell"

Those confronted with the problem of properly feeding a dog should write for our booklet giving full details.

The Kennel Food Supply Co.
Manufacturers of
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C. L.

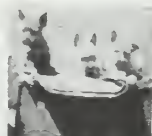
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Judged Best in Show at Newton Over 575 Dogs

Wonderful with children; best small watchdog in the world. Their comparatively small size, short hair, natural cleanliness, intelligence, and freedom from disease, make the Schipperke the ideal and perfect house dog. Weight, 12 pounds; coat jet black (latest fad). Pedigreed puppies from \$35 up.



Yperland Verhelle Kennels (Established in 1910) Somerville, New Jersey



**Cairn and Scottish Terriers
"Dandie Dinmonts"**

Delightful puppies, in these three Scotch terriers. Our puppies appeal to the discriminating dog lover because they are healthy, intelligent, well-bred and sweet-tempered. They are used to children and have charming personalities.

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Phone Searsdale 284 P. O. Box 425 Searsdale, New York

LITTLEWOOD KENNELS

(Registered A. K. C.)

Iron River, Michigan

GERMAN SHEPHERDS

Spring litters of high quality
Sired by fine son of Armin v. Pasewalk

Our matrons are sired by

Etsel v. d. Ettersburg, Flock v. Berne,
Klodo v. Boxberg and Graf v. Waldchen

No Poor Dogs Sold

**AIREDALE
and
IRISH
TERRIERS**



Nick O' the Woods

Airedale Terrier puppies, whelped March 27, 1930, sired by that outstanding dog Champion Flornell Mixer, out of Blue Moon of Davishill, a bitch with a breeding record! The most even litter I have bred. \$75 and \$100.

Irish Terrier puppies, whelped April 2, 1930, sired by Champion Kilvara Statesman, out of the well-known winner, Sheridan.

SPECIAL OFFER

Nick O' the Woods, a full brother to the younger airedales offered above was whelped May 3, 1929. He was Reserve Winner, at Westminster when only 9 months old and is considered by several well-known authorities as an outstanding show prospect. Price \$100—a real dog fairly priced.

DR. CHARLES R. HEARD

960 Hamilton St.

Allentown, Pa.

IRISH WOLFHOUNDS

of Desirability

Several eight months old puppies sired by Ch. Cragwood The O'Toole. Full brothers to Cragwood Ballybilly, "Best of Winners" at Westminster Show this year.

CRAGWOOD KENNELS

Rosegill Farm

Urbanna, Va.

**The Irish Wolfhounds
of Ambleside**

Fine puppies from our champion matrons now available. Also young bitches, bred or open, for foundation stock.

Mr. and Mrs. L. O. Starbuck
R. R. 1, Augusta, Michigan

An Excellent Boarding Kennel in Westchester County

Dogs placed in our charge get personal care and attention—the best of wholesome food, and plenty of exercise. Our kennels are designed for year round occupancy. Leave your dog with us and dismiss all worries concerning his welfare.

A LEADING TRAINING KENNEL

For years the question of the finest training methods have been with us a matter of intense study. Dogs trained by us consistently placed among the leaders at important field trials. Recently a dog trained and handled by us won the Companion Dog Field Trial Championship and also won the Final Field Trial of the Shepherd Dog Club of Long Island.

Write for full particulars and guarantee of results.

RIDGEVIEW FARM KENNELS

P. O. Box 84

Phone Elmsford 1878

White Plains, N. Y.



WE TRAIN YOUR DOG



Any breed, big or small, Housemanners as well as Obedience or Protection work. We guarantee for results.

OUR BOARDING KENNEL is kept in the most hygienic condition possible and with extra large runs guarantees your dog plenty of exercise. Leave your dog with us and be assured he gets the best of care and expert attention.

WE OFFER FOR SALE: Fully trained, grown Shepherd dogs and also puppies of the best stock at any age; grown Greyhounds, trained for racing, and fully trained English Setters. Reasonable prices.

For information write

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ALL TERRIER BREEDS
GLADWYNE KENNELS
"Established 1910"
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Susquehanna Trail, between Harrisburg, and York, Pa.



Offers: Splendid, healthy, selectively bred puppies, from outstanding American and English Champion Strains. Some lovely adults at attractive prices.

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West Highland White Terriers CHOW CHOWS

PUPPIES AND GROWN STOCK

Large Poodles



PUPPIES—Sired by Europe's premier poodle. Only opportunity in America to obtain these delightful dogs—Make your household happy with a canine clown. Some grown stock for sale.

MRS. WILLIAM JACOBS
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DOGS OF DISTINCTION
Welsh Terriers and Irish Wolfhounds




"Hullo of Halcyon"

Winners of highest awards at the leading shows. Puppies for sale as the same type and breed that will make show prospects or delightful companions.

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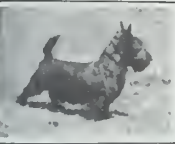
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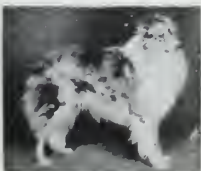
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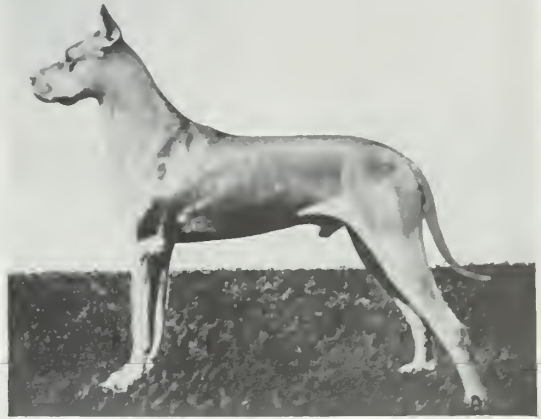
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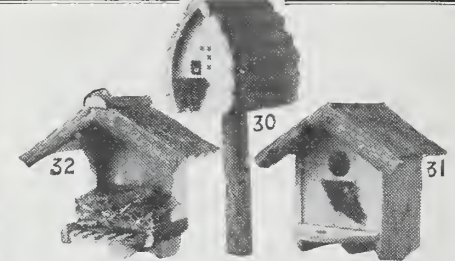
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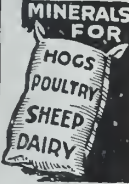
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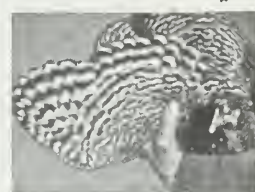
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Baby Chicks, Hatching Eggs and Pullets—



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We have in our "AAA" pen of White Leghorns, cockerels from the **WORLD'S EGG RECORD** hen that laid 351 eggs in 365 days. In our "SPECIAL" pen of Barred Rocks we have males bred from the **WORLD'S RECORD HEN** that laid 333 eggs in the Kansas City contest. Baby chicks from our matings will undoubtedly be some of the very best you can buy, and we are offering them to you at prices slightly more than for ordinary chicks. We have 20 varieties of chicks and hatching eggs to choose from so get our big **FREE** catalog before you buy and compare our quality chicks with others at twice the price of ours. We **Guarantee to Satisfy You in Every Way!**

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BECKMAN HATCHERY GRAND RAPIDS, MICH.



Brookmead's Hildafoed, daughter of Langwater Master Fued; average 70 lbs. butterfat a month in Class C. F.G. Thomson, Devon, Pa., owner



Woronoake Hollyhock, a great producer, an Ayrshire belonging to The Massachusetts Masonic Home at Charlton, Mass.



Valor's Belinda has just finished her third high record for Emmadine Farm, Hopewell Junction, N. Y.

PADDOCK, RINGSIDE AND BYRE

by **GEORGE W.R. ANDRADE**

THINGS seem to be about right for an extremely good spring livestock season. Reports all down the line indicate a strong demand for quality cattle. Horses, of course, are moving at very satisfactory figures. Word comes to us from the Clearview Farm that Miss Isabelle M. Scott, of Plainfield, N. J., has just purchased Clearview Sterling at what we believe to be a record price for a three-year-old saddle horse. A number of leading importers and breeders of dairy and beef cattle are most optimistic as to present business and future prospects.

The success of Emmadine Farm's sire Valor is certainly worthy of mention. Another of his daughters, Valor's Belinda, has just finished her third A. R. record and is due to freshen for her fourth calf. In Class D she made 13,933 lbs. of milk and 725 lbs. of fat, in G 12,607 lbs. of milk and 645 lbs. of fat, while her last record, in Class B was 15,721 lbs. of milk and 890 lbs. of fat. She is out of Katonah's Dew Drop, with a record in Class DD of 16,506 lbs. of milk and 786 lbs. of fat.

The Holstein Walcowis Mooie Creamelle has completed a record of 28,243 lbs. of milk and 1,055.9 lbs. of fat. This makes her one of 147 cows in the Holstein breed which have produced more than 1,000 lbs. of fat in a year. The



George Bain, Louis Merryman, and L.F. Herrick, three well-known figures who have been prominent in the history of the Guernsey sales ring



Left, Clearview Sterling, steel gray gelding 15.2 1/2 hands, was recently sold at a very high figure to Miss I. M. Scott, by F. E. Robinson of Clearview Farm, Summit, N. J.

PHOTOGRAPHS BY H. A. STROHMEYER, JR., HILDEBRAND PICTURES, INC., HAAS



Tom Dempsey and W. R. Spann, leaders in the Jersey cattle sales ring

layman can scarcely realize the skill and progress which has been made in livestock breeding. Just bear in mind that this cow averaged 36 quarts of milk a day for 365 days. She is a rugged animal weighing 1,750 pounds.

Convincing evidence that high-record animals do breed on has been offered by Woronoake Hollyhock, a purebred Ayrshire cow, Charlton, Mass. She has just established a new world's record in the junior four-year-old division of the Roll of Honor, of 15,120 lbs. of milk and 654.57 lbs. of butterfat in 305 days. She was sired by a son of the world's record two-year-old, and her grandsire was a son of the world's record senior four-year-old; while her dam, who has two good herd test records,

was second prize aged cow at the 1928 and 1929 Eastern States Exposition and grand champion of the New England Fair the same year.

Woronoake Hollyhock was bred by Horace A. Moses, Woronoake Heights, Woronoco, Mass. She was sired by Penshurst Jupiter, now in service at the Wood Ford herd of J. W. Alsop at Avon, Conn. Penshurst Jupiter is a son of Penshurst Nancy Star, whose record of 17,533 lbs. of milk and 686 lbs. of butterfat has never been excelled by any junior two-year-old heifer. The sire of Penshurst Jupiter was a son of Bloomers Queen, whose senior four-year-old record of 21,820 lbs. of milk and 866 lbs. of butterfat still stands as the highest production for any Ayrshire of that age.



Finished and prime Aberdeen Angus baby ewes from the feed lots of Briarcliff Farms, Pine Plains, N. Y.

FINE SADDLE HORSES, HUNTERS AND THOROUGHBREDS



"Prince McDonald," bay gelding, 4 yrs., 15 hands. Clever, fearless, exceedingly nice moving horse good enough to show with success at local shows. Ideal for boy or girl.



"Fayette," grey mare, 6 yrs., 15.3½ hands. A perfect ladies' hunter, delightful hack, faultless in the field and would be priceless for someone to learn on.

They are all selected for their good dispositions and manners. You can relax and enjoy yourself while riding, confident they will be doing the right thing. If you value the safety of your family buy one of my horses for them.



"Hastings," chestnut gelding, 6 yrs., 16.2 hands. A bold going comfortable riding horse up to 250 pounds. If in need of a genuine weight carrying saddle horse, he will please you.

If unable to come and see them, write me the kind of horse you have in mind and the conditions under which it will be ridden. If I have one I believe will fit in with your scheme of things, will send it on for your approval.

I Also Have a Large Number of Thoroughbreds and Hunters Thoroughly Finished and Ready for Immediate Use

All Guaranteed to Please You



"Ink," black gelding, 9 yrs., 16.1½ hands. Another guest horse safe enough for a timid person to ride, but has plenty of spirit so that even an experienced rider can use him with pleasure.



"Brown Silk," brown mare, 7 yrs., 16.1 hands. A grand looking heavy weight saddle mare up to 250 pounds or more. She goes a trot that will make you want to ride for hours.

CHARLES F. HENRY

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DEVON, PA.



Rev. O. W. Means, owner of the Elm Hill Jersey Herd



P. H. B. Frelinghuysen, of Twin Oak, a buyer of tops at leading Jersey sales



J. C. Penney, of Emmadine, has invested more than \$250,000 in Guernseys



Marshall Field, of Caumsett, a large buyer of Guernseys at dispersal sales

THE LURE OF THE SALES RING

Photographs by
Strohmeier and Hildebrand

by **ROBERT V. HOFFMAN**

THE bid stands at twenty-one thousand five hundred dollars and auctioneer George Bain is pleading: "Once more, now! Yes? Yes, you will! Just once more. Five hundred? Yes I would. Don't shake your head at me that way. A girl did that to me once and she's been sorry ever since. And this is Shuttlewick Levity. Look at her! You'd give five hundred more for the greatest cow in the world? Of course, you would!" The tone suddenly becomes confidential. "Now, look at me and I'll tell you what I'll do. If you'll bid another five hundred, I'll promise to sell her to you if I can't get any more money. How's that? You'd bid five hundred, now, wouldn't you? Yes? Yes—you will! I knew you would. Gentlemen, I've got twenty-two thousand for Levity!" Then, turning to the other side of the stand, "Now, how about you? Yes, I'm looking at you. You'd make it twenty-three, wouldn't you? No? Well, I'll have to sell her, then." The gavel is slowly lowered to within an inch of the board. "No more? Sure now? It's your last chance. There'll never be another one like her—the Great Levity. How about five hundred? I believe you would. No? One hundred? No? No more? . . . Sold! Mr. Hamlin Andrus, of Millerton, N. Y., gets her for twenty-two thousand dollars." And the gavel falls to cap the climax of what was probably the most dramatic public sale in the annals of pedigreed dairy cattle.

Certainly the Myron A. Wick-Wilbur W. Marsh sale of Levities and Cherubs at Trenton, N. J., November 14, 1924, was epochal. Forty-eight head sold for \$134,350, an average of \$2,709, though this was not its distinguishing feature. Interest centered in the sale of the widely heralded Levity family—Langwater Levity, by Langwater Holliston, a champion of the show yard and advanced registry, her four daughters, and a granddaughter. The old cow fetched \$15,000; her daughter, Shuttlewick Levity, \$22,000 (the world record price for a dairy cow); her granddaughter, Myrth, out of Shuttlewick Levity, \$11,000; these three being purchased by Mr. Andrus. J. C. Penney paid \$10,000 for Laughter; John S. Ames, \$8,100 for Queen of Joy; W. H. Williams,

\$6,000 for Happy Girl—a total of \$72,200 for the tribe.

At the National Sale of 1928, Mr. & Mrs. Chauncey McCormick, of Naperville, Ill., paid \$15,500 for another of the family, Shuttlewick Champion, a four-year-old son of Shuttlewick Levity which Mr. Wick had retained in his herd. Mr. Williams later purchased Shuttlewick Levity from Mr. Andrus for \$25,500 and, under his ownership, she was twice grand champion at the National Dairy Show, 1927-29. A former Advanced Registry champion in Class G, she is to-day, at ten years of age, the breed's leading exponent of type and production and the mother of a son for which her owner has refused \$50,000.

Mr. Marsh's Cherubs, favored for their show-yard aplomb, also sold at top figures. H. L. Tinkham, of Brockton, Mass., paid \$10,000 for the yearling bull, Cherub of The Prairie; J. C. Penney paid \$5,600 for the cow, Honey Bloom of the Prairie, many times a grand champion, and \$5,000 for Peach Blossom of the Prairie A. R.; Marshall Field, \$4,000 each for champions Honey Dew of the Prairie and Marsh Marigold of the Prairie.

The breed's record sales, however, were staged at Langwater. On September 21, 1920, the late F. L. Ames sold fifty-one head for \$146,125, an average of \$2,865—a high mark which still stands.

While lower in average, the now historic Langwater dispersal of May 25, 1922, was even more remarkable; ninety-six head sold for \$262,930, an average of \$2,738.85. Mrs. R. Lawrence Benson, of Princeton, N. J., paid \$19,500 for Langwater Cleopatra, and E. S. Burke, Jr., Chagrin Falls, O., \$16,000 for the bull Langwater Horatius. Langwater Warrior, herd sire, was purchased jointly by Miss Ruth Twombly, Madison, N. J., and John S. Ames, for \$15,000. Miss Twombly also bought Langwater Memoir for \$13,000, but that noted daughter of Warrior and Dolly Dimple died of pneumonia a few days after the sale. The first Langwater Sale of October 10, 1916, was also a record for that time. Seventy-four head fetched \$79,575, an average of \$1,075. The cow Langwater Dairymaid, then regarded as Mr. Ames' masterpiece, sold

for the record price of \$6,150 to C. L. A. Whitney, of Albany, N. Y. At the three public sales 221 Guernseys sold for \$448,630, an average of \$2,220.

The Mixer Farm dispersal of June 9-10, 1925, when the forty-year-old breeding establishment of the late Dr. Samuel Mixer, at Hardwick, Mass., went under the hammer, was likewise remarkable for high prices, 190 head selling for \$261,875. J. C. Penney bought fifteen head for \$87,375, among which were the bull, Mixer May Royal, at \$23,000, and the cows, Mixer Faithful, afterwards a grand champion, for \$12,700, and Mixer Fairmaid at \$12,000. Harry Leeds, Atlantic City hotel owner, paid \$12,500 for the bull Mixer Hardwick by Mixer May Royal out of Faithful.

When the Lone Pine Herd of the late Henry Stout was dispersed at Hinsdale, Ill., October 3, 1924, fifty-four head brought \$97,215, an average of \$1,800.27. Marshall Field paid \$12,750 for Royal Pearl of Pomery, and W. H. Williams \$15,100 for Lone Pine Molly Cowan.

In 1918, the veteran sales manager, Leander F. Herrick, introduced an innovation by inaugurating a national consignment sale in connection with the annual meetings of the American Guernsey Cattle Club. These sales are held alternately in the East and West. At the first sale, in Lake Forest, Ill., sixty-seven head sold for \$102,925, an average of \$1,521. The record national sale was held at Florham in 1919, when eighty-six head brought \$180,275, an average of \$2,096. In twelve national sales, 851 Guernseys have sold for \$1,137,066, an average of \$1,336. High averages have been maintained also at the Florham-Coventry sales at Trenton since 1926. The record average is \$1,130, made last May.

Florham Farm sales have historic interest. The first sale by H. McK. Twombly at this famous New Jersey nursery averaged \$349 for sixty-six head. A. O. Turner, of Baltimore, bought the great breeding matron, Pride of Home, at this sale; and when Mr. Hope took over part of Florham, as lessee, he bought her and other representative matrons back. Mr. Hope's first sale, in 1915, set a record, eighty-one head averaging \$533.90. The top cow was

FOR SALE

SHOW and PLEASURE HORSES

Three and Five-Gaited



"CLEARVIEW CLAIRE"

Reg. ch. filly, 14.3 hands, foaled June, 1926. Sired by MacDonald Peavine by Rex Peavine. Dam: Bertha Bush by Harbison. "Claire" will be brought out at the Brooklyn Show and I believe she will give a good account of herself in her classes. She is absolutely safe for a child or lady to show.



"CLEARVIEW HARVEST MOON"

Reg. ch. geld., 16 hands, 5 years old. Sired by Bourbon Star by Bourbon King. Dam by Montgomery Chester. I believe as do many expert horsemen that "Harvest Moon" is one of the greatest geldings ever foaled. His disposition, manners, mouth, gaits, and conformation are perfect. If you are looking for a 5-gaited stake horse and a real roadster he will suit you, besides being a 100% pleasure horse.



INTERIOR CLEARVIEW FARM STABLES



"CLEARVIEW JEANNE"

Reg. ch. filly, 14.3 $\frac{3}{4}$ hands foaled May, 1927. Sired by Rex Barrymore by Rex Peavine. Dam: Mary Lee Woodford by Sterling Chief. "Jeanne" is thoroughly schooled and is being conditioned for the Devon Show. I doubt whether there are many 15 hand horses her equal. She should develop into a top show mare about 15.1 $\frac{1}{2}$ hand.



"My Reputation is your Guarantee"

F. E. ROBINSON

CLEARVIEW FARM

BALTUSROL ROAD

SUMMIT, N. J.

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Charles L. Hill, Sales Manager, President of The National Dairy Show



U. S. Senator David Baird, of New Jersey, who has recently become a Jersey breeder



W. H. Williams, of Aiyukpa, who paid \$25,500 for Shuttlewick Levity

Florham Gold Lassie, dam of the noted A.R. sire, Florham Laddie. Mrs. George C. Holton, of Cattasqua, Pa., bought her for \$2,500. Mr. Hope's best sale was in 1920, when sixty-seven head brought \$68,775, an average of \$1,026.52. William H. Gratwick, of Buffalo, N. Y., paid \$7,800 for Ultra May Rose, a daughter of Ne Plus Ultra, and \$5,800 for her daughter, Ultra Rose May. E. F. Price, Port Chester, N. Y., Mrs. Paul Moore, Convent, N. J., J. O. Winston, Saugerties, N. Y., and Frank Graham Thomson, Devon, Pa., were large buyers at these sales. William H. Williams sold sixty-seven head from his Aiyukpa herd at Trenton, N. J., in November, 1928, for \$77,620. Ralph Flinn bought the herd sire, Langwater Marmion, for \$6,500.

In 1925 Leander F. Herrick, who had also managed many Linden Grove and other Jersey sales, sold out his business to Louis McLane Merryman, of Sparks, Md., who has been active in Guernsey affairs in his native state for many years. A company known as the Herrick-Merryman Sales Co., has since been in charge of the Eastern sales of Guernsey cattle, with George Bain as auctioneer. Charles L. Hill, of Rosendale, Wis., President of The National Dairy Show, alternates with Mr. Merryman in managing the National.

And now Manager Tom Dempsey, of Westerville, O., is in the box and we hear the plaintive refrain of Auctioneer G. L. Perry, of Ohio: "Got a quarter? Oh, who'll give me a quarter, quarter, quarter, quarter?" By which we are apprised that a sister breed, the Jersey, is being introduced to a critical gallery of buyers at either Cooper's, Spann's, Butler's, or Meridale's, the four importing establishments which have practically controlled the public selling of Jerseys in America for the past half century. Unlike their rivals of the Guernsey persuasion, Jersey men have made no organized effort to exploit their breed by public sale of homebred stock; one attempt at a general consignment, in 1927, met with scant support.

Jersey sales began with the late T. S. Cooper and his partner, W. B. Maddux, in 1881 at the American Institute in New York, where sixty-five head were sold for an average of \$412.46. It is significant that Mr. Cooper should have staged the best sale of his long career in 1883, in New York City, dispersing 119 animals for \$113,370, an average of \$952.68. Col. H. S. Russel was the largest single buyer, securing fourteen head for \$25,000. At Linden Grove, in 1920, an average of \$923.57 was obtained for eighty-four animals. F. W. Ayer bought the top, Romer's Fawn Beauty, for \$5,700. The Decoration Day sale of 1916 was remarkable



Hamlin F. Andrus, leading buyer of top cattle of the Levity Guernseys

for the heavy buying of four breeders—William Ross Proctor, seven head, including two daughters of Oxford You'll Do at \$3,000 each; T. Dewitt Cuyler, twenty-two head, C. I. Hudson, seven head, and Samuel P. Colt, President of The U. S. Rubber Co., sixteen head.

In twenty-one Decoration Day sales held at Linden Grove, Mr. Cooper sold 2,437 Jerseys for \$1,385,885; ten bulls averaged better than \$10,000 each. It is estimated that his total public and private sales amounted to more than \$3,000,000. In 1929, at the age of eighty years, he embarked upon his last breed exploit, a public sale of Jerseys in New Zealand. The sale was a great success, fourteen head averaging \$2,805 each; but the strain of the long voyage and the exacting duties of the sale were too much even for his remarkable vitality. He died at Wellington last September.

Next to Mr. Cooper, William R. Spann is the oldest importer in point of service. For many years he maintained the well-known Burr Oaks herd at Shelbyville, Ky. His first public sale was held in 1910. He bought his present beautiful estate in Morristown in 1917, and took his four sons into partnership with him. Their best sale was in June, 1920, ninety-nine head being sold for \$106,495, an average of \$1,348. R. A. Long bought the cow Bright Golden Poppy for \$6,600, and P. H. B. Frelinghuysen paid \$23,400 for eleven head. The most important purchase was made by Ogden Mills, who bought the heifer Socialable Sybil for \$2,200. She was later the sensation of the show circuit.

The most sensational sale of Jerseys was

staged in 1919 by Edmund Butler, who in 1917 had taken over the Guard Hill herd of Robert Van Cortlandt at Mt. Kisco, N. Y. At his third annual sale, held August 14, 1919, he sold forty-seven head for an average of \$3,367.02. The bull Sybil's Gamboge, a double grandson of Oxford Majesty, was knocked down to Senator L. V. Walkley for \$65,000. U. S. Senator Carter Glass, of Virginia, and F. W. Underwood, President of the Erie Railroad, were runners up. Fifteen of the progeny of this bull went for an average of \$2,973.33. R. A. Long, Lee's Summit, Mo., William Ross Proctor, H. W. Bonnell, Youngstown, Ohio; George W. Sisson, Pottsdam, N. Y.; Ogden Mills, Staatsburg, N. Y.; Eleanor Fitzgibbons, of Laurel, Md., who subsequently owned Sybil's Gamboge; A. W. Murphy, Cleveland, O., and Mr. Underwood were large buyers. Mr. Butler staged another extraordinary sale in 1920, the in-calf heifer, Imp. Ferns Oxford Triumph, selling for the record price of \$15,000 to F. Wayland Ayer. The average of this sale was \$3,110 for sixty head. Mr. Butler had but four sales. He sold out his importing business in 1920 to Meridale Farm, Meredith, N. Y., established by Messrs. Ayer & McKinney in 1880.

The first public sale at Meridale since early in the '90s was held on September 17, 1920, when sixty-two head were dispersed for an average of \$803.60. T. S. Cooper bought the top, Jap's Mertha Lass, a Gold Medal cow, for \$6,600. Meridale's record sale was held June 2, 1921. Seventy head brought \$86,640, an average of \$1,237.33. S. A. Guy, of Shreveport, La., paid \$10,000 for the cow Golden Cymbeline. Rev. O. W. Means, owner of Elm Hill Farm, Brookfield, Mass., bought twelve head at the '23 sale for \$21,900, including the top cow, Perennial Lobelia, for \$6,000. He was also the largest buyer in 1922. The sale of '28 was the best in seven years, making an average of \$1,217. F. Eugene Dixon, of Philadelphia, bought the top for \$6,000; J. M. Anderson, New Centerville, Pa., and U. S. Senator David Baird, Camden, N. J., were the leading buyers.

Hood Farm, home of the Sophie Tormentors, staged a splendid sale at Lowell, Mass., in 1920. Seventy-one head sold for \$53,703. The top cow, Sophie's Elberta, was bought by W. L. Glatfelder, Spring Grove, Pa., for \$6,300. Edward C. Lassater, of Falfurias, Texas, bought nineteen, and W. R. Kenan, Lockport, N. Y., seven head. Since the dispersal of the Hood herd, which took place in 1922, Mr. Kenan has been the leading breeder of the Sophie Tormentors.



Coronation's Oxford King—

A Famous Island Progeny Prize Winner. The Cows Below Are Three of His Splendid Daughters.



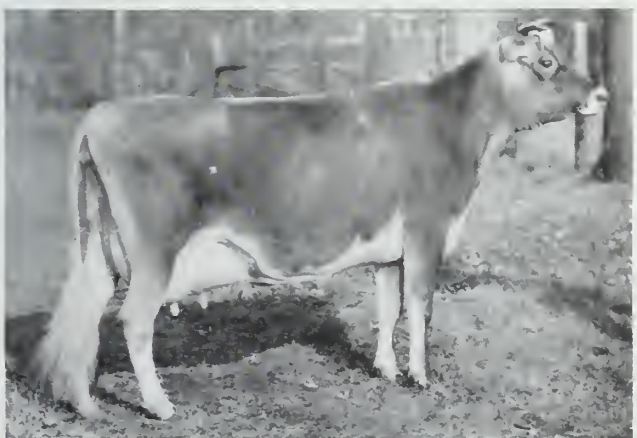
Cardiff Coronation—

A Beautiful Prize Winning Jersey. A Credit to Her Famous Sire.



Le Hocq Duchess of Oxford—

Prize Winner. She Reflects the Years of Constructive Breeding Back of Her.



Queen of the Dawn—

Showing Extreme Beauty of Form, Combined with High Production.

CATTLE BREEDING IS A TIME-CONSUMING ENTERPRISE

We can save ambitious breeders years of time by furnishing imported prize-winning sires, whose prepotency for correct breed type and heavy production have been definitely proved. We have saved estate owners still more time by furnishing them with a number of cows with established reputations as prize-winners and heavy milk producers, thus enabling them to begin as breeders with herd-building material which has taken one hundred years to develop.

Our importation now in Quarantine at Athenia, New Jersey, contains two great prize-winning, proven herd sires and a number of their best daughters that have won First Prizes at the leading shows on Jersey. They are the best that have been produced by the Island's master breeders.

With such high-class, richly bred animals as a foundation, the constructive breeder can give expression to his ideals and ideas in breeding in a relatively short time, and soon see the fruits of his own skill. It has been stated that "There is no higher form of art than that which deals with the intelligent manipulation of animal life; the modeling of living, breathing creatures in accordance with the will and purpose of a guiding mind," to which may be added that there is also no greater satisfaction than to achieve success as a breeder of cattle.

The Meridale Farms importation includes a number of young cows by the Island's leading sires, safely in calf to the present-day popular bulls. If interested in one or more Jerseys that represent prepotent blood lines that carry the stamp of approval of the Island judges, write us for an appointment to see the cattle in Quarantine, and select the animals which are especially adapted to your own breeding program.

The individuals of this shipment were selected on the Island a year ago, and were originally intended for our annual June sale. We have decided, however, not to hold an auction this year and, in consequence, the entire shipment is offered at private treaty. Your correspondence on Jerseys is respectfully solicited.

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In Keeping With the
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BEAUTIFUL—
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— Because of its tiny fat globules Ayrshire milk has the highest digestibility and a most distinct flavor.



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Ayrshires are heaviest producers of four per cent milk—and Ayrshire milk has no equal for the nursery or the table of the discriminating consumer.

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Equally Desirable for Small . . . As Well As Large Estates

POST and RAIL FENCE is the economical solution to the fencing problem of the small Country Estate.

The enclosure around this charming Colonial Farmhouse with 1½ acres of ground, cost less than \$500—complete.

Aside from its low cost, Rusticraft is immensely popular because of its utility and great decorative value. Extensively used on Estates, modern Farms, Breeding establishments, Country and Hunt Clubs. Easily erected; requires no upkeep; posts treated with special wood preservative. Lasts a lifetime!

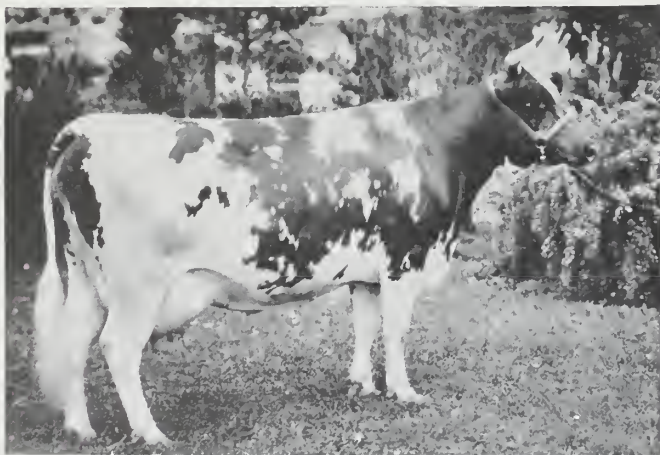
Write for illustrated booklet
Estimates furnished without obligation

RUSTICRAFT FENCE COMPANY

Samuel H. Tendler, President
152 King Street Malvern, Penna.

SYCAMORE FARMS AYRSHIRES

Herd Federal Accredited Tuberculosis Free and
Blood Tested Clean For Infectious Abortion.



Sycamore Cammelia Governess 87177
World's Champion Senior 3-year-old Bull of Honor
Record 15,416 lbs. milk, 606.88 lbs. fat.

Sycamore Ayrshires are rich in the blood of the ancestors of Sycamore Cammelia Governess. In our herd are five sisters of Cammelia, milking 50 lbs. a day, or better as 2-year-olds, with the usual high fat test for which Sycamore Ayrshires are noted.

Herd Test Plan Report for Two Consecutive Months Shows an Average Fat Test of 4.51%. Sycamore Ideal Redbird Was High Individual for December with 107 lbs. Fat.

We can offer you your choice of 15 heifers of breeding age of the same blood lines. There is a possibility of you selecting from this great group of heifers something that will surpass even Cammelia.

Also a few choice bull calves for sale, sired by Penshurst Advancer, the great breeding son of Penshurst Man O'War.

SYCAMORE FARMS

DOUGLASSVILLE (Since 1903) BERKS COUNTY, PA.
E. R. Fritsche, Owner Cuthbert Nairn, Herdsman B. D. Harvey, Supt.



Every Customer Satisfied in 1929

We are careful in our selections and buy only the best. They are mannered and schooled carefully, by experienced trainers. We help our customers select the horse best suited for their particular requirements. Although they are of the finest quality the prices are most reasonable.

We have at the present time several outstanding Brush and Post and Rail horses. Thoroughbred and three-quarters bred hunters. Three-gaited saddle horses. Hackneys and polo ponies.

We have room for a limited number to train and school. Fine stabling. Best of care. Indoor and outdoor rings.

A. DOUGLAS NESS
Sharpsburg, Pa. Owner
FOX CHAPEL FARMS, INC.

Tel: Pittsburg
Oakmont 893

THE WORLD'S MOST DISTINCTIVE AND ATTRACTIVE DAIRY COW IS THE

AYRSHIRE

She has been developed as such by World famed masters of the Breeder's art to grace and complete the outstanding beauty of Bonnie Scotland's Agricultural Landscapes.

Of equal importance is her most economic and persistent production of ideal 4% milk.



Barr Flapper, Imp., Champion at 3 and 4 yrs., Eastern States and Sesqui-Centennial Expos.

60 HEAD OF THE BEST OBTAINABLE BREEDING AYRSHIRES

ARE SELLING IN
THE SECOND ANNUAL
STRATHGLASS SALE

AT THE FARM

TUESDAY, JUNE 10th. AT 1:00 P. M.

These events are also distinctive in livestock auction annals in several respects.

Selections are made from our own and leading herds in Scotland on a basis of uniformly good type, breeding and breeding usefulness.

The Strathglass Sale guarantee as to soundness, health and breeding is pronounced the most complete one ever inaugurated.

Many of the sale animals and their ancestors are pictured in catalogue, ready for mail May 25th.

335 head in herd. We invite inspection.



Barr Iris, Imp., Paternal half-sister to Barr Flapper and other noted cows.



Duchrae Sybol 4th, Imp., another great breeding matron in the herd.



Aldebaran Rose, with a record of 14420 lbs. milk, 527 lbs. fat.

STRATHGLASS FARM
HUGH J. CHISHOLM, Owner

PORT CHESTER, N. Y.
A. H. TRYON, Manager



Casteraig Pansy 2nd, noted Scottish breeding, show and producing cow.

BULLS FROM EACH OF THE ABOVE COWS ARE CATALOGUED FOR THIS SALE

WM. A. HILL, *Owner*
730 17th Street
Washington, D. C.

N. O. TERPENING, *Manager*

N. O. SHANE, *Herdsmen*

ROCKSPRING FARM—Rockville, Maryland

Consignment Coventry-Florham Sale, Trenton, N. J.—May 22d, 1930



LILY ROSE OF PINE RIDGE 159778 A. R.

Six years old. Records: 11828.8 lbs. milk, 609.8 lbs. fat, Class GG, and 13572.9 milk 722.3 fat, Class CC. RECENTLY ENTERED IN CLASS A AND MAKING OVER 2 LBS. FAT PER DAY—one of the daughters of MAPLE GLEN ROSE LADDIE 54332 A. R.—THE BULL THAT HAS ONE DAUGHTER WITH RECORD OVER 800 LBS. FAT, FIVE OVER 700 LBS. AND TWELVE OVER 600 LBS. FAT—ONLY TWO IN MATURE CLASS.

Also six other outstanding cows, four to six years old—one a CLASS LEADER with record of 15966 lbs. milk, 741.6 lbs. butterfat, Class DD—Two other A. R. cows with records of 12937.4 lbs. milk, 658.7 lbs. fat, Class D (we completed last lactation); again entered on test Class C (should have 425 lbs. fat first six months and bred for double letter class)—Other has record recently completed of 14332 milk and 656.1 fat, Class A. Others now on test and making up to 70 lbs. butter fat per month.

Also a yearling bull out of a FIRST CALF HEIFER that we recently completed a record of 15487 lbs. milk and 766 lbs. butterfat. Sired by a grandson of LANGWATER HOLLISTON and out of an imported cow with records of 10016 milk 585.9 fat, Class G and 12343 milk, 672 fat, Class C—both RECORDS MADE ON TWO MILKINGS PER DAY.

In our herd at the time of the 1929 COVENTRY-FLORHAM SALE, we had ten FIRST CALF HEIFERS milking—seven on test and four were sold in the Sale and FINISHED FOR THE NEW OWNERS WITH AN AVERAGE OF 12572 LBS. MILK, 602 LBS. BUTTER FAT. WE FINISHED FOUR WITH AN AVERAGE OF 14710 MILK, 723 FAT—ONE A NEW CLASS LEADER. THREE WERE MILKED IN STANCHIONS FOR TEN MONTHS ONLY AND FINISHED WITH AVERAGE 8234 MILK, 412 FAT (Barn records).

WRITE HERRICK-MERRYMAN SALES COMPANY, SPARKS, MARYLAND, FOR CATALOGUE GIVING PEDIGREES OF THIS CHOICE OFFERING OF TYPE AND PRODUCTION

OUR HERD HAS ALWAYS BEEN FEDERALLY ACCREDITED
ENTIRE HERD NEGATIVE TO AGGLUTINATION TEST FOR CONTAGIOUS ABORTION
The farm that has the highest Washington City Health Department dairy rating

KENNILWOOD CONSIGNS—



COVENTRY SHEEN'S HONOR
121774

Born May 27, 1925

THIS OUTSTANDING YOUNG BULL

To the COVENTRY-FLORHAM SALE TRENTON, N. J., THURSDAY, MAY 22, 1930

Coventry Sheen's Honor has breed character, quality and constitutional vigor, and his breeding is a much desired combination of the May Roses and the Sequels. He is by Coventry Valentine's Honor (Imp. Valentine's Honor II), with 40 A. R. daughters, one of whom has just completed a record of 800 lbs. butter fat in C. His first dam, Langwater Sheen, has an A. R. record of 16,773.6 lbs. milk, 757 lbs. butter fat; his second dam, Langwater Luster, has a record of 806 lbs. butter fat. Coventry Sheen's Honor is the sire of the best heifers at Kennilwood and they are not for sale at any price. We guarantee him to be right in every particular.

Herd Federal accredited and negative to the Blood Test

KENNILWOOD FARM
Geo. B. Post, *Owner*

BERNARDSVILLE, N. J.
Hector Lamont, *Mgr.*

NATIONAL GUERNSEY SALE

Hinsdale, Illinois,

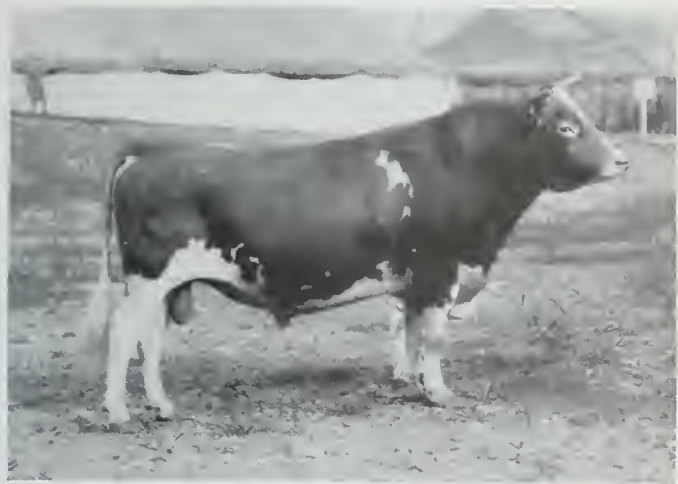
May 15, 1930

Ninety head of the choicest Guernseys consigned by breeders from 22 states

All negative to the blood test for abortion.

Class leader cows. First prize and grand champion winners at the National Dairy Show.

Fifteen bulls good enough to head any herd in America. Every animal guaranteed a breeder.



MAY ROSE CHERUB 70934
Grand Champion National Dairy Show, 1925.
Grand Champion Sesqui Centennial, 1927.



JACQUELIN OF THE PRAIRIE 146498
First Prize National Dairy Show, 1923
668.86 lbs. fat Class E.



LANGWATER DAUNTLESS 164465
Sire—Langwater Valiant
Dam—Langwater Blanche 614.07 lbs. fat Class F.



CLAYMORE'S MARCELLA 199467
660.8 lbs. fat Class G.
Dau—Matournella, 776 lbs. fat Class A.



DUNWALKE BLANCHETTE'S ROSEBUD
Joe Hope called her "Lady Exquisite."



GERAR JEZABEL II.
First prize Md. State Fair 1928 and 1929.

The National Sale has been held every year but one since 1918 and every year while the cattle have brought good prices they have proven good buys in nearly every case. The best breeders in the country pride themselves on annually consigning their best.

Attend the annual meeting of the American Guernsey Cattle Club at Chicago, May 14. The National Guernsey Sale at Hinsdale, The dispersal of the W. W. Marsh herd at Hinsdale, May 16, and the dispersal of the E. E. Lehman herd at Lake Villa, Illinois, May 17.

For catalogs of all these sales address

CHARLES L. HILL & SON, Sales Managers

Rosendale, Wisconsin

**FLORHAM CONSIGNMENT TO THE COVENTRY-FLORHAM GUERNSEY SALE
TRENTON, N. J., THURSDAY, MAY 22nd, 1930**



DUNWALKE PRINCESS VALENTINE 232740

2 Two-year-old daughters of Imp. Valentine Golden Noble IV, 123768, a double grandson of the noted Valentine 3rd. The dams likewise have an infusion of Valentine blood.



DUNWALKE GOLDEN VALENTINE 230511

6 cows—3 in-calf heifers—2 bulls including those illustrated. We confidently recommend these animals to buyers in search of quality



FLORHAM FRANCETTE 226329

Due to calve about sale day and will finish an Adv. Reg. Record of over 640 lbs. fat in class GG. Two daughters of her sire topped the Coventry-Florham Sale, 1928.

The Florham Herd is free from tuberculosis and contagious abortion as determined by Federal and State tests.

JOSEPH L. HOPE
Lessee of part of
FLORHAM FARMS
Madison, N. J.



FLORHAM EASTERN PRINCESS 246693

A daughter of Langwater Pharaoh 98719. Son and great-grandson of the renowned Langwater Queen of the East. Due to calve in June.

BOURNEDALE FARM CONSIGNS

To the National Guernsey Sale Hinsdale, Ill. May 15, 1930
FOUR FEMALES AND A BULL



ILLUSTRATOR'S MAY QUEEN, age three, by Lone Pine Illustrator, and out of Maxim's May Queen of Dassel, A. R. leading cow in F. She is safe in calf to a son of Jean Duluth Coronet and Maxim of Linda Vista, A. R. and has made 363.1 lbs. of butter fat in 298 days in GG.

ILLUSTRATOR'S FLORENCE, a daughter of Lone Pine Illustrator, A. R. and Imp. Florence of the Basse Journ, A. R., 569.6 lbs. fat in G.



BOURNEDALE LADY PEARL, born Jan., 1929, a daughter of Pearl of the Rocque a Bouef, A. R., with eight living progeny, two of which are in the A. R., and a third, now on test, has averaged 50 lbs. a month for the past seven months.

BOURNEDALE KING LaNOSE, a yearling son of Atamansit LaNose, leading cow in Class D, she, a daughter of LaNose's May Rose, former class leader, now second in Class D.

Herd Federal Accredited and Negative to the Blood Test

BOURNEDALE FARM
H. F. Andrus, *Owner*

MILLERTON, NEW YORK
Muriel K. Hill, *Manager*

HUNTERS and JUMPERS FOR SALE



NIGHT WATCH—Black gelding, 16.1 hands, foaled 1926. Marks: Faint star, snip, right hind pastern and left front coronet white. Sire, MERCHANT MARINE. Dam by DIS-TRICT ATTORNEY. Has been hunted. Jumps very well.

Now in training at our stables at "Rocky Point,"
Plymouth, Mass., where they can be inspected
at any time.

Ideal for the Country Estate

Also Morgan Brood Mares, and Fillies, not
in training which can be seen at our Morgan
Stud at Shelburne, New Hampshire.



SENTRY—Bay gelding, 16.1 hands, foaled 1926. Few white hairs in forehead, right hind pastern white. Sire, MERCHANT MARINE. Dam by THE PICKET. Exceedingly good hunter. Smooth disposition, and easily handled in the field.

Address all correspondence to

THE STONE FARM ASSOCIATION

Tel. Rector 6020

120 Broadway

New York City



INCA—Chestnut gelding, 15.1 hands, foaled 1925. Blaze, left hind coronet white. Sire, MERCHANT MARINE. Dam, good type work mare. A fair hack.



ALFALFA 04246—Registered Morgan Chestnut mare, 14.3 hands, foaled 1923. Sire, ALLEN H. 5527. Dam, MAYFLOWER 03472 by DONALD. Alfalfa good disposition and royally bred. She has had four years of use and was successfully shown as a three-year-old, under saddle and in harness.



COYA—Chestnut filly, 15.2 hands, foaled 1926. Blaze, inside right hind coronet white. Sire, MERCHANT MARINE. Dam, good type work mare. A good hack. Can also jump quite well.

BROOKMEAD FARM

Founded in 1911

CONSIGNS TWO OUTSTANDING COWS



Brookmead's Gratitude

Brookmead's Gratitude, A. R. A double granddaughter of Langwater Master Fred, by Brookmead's Masterful and out of Brookmead's Gardenia A. R., Junior Champion at Trenton, N. J., 1924. She is consigned by us to



Imp. Mollica of Brookmead

Imp. Mollica of Brookmead, A.R. A five-year-old daughter of Imp. Sailor Lad V. of the Fontaines, who has just completed a record of approximately 15,000 lbs. of milk; 747 lbs. of butter fat, which, with official verification, would make her State Champion in Pennsylvania; highest record daughter of her size. She is consigned by us to

THE GUERNSEY CONSIGNMENT SALE

May 23 : : : Fair Grounds, Trenton, N. J.

THE CHESTER COUNTY BREEDERS SALE

May 21 : : : at Sunny Ridge, Chadd's Ford, Penna.

Herd Federal accredited and negative to the blood test

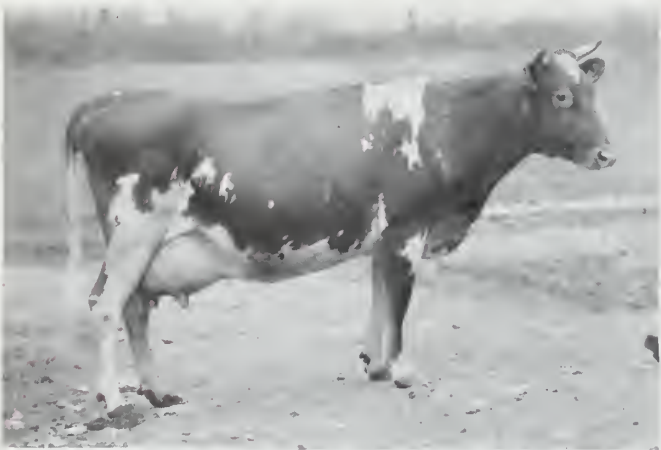
When attending these and other spring sales, we shall be glad to have you visit us.

BROOKMEAD FARM, Devon, Penna.

Office: 526 Land Title Building, Philadelphia, Penna.

350 Foremost Guernseys 350

Federal Accredited Herd No. 39213
Negative to Blood Test



One of Our Prize-Winning A. R. Cows Class GG, 14,070 lbs. milk, 673 lbs. fat. (Bred at Emmadine.)

From Our Herd of 350 Head, we can offer animals of either sex to suit the needs of anyone. At this time have some Champion prize winning bulls on offer.

Write, or better visit

EMMADINE FARM

J. C. Penney, *Owner* Hopewell Junction, N. Y.
Twelve miles from Beacon, six miles from Fishkill, N. Y.

1892 1930

"OSCEOLA FARMS"

Imported Guernseys



One of ten similar cows and heifers selected here as a foundation herd by Capt. Hugh Barclay, Pulaski Manor, New York.

With the arrival of the Spring importation the herd will number about one hundred and twenty head of the best cattle to be found on The Island of Guernsey.

30 Cows 40 Incalf Heifers 50 Yearlings

In accordance with our established custom every animal on the farm is for sale. The herd is Federal Accredited for Tuberculosis and 100% negative to the blood test for Contagious Abortion. We recommend these cattle to you not only as being absolutely healthy but good and they are so guaranteed. Whether or not you are interested in buying we should take pleasure in showing you the herd.

GORDON HALL

Osceola Farms Cranford, New Jersey

GUERNSEY AUCTION SALES

Three sales of Quality Guernseys offering 254 head *all negative to the blood test*. 44 Bulls; 91 Cows; 119 Heifers

COVENTRY-FLORHAM 5th ANNUAL GUERNSEY SALE

At TRENTON INTERSTATE FAIR GROUNDS, Trenton, N. J., Thursday, May 22nd, 1930
59 head from nine leading nurseries. 11 Bulls; 24 Cows; 24 Heifers



LANGWATER GOLDEN CHERRY 195132 (A.R. 22999)
Record: 10,527.9 lbs. milk, 535.1 lbs. fat (Class G). A daughter of Langwater Valiant 51858 (A.R.), and Golden Cherry of Prospect Farm 74012. Consigned by John S. Ames, Langwater Farm, North Easton, Mass.



DUNWALKE PRINCESS VALENTINE 232740
Now on Advanced Register Test. A daughter of Imp. Valentine Golden Noble IV 123768, and Imp. Valentine's Princess of Pensee Villa 2nd 190664. Both her sire and dam are out of daughters of Valentine, III 7514 P.S. 783.1 lbs. fat (Class A). Consigned by J. L. Hope, Florham Farm, Madison, N. J.

GUERNSEY CONSIGNMENT SALE

TRENTON INTERSTATE FAIR GROUNDS, Trenton, N. J., Friday, May 23rd, 1930
85 Head; 17 Bulls; 28 Cows; 40 Heifers



BROOKMEAD'S GRATITUDE 243248
Fourth prize, Junior Yearling, Trenton, 1928. Sixth prize, 2-year-old, Trenton, 1929. A double granddaughter of Langwater Master Fred 51494 (A.R.), being out of Brookmead's Gardenia 149646 (A.R. 18284), 532.7 lbs. fat (Class G3) and by Brookmead's Masterful 120576. Consigned by F. G. Thomson, Brookmead Farm, Devon, Penna.



BEECH HILL DOROTHY (Can. 6558)
First prize, Junior Yearling over entire Western Canadian Circuit, 1929, including the Canadian National and Royal Winter, 1929. First prize, Junior Yearling, Brockton Fair, 1929. Consigned by F. W. Swindells, Princeport, Nova Scotia.

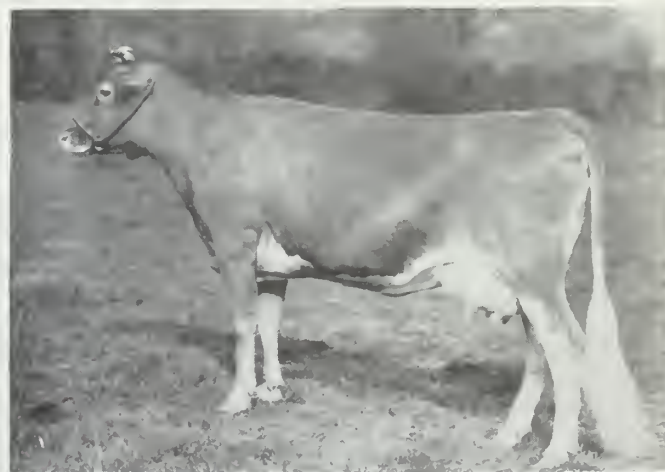
MORVEN PARK DISPERSAL

(Westmoreland Davis, Esq., Prop.)

The sale will be held at the farm, Leesburg, Va., Saturday, May 24th, 1930
110 Head of France—May Rose Guernseys—16 Bulls; 39 Cows; 55 Heifers



MORVEN'S VICTORIA VIOLET 254252
Now on Advanced Register Test and in 175 days has produced 5,137.4 lbs. milk, 233.97 lbs. fat (Class G). A daughter of Langwater Darnley 100891 and Morven's Victoria Rose 125643, 538.4 lbs. fat (Class A), she is a double granddaughter of Imp. France's Jewell VIII 11251 (A.R.)



MORVEN'S SYMPY 254245
Now on Advanced Register Test and in 107 days has produced 2,836.0 lbs. milk, 130.58 lbs. fat (Class F). A daughter of Langwater Mariner 98329 and Morven's Ruth Frances 187631 (A.R. 23438), 13,164.2 lbs. milk, 574.9 lbs. fat (Class B). She, her sire and dam are all in the sale.

For catalogues write

THE HERRICK-MERRYMAN SALES COMPANY

Sparks, Maryland

CAUMSETT FARM GUERNSEYS

Accredited

Blood Tested



Langwater Northerner 113149—a son of Langwater Warrior 26509, 38 A. R. sons and 33 A. R. daughters and who sold at auction for \$15,000. "Northerner" is out of the grand cow, Imp. Slogan's Lady Astor of Langwater 149219, A. R., 13018.1 lbs. milk, 636.3 lbs. fat, Class A. "Lady Astor" was first prize A. R. cow Brockton, 1926, and dam of Langwater Waldorf 128541, sold for \$5,000.

Two outstanding sons of Northerner
is our contribution to the

National Guernsey Sale, Hinsdale, Ill.

MAY 15, 1930

CAUMSETT KNIGHT

Born Jan. 12, 1929

Dam—Gay Lass of Gordondale

"G" 10840—5.80—632.00

"A" 14320—5.70—812.00

One of our very best cows with a wonderful udder. Is out of an 830 lb. dam. Combines several crosses of May Rose and one of Cherub.

CAUMSETT ROYAL

Born Aug. 21, 1928

Dam—Royal's Pearl of Pomeroy

"G" 15174—684.00

"EE" 13776—623.00

"AA" 16678—750.00

Sold for \$12,750.00. First at the National and one of six full sisters who average for the six 16090 lbs. milk and 758 lbs. of fat. A granddaughter of King of the May.

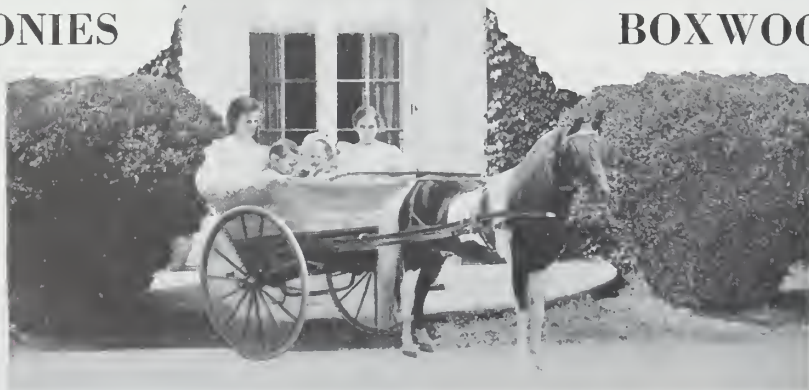
Both of these bulls carry a remarkable inheritance of both type and production. They are show bulls from great dams.

MARSHALL FIELD

Huntington, New York

JOHN S. CLARK

PONIES



Many beautiful specimens of boxwood, some very large and of rare form, also circles and entire hedges of varying height and spread; hardy, guaranteed to live. Descriptive price list and booklet on Boxwood for distribution.

BELLE MEADE FARM

BOXWOOD

The Belle Meade Ponies are noted for their great beauty and they are especially bred and trained in such a manner as to make them ideal for children's use. Shipped on trial. Send 10c for illustrated catalog of 100.

Box 2, Belle Meade, Va.



This beautiful "Lincraft" English Hurdle Fence—34 cents to 41 cents a running foot

Send for "The Book of Fences"

describing Lincraft Rustic Fences, as installed on some of America's most beautiful estates and suburban properties. The Lincraft Line includes English Hurdle, Woven and Post-and-Rail Fences, sturdily constructed of seasoned, weather-resisting woods. A Lincraft Fence requires no painting, and age only adds to its beauty. It is economical in first cost, installation and upkeep.

LINCRAFT RUSTIC FENCES

NEW JERSEY FENCE COMPANY
28 LOGAN AVE. BURLINGTON, N. J.



Make Churning a Pleasure With a Dazey Electric

The Dazey Electric Churn marks the greatest step forward in the history of butter making, by turning a tedious task into one of pleasure.

J. S. BIESECKER
Creamery, Dairy and Dairy Barn Equipment

59 Murray St. New York



More Money from

your feeds with Holsteins

Net 70% of Nation's milk. Lead in butterfat. Are thrifty, hardy and productive.

Where good Holsteins can be secured and facts about the breed sent in reply to this coupon.

Name _____
Address _____

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ASSOCIATION of AMERICA
Room M-601 230 East Ohio Street, Chicago, Ill.



Dairy Barn of Brattleboro Retreat Farm, Brattleboro, Vermont—Louden Planned and Equipped

Part of the Satisfaction in Any Fine Barn Lies in the Knowledge That It Is **LOUDEN PLANNED AND EQUIPPED**

THE interior arrangement and furnishings of a Louden equipped barn are *INDIVIDUAL*—as distinctively personal as those of a fine country home. They are specially planned to meet the individual needs of the owner. The arrangement of stalls and pens, and of overhead track systems, is designed not only to show your herd to best advantage, but to give you the ultimate in practical, day-by-day usefulness.

Louden equipment includes *everything* for the furnishing of your barns and the handling of the barn work—outstandingly modern in design, the product of fine materials and workmanship, tastefully pleasing because of its very simplicity. Thousands of the "show barns" of America and abroad are Louden equipped.

And you may have, if you choose, the benefit of Louden Agricultural Engineering Service, which includes all matters of location, arrangement, plans, drainage and ventilation; even the supervision of construction, if you wish.

We shall be glad to confer with you on any problem pertaining to the planning or remodeling or equipping of your barns—with no obligation implied. *Ask for complete Louden Catalog.*

THE LOUDEN MACHINERY COMPANY
3855 Court St. (Established 1867) Fairfield, Iowa
Branches: Albany - Toledo - St. Paul - San Francisco

For Your Convenience
Just check the items of service or equipment in which you are interested and we shall be glad to give you prompt information

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- Engineering Service
- Cow Stalls
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- Hog House Equipment
- Roof Windows
- Hay Unloading Tools
- Milk Stools
- Bull Staff
- Horse Barn Equipment
- Complete Louden Catalog

Name

Address

City

State



This Practical Guernsey Herd and Fully Equipped Farm For Sale

An Ideal Location

Fair Weather Farms is near New Lebanon, Columbia County, N. Y., on the state road from Albany to Pittsfield. The location is ideal for the country estate owner, good shooting, fishing and hunting (The Lebanon Valley Hunt is located here!) abound; and for one seeking health, the climate is invigorating. The property is 800 feet above sea level, and the surrounding hills rise to 2,000 feet.

The main farm contains 240 acres, 120 of which are under cultivation: the balance in meadow and grassland, all tillable, and naturally-drained or tile-drained where necessary. There are two orchards, one in its prime; the other just beginning to bear.

The farm house has been modernized and is attractive and substantial. A tract of 75 acres of pasture land, a mile from the main farm, is also included.

A Profitable Dairy Herd

The herd consists of 30 Guernsey cows and about 24 heifers ranging from young calves to two-year-olds. The herd sire is Vanity's Ultra Steadfast, a grandson of Langwater Steadfast, and carries a double infusion of the blood of Ne Plus Ultra. All but three of the females in the herd are home bred. Fifteen of the cows have A. R. Records.

Four cows in the herd have high triple letter records. One is a New York State champion in DDD; another is eighth on the honor roll in BBB. Another is eighth in CCC, and still another sixth in BBB.

The herd is self-sustaining and can be made profitable. Milk is sold in Troy, New York. The cow barn, dairy house, bull barn, maternity house, etc., are modern in equipment, and arranged for convenience and proper sanitation.

The poultry, farm work animals and complete equipment are included in the purchase price.

This Valuable Property can be had for only \$75,000

For full particulars write

C. S. FAYERWEATHER, Owner

New Lebanon, Columbia County, New York

Telephone & Telegraph, West Lebanon

LINDEN GROVE

(Established by the late T. S. Cooper in 1873)

THE FOUNTAIN HEAD

of

Jersey Progress in America

In Renewing the

ANNUAL JERSEY SALES

At Linden Grove, I am pleased to announce that the character and quality of the offerings of 1930 numbering about forty head to be sold at public auction on *Friday, June 6th* will be in keeping with the traditions and associations for which this long established breed nursery is historically famous.

Write for full information or visit

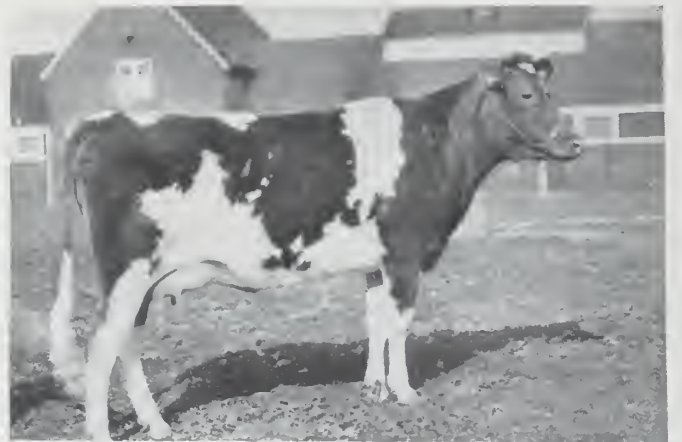
T. S. COOPER, Jr.

Owner

Coopersburg

Penna.

FLORHAM FARM CONSIGNS



FLORHAM SPARKLES—on test in G

Two Outstanding Females To the Coventry-Florham Sale Trenton, N. J., May 22, 1930

Florham Sparkles, a daughter of Langwater Pharoah and Florham Primrose, A. R.; the latter is making about 700 pounds of butter fat in C. Her dam is a former class leader in F.

Langwater Fairy, A. R., a former class leading daughter of Langwater Steadfast with record of 699 lbs. butter fat in DD. She is due to calve at sale time to the service of Langwater Star Gazer, A. R.

Herd Federal Accredited and Negative to the Blood Test

FLORHAM FARM

R. H. Allen, Mgr.

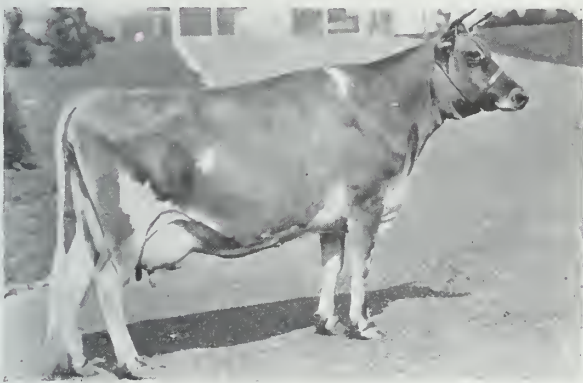
Madison, N. J.

1890 SPANN'S Quality Jerseys 1930

Standard
Bearers
of the
Breed



Sociable Sybil. Outstanding exponent of Jersey type and production in the American Show Yard. Imported by us and sold to Interkill Farms, estate of Ogden Mills, Esq., as a two-year-old. Afterwards Grand Champion of National Dairy Show. She has an official Silver Medal record of 855.16 lbs. fat; 15,334 lbs. milk, Class AA.



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Our Annual Sale
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Mr. Marsh won many other grand champions, and nearly a dozen other animals of his breeding won Senior or Junior champion at the National.

Animals of the Cherub family have won consistently at the largest shows in America not only in Mr. Marsh's hands but for such other well-known breeders as D. D. Tenney, Emmadine Farm, Joe Golinvaux, Mountain Bros., Louis Merryman and others. At the 1930 National Dairy Show Mr. W. H. Williams won first on two-year-old and four-year-old cows, with two line bred Cherubs of Mr. Marsh's breeding.

The two-year-old was a daughter of Cherub's Yank of the Prairie.

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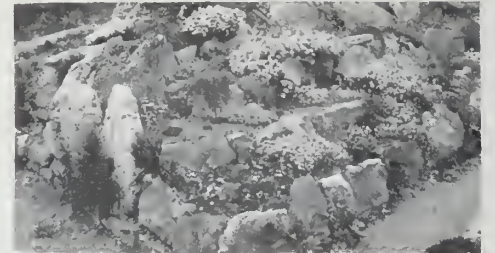


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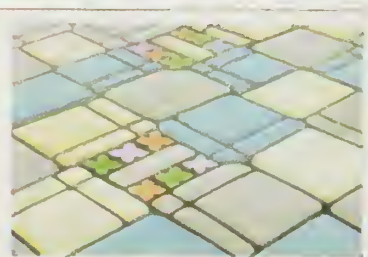
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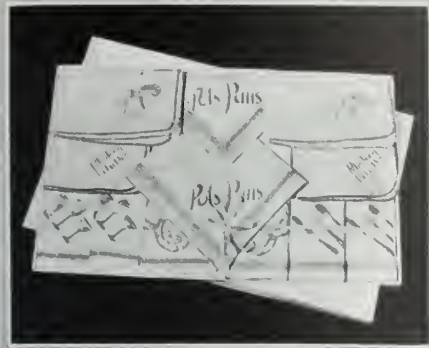
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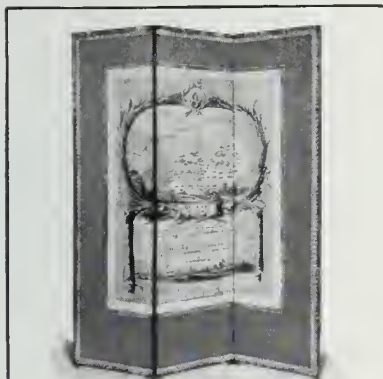
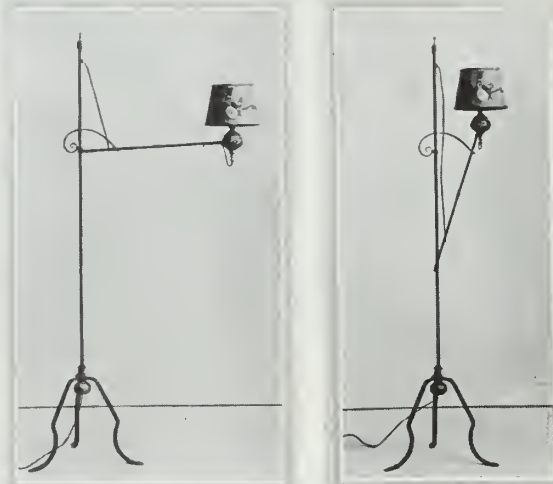
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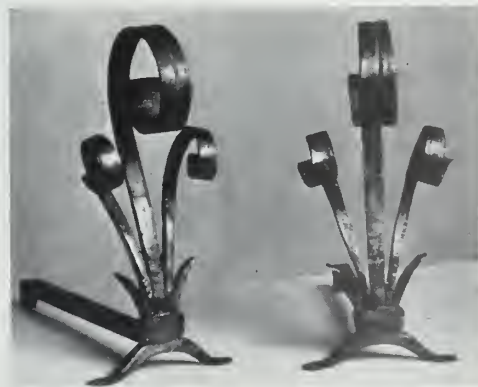


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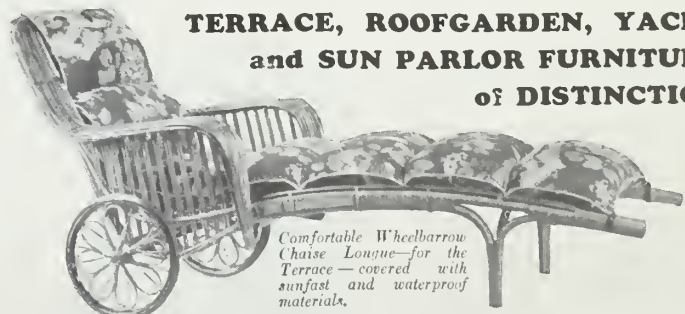
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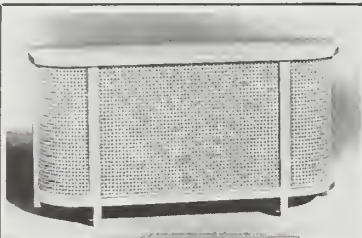
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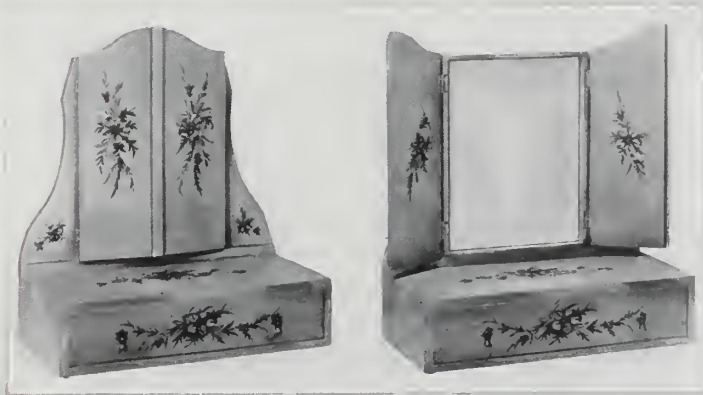
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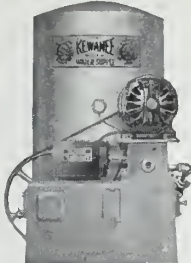
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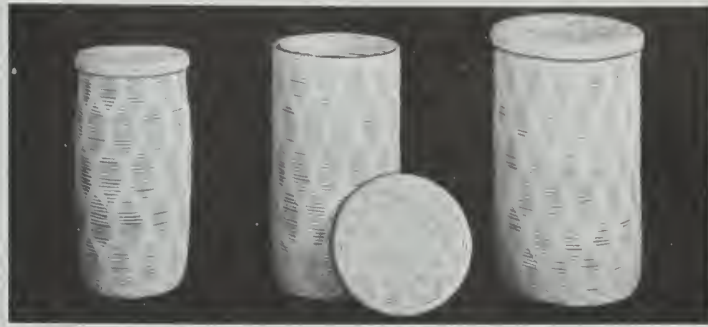
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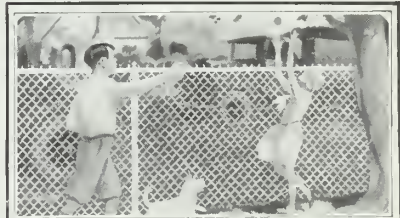
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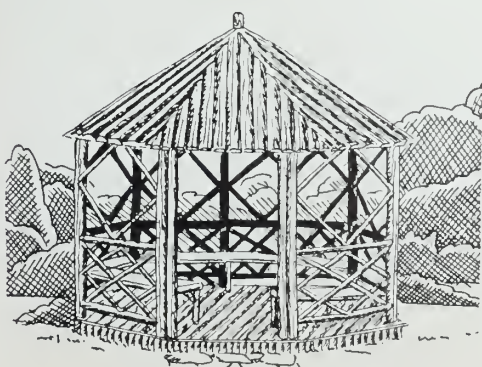
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TALK OF THE OFFICE

LILACS will be blooming by the garden gate when the Rural Postman delivers copies of the June issue of COUNTRY LIFE. Tearing open the wrapper that contains their treasure, our subscribers will draw a sharp breath of mingled lilac perfume and rapture over the eighteen glorious pictures in full color which occupy the opening pages.

The Rural Postman goes reluctantly on his way, gazing over his shoulder in envy as readers drop down upon rustic benches the better to study these pages of lovely iris—violet, yellow, snowy white, royal purple, whiling away half of one of those what-is-so-rare days when, if ever, comes the perfect magazine.

For besides presenting you with these lovely color plates, the June COUNTRY LIFE brings to its readers pages of gardens and gardening advice practical and for every purse. Then, too, you will scan with avidity "If I Had a Colonial House," and inspect minutely the lovely new home of that famous organization, the Junior League. Still under the spell of your lilac bush, hop onto a plane and go shopping for airplanes with Betty Thornley. You gaze at family planes, "air yachts," smart one-seat "roadsters," planes on skis, planes in the water. And perhaps for the first time in your life, you consider price tags and ask yourself why you should still be planeless when some planes can be had for the price of a car and one day's instruction.

Return then to earth, and find yourself in Brittany doing a bit of travel; and across the Channel in an English garden, noting the subtle ways they have with gardens over there; and then to see dear old London, and two other parts of the flar-flung British Empire—Newfoundland and the Canadian Rockies.

If this were fiction it would now be time to write, "And so the reader awoke to find himself (or herself) under a lilac tree and that it was all a dream." Instead, here the reader awakes—under a lilac bush to be sure, but also to the realization of how many practical articles there are in our June magazine: A page of marine novelties for the library and living room; pages of how to grow iris just like the ones in the pictures; directions for water lily culture; plain facts about ornamental gutters and their kin that will make you sacrifice the old rain-barrel and replace it with a metal container as decorative as a piece of leaden brocade. And all about those antiques!

We don't want to make anyone dissatisfied with this May number which you hold in your hands, but they are talking around the office about the June COUNTRY LIFE and we do want you to know about it.



When it is a question of good taste in furnishing, we nominate for premier honors the new headquarters of the Junior League, which Elsie Cobb Wilson decorated and which we show in our June issue

THE ROSENBACH COMPANY

THE ROSENBACH COMPANY has gained an unrivaled place in the rare book field and Dr. A. S. W. Rosenbach is famous as a daring and astute collector both for himself and others. The company's interests are extended to include antique furnishings and decorations. Under the direction of Mr. Philip H. Rosenbach the firm has gathered a superb collection of old English, French and American furniture of the highest quality together with silver, porcelains, prints and other objets d'art.



IN THE RARE BOOK market the name of Rosenbach is associated with the most precious volumes and an astonishing number of them have either passed through the Company's hands or are in its collections. By content and association old books are personal and both their authors and the distinguished men in whose possession they have been talk intimately with their for-

fects the interests and culture of a collector. To aid him the Rosenbach Company offers expert aid in selecting and securing desirable books.



THERE IS AN AIR of assurance of unobtrusive luxury about the home which is furnished with beautiful antiques. Like an old family, old furniture has no need to boast of worth or lineage for its quality speaks for itself and its gentle birth and honorable descent perpetuate in modern houses the spirit of an ancient aristocracy. The task of selecting the fine furniture which will most perfectly express the collector's personal taste is never a simple one, but the chief difficulty, that of finding a sufficiently wide assortment to permit freedom of choice, has been overcome by the Rosenbach Company. Their stocks include the widest possible range of authentic examples of the best American, French and English periods.



tunate modern owners. There is, therefore, nothing quite comparable with the atmosphere of a fine library and nothing which so perfectly re-

WHETHER CHOSEN primarily as collector's pieces or to complement the fine old furniture of a dining room, old English or French silver adds beauty and dignity to a home. The comparatively rare examples of plate by the master craftsmen of the sixteenth, seventeenth and eighteenth centuries are well represented in the Rosenbach collections both by single pieces of unusual distinction and complete, authentic services. In

the Company's galleries one may compare the various styles and select the one which most perfectly carries out a decorative scheme.

AN OTHERWISE beautifully furnished room may be seriously marred by an unfortunate choice of decorative accessories for it is often the smaller and more intimate objects which first catch the eye. On the other hand, carefully selected lamps, fabrics, prints and objets d'art greatly enhance the effectiveness of the other furnishings. In order that its service to its clients may be complete the Rosenbach Company maintains a large and widely varied stock of European and Oriental pieces both ancient and modern, glass, bronzes, ceramics, textiles, rare prints and engravings, lamps and small sculpture. The classical, gothic, renaissance and modern periods are all represented.



THE ROSENBACH COMPANY, founded in Philadelphia, now maintains three American establishments, one in Philadelphia and two in New York. The Philadelphia house, at 1320 Walnut Street, carries a representative selection from all of the Company's stocks. Rare books, furniture and decorative objects are all housed in the one building. In New York the firm's activities have been divided. Except for occasional special exhibitions of works of art, like the recent ones of Bourdelle bronzes or lacquer panels by Dunand, the house at 15 East 51st Street is devoted exclusively to rare books. The famous vault in which many of the most valuable books and manuscripts in the world are kept is located there. The galleries at 202 East 44th Street maintain continuous exhibitions of fine antiques, old prints, silver and other decorative material.

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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



ANNETTE HOYT FLANDERS, LANDSCAPE ARCHITECT

Brilliant white against the intense blue of the sky, the level flakes of the dogwood petals float high above a sun-spattered pathway making this allée on the estate of Mrs. Charles McCann at Oyster Bay, L. I., a perfect passage from spring to summer

MAY 1930

Editor
REGINALD T. TOWNSEND

Art Editor
FREDERICK KLARMAN

Contributing Editor
C. STANLEY TAYLOR

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THE PLIGHT OF THE PAINTING

Art in the decoration of the summer house

by **CHRISTIAN BRINTON**

Back in the eighties of the last century, when I was a volatile prep school student instead of a sober upholder of precedent and tradition, the walls of most of the houses I frequented, including our own, presented to the eye a solid phalanx of oil paintings suspended between ceiling and floor by means of heavy green cord, with here and there a bulbous tassel to enhance the general effect. In addition to the approved array of family likenesses, chiefly by Sully, Peale and Eicholtz, there were in evidence certain minor lights of the English eighteenth-century landscape and portrait school, examples of the German mid-century romanticists, the industrious Dutchmen, and various American and French imitators of the then popular Barbizon masters. Together with our friends and acquaintances, we were also vouchsafed flower pieces and soulful evocations of personages actual or historical, perpetrated by æsthetically disposed aunts and cousins. However much such paintings might vary as to size, character, and quality, they had one thing in common. They were each and all encased in ornately molded, deeply recessed gold frames, and were invariably massed as closely together as was physically possible. This was the accepted mode in all the more substantial homes of the day.

Upon my return in the early nineties following a protracted interval of foreign study and travel, a change had come over the institution known as the American home. My sisters, like other chaps' sisters, had banished the plethora of oil paintings to which we had been accustomed since the period of inflation following the Civil War. In their place was—literally nothing. Pastel-tinted walls, light hangings, and a judicious assortment of furniture in genuine good taste, greeted the reclaimed prodigals of this particular period. One no longer beheld sentimental Tyrolese courtship or wedding scenes, the austere solitude of a Norwegian fjord, or the rich gleam of sunset in the Fontainebleau Forest seen at second, or even third, hand. A discreetly placed black silhouette or two might here and there meet the eye, but otherwise nothing remained of the older order. There had been a complete revolution in domestic taste. Something of the sparing and captious æsthetic creed of

Whistler and his disciples had, in short, penetrated our town houses on Walnut, Spruce or Pine Streets, and the spacious country seats of Pennsylvania and adjoining commonwealths. As was only logical, destruction perforce preceded construction. It had proved a veritable holocaust. Some of the more obnoxious of these pictorial impediments were indeed actually consigned to the flames. A number were sent to the auction houses where deservedly they fetched next to nothing. Still more were immured in dingy rooms which were difficult to heat or to keep dusted. Others again were presented to relatives who had contracted what were deemed inauspicious conjugal alliances and had moved to distant parts.

Since the first grand offensive against the oil painting there have been two equally effective minor operations launched against what, in a brief space, came to be considered the antithesis of refined taste in the home. One has been brought about by the altogether appropriate vogue attained by the Colonial style. The other has been occasioned by the unprecedented rage for French period or Renaissance interiors, mainly Italian and Spanish. In neither of these ensembles is there place for the oil painting save as a mere incidental color note. The result has been inevitable. The oil painting has been almost completely disbarred from the average home. In sheer desperation, it has taken refuge in those vast barrack-like structures known as museums where this well-nigh obsolete art form is marshalled

in regimental alignment for the edification of the curious pedant or the casual indoor pedestrian. In the interest of historical accuracy, it may, however, be observed that though no longer honored in the home, the oil painting still persists in certain quarters. It serves as a medium for family or official portraiture, as well as furnishing an excuse for those big annual salons and huge international art bazaars, politely called exhibitions, with which the world is periodically afflicted. And, last but by no means least, it lingers in closely guarded academy or club membership shows where substantial cash awards furnish an incentive to steady production.



DRIX DURVEA

Pictures, for two decades taboo in the home, are coming into their own again. But to-day's pictures must not be huddled; they are units in the decorative scheme and each is essential to its place in the composition



RICHARD AVERILL SMITH

The beauty of pine paneling is enriched by the glow of color in an oil painting, as in this library in the apartment of Augustine O. Humes, Esq. The decorative scheme is carried out in gold and soft green tones

Will the oil painting *per se* ever regain its lost prestige, and if so, how will this miracle come to pass? Before presuming to answer these queries, let us take a swift, unscholastic glance at the actual evolution of painting and see whether history cannot be induced to shed a little friendly light upon the subject that we have in hand.

The desire to embellish one's abode with graphic representations of things seen or imagined stretches back for the imposing and altogether respectable span of some fifty thousand years. The first artist of whom we possess authentic record is, appropriately enough, an interior decorator. He is the Palaeolithic or Old Stone Age craftsman who enlivened the dark recesses of various caverns in Southern France and Northern Spain with the supreme animal drawing of all time. Whether his motives for so doing were purely magical and evocative, or partially æsthetic, the fact remains that he evinced the same urge as do we of to-day for surrounding himself with "counterfeit presentments" of the world with which one is more or less familiar.

Not being pedagogically minded, I shall forbear tracing for you the transitions of pictorial representation from the free, spirited animal frescoes of Altamira and Font-de-Gaume to the formal stylization of the Egyptians. With the Egyptians, one may simply note, the idea, for the first time in art, takes precedence over the image. And here, too, motives devotional, domestic and agricultural largely supersede themes dedicated to hunting and the chase. Whether in the art of Egypt or Mesopotamia, of Crete, Greece, Etruria, or Southern Italy the same general tendency seems to persist. This tendency, this central aim, as it were, appears to be the deep-rooted desire upon the part of the artist to prefigure as convincingly as possible the special atmosphere of his era and epoch. The reality about him, whether physical or spiritual, he seeks to transmute into terms of living, visible imagery.

It is from Europe rather than from

our own rich continental heritage, which ranges all the way from the Behring Straits to Patagonia, that current American pictorial taste derives. And it is hence from Europe that we have inherited the detached, isolated, and now somewhat pathetic picture-image which, among other things, serves as excuse for this article. My urbane and indulgent editor, in common with the rest of society, appears to realize that the painting as we to-day encounter it presents serious, if not insuperable, obstacles to the distraught householder. Is an oil painting, duly framed and delivered at the door, an artistic asset or a domestic liability? There are, of course, things to be said on both sides. Whether or not to admit paintings into the modern home, and what to do with them if, either voluntarily or involuntarily, they do manage to effect entrance are, to say the least, cogent questions.

It may at the outset be stated that no such situation as herewith confronts us is consistent with the normal evolution of æsthetic expression. Art in the beginning was exclusively functional. It was created and fostered in answer to certain specific needs and desires. It was social and communal, not as to-day, individualistic and egocentric. And furthermore, it was designed to occupy certain definitely indicated spaces and places. What, however, can be said for an art form that, like the latter-day painting, seems, so to speak, to be born without manifest destiny? The painting of to-day is in truth a vagrant for which some proper asylum must perforce be found. Let us be more specific.

The tribulations of painting clearly began when the painting itself became a movable, commercialized commodity, when it no longer remained *in situ*. And to-day, when supply far exceeds demand, when barely a fraction of the vast annual production, domestic and foreign can hope to find suitable and permanent

Narrow bookshelves and elaborate paneling give special prominence to the wide chimney-piece area so satisfyingly filled with a fine portrait. A taupe carpet and gayly flowered chintz with cinnamon ground serve as an effective background to beautiful eighteenth century furniture



© AMEMVA



COLLINGE

EDWARDS & PLUNKETT, ARCHS.

The Allister McCormick estate at Montecito, Cal., is modified Spanish Mission in type, with its tiled roof and arched doorways

A hall vista in the Grosse Pointe, Mich., home of Charles A. Dean, Jr., shows a finely wrought Spanish banister and tiled floor



HUGH T. KEYES, ARCH.

IF I HAD A MEDITERRANEAN HOUSE

by **SARAH M. LOCKWOOD**

ONE reason why the houses in older countries are so much more convincing than our own is because they have meaning. They are not copies stuck up like cardboard houses on a stage because of their looks. They are the very growth of the soil they stand on and their looks are the result of the traditions that shaped them; not only the traditions of their country as a whole but the more intimate local traditions of their own home county or province and even those of the families who live in them. Of course such a house has a significance far greater than its mere structural beauty, and it is this vital quality that we feel and respond to by rushing home to build copies without realizing, perhaps, that the very thing that charmed us has been left behind.

But in our own country where tradition has not yet had time to "set" there is not much in the way of local individuality

of the parts that somehow makes visual the character and history of a country as a whole. Patches of it, however, are beginning to show on our national crazy-quilt. The Colonial is firmly fixed in New England, Dutch ancestry is marked in Pennsylvania architecture, and the strong tide of its Spanish heritage is bringing back the Spanish-Moorish house to California with a rush.

Nothing could be more welcome. That brilliant patch of local color brightens up the whole continent. These are so obviously the right houses in the right place, however, that we are apt to think of them too casually as the result of clever architects taking advantage of ideal natural environment. As a matter of fact there is a great deal more than that behind the Spanish house in California, and if we are to really appreciate them for all they are worth we must look below the surface beauty of their structure to the tradition that makes them vital.

Before looking at the houses themselves let us consider briefly the history behind them. For over three centuries, from the time that Cortez conquered Mexico in 1522 until she was finally ceded to the United States by Mexico in 1848—only yesterday, really—California was actually a province of Spain. During all the time that we were fussing with the



HEWITT

No lovelier example of a Spanish dining room could be offered than this one with its exposed ceiling beams, its tiled floor, and boldly decorated walls. The table legs and wrought iron work show characteristic elaboration and the chairs a typical sturdiness and spare cushioning



HUGH T. KEYES, ARCH.

A corner fireplace, hooded in the Spanish style, contrasts the severity of its treatment with the gorgeous wall decoration beyond it. The plain door moldings are characteristic as is also the simple tiling of the hallway. In the Michigan residence of Charles A. Dean, Esq.

Revolution here on the Atlantic seaboard, Spanish missionaries were plodding through that far-away wilderness building missions to convert the savages, Spanish rancheros were living like feudal lords in a pastoral paradise, and Spanish adventurers were sailing the coast, discovering and naming the lovely harbors. California was Spanish to the core and, in spite of the silt that was washed over the surface with the gold rush of '49, Spanish traditions were bound to spring from her soil in time. To-day her cities, whose names sound like the sweet chime of mission bells, are rapidly becoming as lovely and as Spanish, architecturally speaking, as the names they bear.

The houses, which we have called Mediterranean because of their varied parent sources, take their character, for the

most part, from three distinct types of early California architecture: the mission, the hacienda, and the pueblo. The old missions undoubtedly exert the greatest influence, those mellow sun-baked adobe buildings with their ancient tiled roofs, squat bell towers, and simple arched arcades that melt into the landscape as if they had grown from the earth, as indeed they did. It is immensely gratifying to see the ancient sacrifice of the old friars bear fruit to-day in a type of architecture that is unique and convincing. The hacienda, or ranch house, with its thick, whitewashed walls and wide veranda around the patio, is another native type of great charm and character; and the Pueblo Indian or "desert" house that came to California by way of Mexico is curiously reminiscent of Moorish North Africa with its thick mass, terraced surfaces, and flat roof. In every case the first impression of these sun-begotten houses is one of light and shade, of sunshine gleaming on white walls, of deep shadow beneath arched arcades, of clear

wall spaces and exposed beams, and above all the crowning loveliness of tiled roofs.

It is hard to choose a type for our own because they are all so enchanting. At one moment we long for a simple hacienda—but that leaves out our beloved bell tower; and of course it is lovely to retreat from the heat of the earth to a flat roof to watch the stars march by. If we are more ambitious, it is not out of place to build the elaborate Spanish house where we may use beautiful tile enframements, delicate wrought iron gates and grilles, and antique Spanish furniture. Suppose we generalize by picking out the details that we feel are most characteristic and let them find their way into the type of house where they belong.

First of all we would want thick, whitewashed walls, and we



HUGH T. KEYES, ARCHITECT

would not tint them, as is sometimes done, or smear them with muddy stucco, but would mold them softly by hand to look as if years of whitewashing had left a picturesque surface. And we would take care to have long vistas through lovely arches to glimpses of orange awning against the dark of cypress trees. There would be a pepper tree somewhere to cast its lacy shadow on a sun-bright wall; an outside stairway of simple masonry or with a balustrade of turned spindles; delicate spindle grilles or little balconies at the windows; and of course a patio.

The patio. It is impossible to have a Spanish house without a patio. It was an oriental idea for privacy, originally, and meant an outdoor living room with a tiled floor and a fountain, surrounded by a shady arched arcade. Transplanted to America by the early Spaniards, it came to mean a courtyard or small garden enclosed on three sides by a wide veranda, where most of the work of the house was done. To-day the patio is sometimes confused with the garden to the point where it entirely loses its original meaning, which is a pity. It would be foolish, of course, to stick too closely to the Moorish idea of green tiles and polychrome mosaics for color when we have perfectly good grass and an abundance of bright flowers. Our patio should have brick or tiled walks and a low lazy fountain in the center, with vines and flowers trained against the white stucco walls. It may have a lovely wrought iron gate, and a queer small tree, like an olive, crooked over the fountain, tiles for the fountain curb or set into the wall, and great terra cotta jars spilling with flowers; but the one thing it must have is a certain Oriental seclusion, a touch of the artificial that is neither quite garden nor yet terrace. The ultimate character of the patio would, of course, depend on the surrounding house, which may be anything from the

Few homes can boast such a beautiful corner as this in the living room of the Dean residence at Grosse Pointe, Mich. The room is consistently Spanish—the bare floor and walls, the colorful wall niche and windows, the heavy furniture and candlesticks



A bedroom from Spain, true in every detail of bare floor, plain walls with gorgeous hangings, four-poster and brightly colored cover, massive carved furniture, and fourteen-candle light in the corner

simple ranch-house type, with its crude hand-hewn supports, to the most elaborate creation of delicate arches and brilliant tiles.

So much of the life in these houses is lived in the patio that we are reluctant to go inside, but we must have a look at the cool shady rooms and see what the furniture is like. It is unfortunate that houses with so distinguished a history should have no native furniture tradition to back them up, as have the houses of New England for instance. (Continued on page 82)



Andirons and a fire screen combined in this exquisite fan-shaped design of flowers and conventionalized tendrils, offer a decoration of unusual beauty. In the home of Dr. David Gregor, at Watertown, N. Y.



Shields of ground glass in a wrought iron framework make exceptionally decorative wall lights

A MODERN CELLINI

George Chester Hyde, artisan in iron

Below, a four-panel fire screen in the home of Mrs. Robert Lansing, at Watertown, N. Y. Each panel represents one of the four seasons



by **CHARLES HENRY BAKER, JR.**

IN THIS fearful age of machine mass production it is refreshing to find the spirit of the old Guildsmen reascent. About ten years ago, George Chester Hyde was reading the autobiography of Benvenuto Cellini. Besides being fascinated with that tempestuous genius's adventures, he suddenly realized that here was a man who worked in metals, necessarily using tools which were much cruder than those obtainable now; furthermore, that Cellini probably made those tools himself as, being a supreme egoist, he doubtless would consider tools from any other craftsman not good enough for his cunning hand. It was then that the urge came to Hyde to create things in metal which would be entirely original and individual, reflecting his own personality, the procedure followed in Cellini's case. His experience had been in working iron and steel; hence wrought iron was first chosen as the proper medium.

One night he took two pieces of iron and heated one of them in the forge until it became workable. With the other piece as a striker he fashioned a hammer head of simple form; this was bound to a wood handle with wetted thongs. These, when heated over the forge, shrank and held the hammer head securely. It was then comparatively simple to make cold chisels and other tools, by heating and forging pieces of iron, with edge and shape to suit his purposes. For more than three years this young zealot spent most of his spare time studying the secrets of the ancient masters of the craft, often working until long past midnight. He wished to learn for himself, not from books and histories but from actual metal working. Leaves and flowers were his first subjects, as he felt that Nature's patterns were most worthy of reproduction. He hammered out hundreds of pieces which for the most part were shapeless and utterly worthless; yet in the end he learned to work the leaves to the proper shape. Part of the forging was actually done on the up-turned end of a hardwood log as an anvil. This old log is perhaps the most used and valued piece of equipment in the studio. Its surface is a maze of hollows, grooves and indentations of all sorts. To see Hyde at work is like watching a skilled pianist at his instrument. Each of those indentations and hollows is a key on which a few deft blows, struck with hammer on metal, produce the exact result wanted, all in low relief—leaves, birds, animals, fishes, what not. Such results are impossible when an ordinary metal anvil is used.

Having perfected his technique to a degree, he turned his attention to scroll work and heavier forms of wrought iron. While his methods of forming these are similar to those of modern hand work, there is about the finished pieces an utter simplicity and charm as refreshing as a breath from the north woods. One finds a characteristic freshness and vigor which must come from the artist himself; the spirit of the craftsman reborn in metal and creating beauty; a faith undimmed by obstacles, an originality totally unhampered by what has been done by others. No design is ever duplicated; his versatility appears limitless, for he has adapted wrought iron to a wide range of uses, and has turned also to brass, bronze and even monel metal, some of which are combined at times to gain added effect. One rarely finds a designer who can do the physical work of forging, too; when such a genius occurs, creative originality finds its perfect expression.

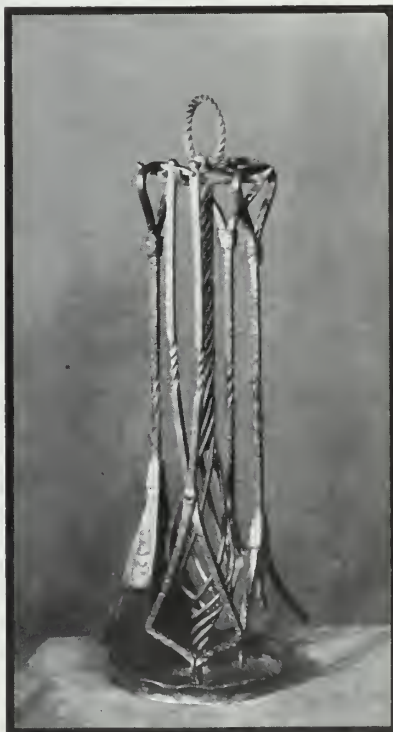
Simplicity in theme and treatment is characteristic of this man's work, whereas most of the old masters employed so many themes in a single unit that each one covered up or distracted attention from the beauty of others. The same might also be said of modern commercial work as a general rule, but Mr. Hyde selects a simple basic theme and develops that throughout the entire piece. Certainly this craft is not for the novice! Long investigation has failed to locate anyone in America who is working metal by these methods. Perhaps the idea is so old, or so new, that it is passed by in this age of machine mass production. Mr. Hyde has never used any modern tools which the old Guildsmen did not have, except an acetylene torch. For this reason all of his things have a definite feeling of antiquity.



One of a pair of oak-leaf sconces made for Dr. Calkins, of Watertown, N. Y. The candle sockets are formed of twisted leaves



Above, a six-sided ceiling light of wrought iron and ground glass is set close to the ceiling in a low room, giving a restful, indirect light and a center design of striking beauty



Left, a sturdy yet graceful fire set of the usual pieces, designed for Dr. David Gregor, of Watertown, N. Y. They are hung around a center of six twisted rods

A nest of tea tables (below) of wrought iron with black glass tops. The artist designed these to show how well an intricately curved design could be used for nested tables, which heretofore have almost always had straight legs





DURYEA

THE ROOM OF THE MONTH

Dignity and comfort combine in this beautiful living room, decorated by Mrs. Kenneth Torrance for the home of William Barnum, Esq. The heavy broken pediment of the door and the cornice are characteristic of the period; and the window draperies of cherry-colored faille make a stimulating color note against the blue-gray walls

FURNISHING

AN EARLY AMERICAN HOME

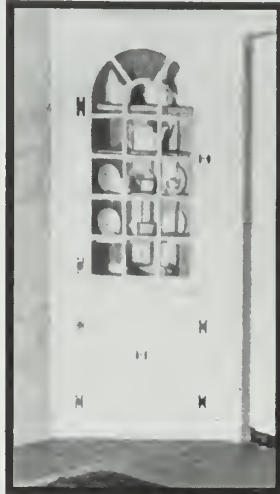
Making the interior worthy of the exterior

by **CLAUDE H. MILLER**

THE APRIL, 1930, number of COUNTRY LIFE published the story of building my Early American house. The dwelling is practically a copy of the type of central-chimney farm-houses built in New England from 1700 to 1750. Naturally, houses of this type provide an almost perfect setting for antique furniture and furnishings. But how to get them? This article will attempt to tell how the author approached the problem.

Any house completely furnished with antiques means either that they have been handed down as a legacy or that the owner has an ample pocketbook and the patience of Job. Neither situation fitted my case.

There is so much misconception about the value of antiques that perhaps a word may clear up some of it. At a recent auction sale held in New York City, a carved mahogany highboy in the Chippendale style sold for \$44,000, a chest of drawers brought \$26,000, a wing armchair, \$33,000, and many other pieces from \$5,000 up. Just a few weeks later at another New York sale, old ladder-back chairs went begging for bids, hooked rugs sold from \$4 to \$14, a grandfather's clock in running order with changes of the moon was knocked down at \$65, a Salem rocker for \$12, genuine Staffordshire plates \$2 each, and chests of drawers were sold for prices even less than new pieces would cost. Prices like the former make people think that all antiques are almost priceless. The fact is that the value of any antique depends upon its beauty and rarity and upon how much a collector is willing to



Nothing is more typical of a Colonial house than a corner cupboard, usually reserved for the choicest china and glass



An exact copy of an old Salem staircase. The handrail is of cherry

pay for it. While some of the more famous pieces bring fabulous prices, collectors will pay scarcely anything for a piece merely because it is old. Valuable pieces are no longer in attics and barns. They are in museums or in private collections. They enjoy even less privacy than Irvin Cobb's goldfish in a bowl.

Our house furnishing presented another problem. Should we insist on the kind of furnishings that were in use prior to 1750, or should we welcome anything that was old provided that it was also either useful or beautiful? With 1750 as the deadline, all mahogany was barred out, all furniture inspired by Chippendale, Sheraton, Hepplewhite, Adam, Phyfe or Savery, Sandwich and Stiegel glass, Staffordshire china. In fact there was but very little left. We couldn't have Windsor chairs or Boston rockers. We could have slat- and ladder-back chairs, Carver chairs, Jacobean furniture, stretcher, gateleg, and butterfly tables, old settles and mirrors, Hadley or Connecticut chests, stools and benches and pewter and wooden trenchers. We would even have to discard our few precious Currier and Ives prints and our choice Dresden china. None of the more delicate creations of the late part of the eighteenth century could be admitted. They would be too young for such musty and venerable company. Wall paper could just get in under the wire, but such a house wouldn't be a home. It would be a museum, a sort of top floor of the American Wing of the Metropolitan Museum in Central Park, New York.

We decided only to draw the deadline on Victorian and mission furniture. We



The frame of this fireplace is one hundred and thirty years old. To make paneling to match, special planes had to be used, as the fireplace frame was entirely hand-made and of a type of molding that can no longer be found



The Palladian window at the head of the staircase. Windows of this type were borrowed from the Italian school by Georgian architects, and are a characteristic feature of early New England houses built from 1750 to 1800

never even gave modernistic creations a second thought. Then came the next big problem: antiques or reproductions. With antiques, it usually isn't what you want; it's what you can get. This results often in furniture that is in no way suitable to its setting. It seldom produces real livable things that make people feel at home. Antiques when purchased are frequently in such bad condition that even a bargain when restored may easily cost double that of a good reproduction. Antiques are also always open to question. The extent to which they are faked is appalling. There are more than 5,000 antique dealers in this country. Everything that is salable is faked. The same technique, the same woods, the same facility for making wrought nails and funny wooden pegs and adze marks on wood are just as much alive to-day as they ever were. And dealers in furniture are much more alive to their value. The colors and stains of age are easy. A load of shot or some lead drills make lovely wormholes. A few applications of rasp or plane and the heel marks on the rung of a chair are secure in their past history.

Reproductions are frankly what they claim to be—durable replicas of famous old pieces, the originals of which would bring the price of a house if offered for sale. They are in museums with "Hands off" on the sign. Sometimes they are even in glass cases. Reproductions, exactly what you want, can be secured at fair prices with competitive bidding left out. I have seen, for forty-five dollars, a Chippendale chair, an exact copy of one that sold for one thousand dollars.

For our dining room, we secured a reproduction of a Duncan Phyfe table and six chairs in San Domingo mahogany. The original of this set is in a museum. To complete the furnishings of the dining room, we were fortunate to have enough old china, glass, and pewter (including a pewter castor with funny little bottles that look like genuine Sandwich), old

prints, hooked rugs and an old crotched mahogany sideboard that I refinished to match the color of the table.

Antique collections should always have some sweeteners—another name for beautiful or valuable old pieces to point to with pride. An old grandfather's clock, highboy or desk can be the focal point of the whole collection. The sweetener that we prize most is a cherry slant-top desk made by my great-great-grandfather in Elizabeth, N. J., in 1740. It has come down to me in a sort of furniture apostolic succession. We also had as heirlooms an old mantel clock, vases, mirrors, a chair or two, and a drum-top table.

If you have no sweeteners, genuine antique mirrors, chairs, clocks, and desks are comparatively easy to find. But beware of the things that seem unusually plentiful in antique shops, those little china poodle dogs and the blue settin' hens. They are made by the thousands in Germany. Also be on your guard for tin Paul Revere lanterns punched full of holes, "old" ladder-back chairs and tip tables. Currier and Ives prints can still be pur-

chased as low as fifteen dollars even in New York, despite the fact that "Home to Thanksgiving" sold for \$1,450 and there is a standing bid of \$200 each for "The Four Seasons." You can get a poor reproduction of the latter at \$6 for the set. There is practically no difference between old and new hooked rugs except that the latter are clean. No one but an expert can tell the difference between old and new wrought iron, pewter, glass or china, especially glass. Even they have to dig in the scrap heap of Baron Stiegel's factory to find whether a certain piece is genuine Stiegel or an imitation. You can get old Boston rockers at almost any New England farmhouse. They are too plentiful to be worth faking—yet!

We had no early beds for the bedrooms. But the number and variety of reproductions is staggering. True, none of them is a copy of a bed the Puritans used because none of these old beds has survived for a pattern. Old wills and inventories sometimes list beds with "vallents," but who knows what they looked like. Antiquarians claim that often a whole family slept in one bed. I doubt that, in the case of Ann Hutchinson, who settled in Rhode Island after they drove her out of Boston as a heretic; she had a husband and fifteen children living all at once! Twin beds, sometimes sold as antiques, are absolute fakes. There were no single beds then except cribs and cradles. Any poster bed or a sleigh or spool bed is good. If you have a four poster with a tent or canopy, don't look any further. You can still get those antique beds with ponderous posts like a (Continued on page 86)



The old slant-top desk which we restored. It is about two hundred years old and was made by the grandfather of the man whose portrait hangs above it

A HOLIDAY IN HOLLAND

In which canals, windmills, and cheese figure largely

by **REGINALD T. TOWNSEND**

WE DROPPED out of the sky onto Holland one fine morning in May. When we say we dropped out of the sky, we mean it, for leaving London by airplane we ran into a dense fog that caused our pilot to fly above the clouds until we reached Holland, where we dropped down till the country lay spread like a map below us. And a very lovely map it was, too. We needed no signs to tell us it was Holland. For windmills turned lazily in the soft spring breeze and countless lumbering boats, shaped just like a Dutchman's wooden shoes, with brown sails, plied the quiet waters of numerous canals. Behind the dykes, black and white cattle grazed placidly and the whole scene was one of ineffable peace.

We made Amsterdam our headquarters in Holland purposely, for it is very central and from it one can branch out and see all the points of



Surely Franz Hals would have found inspiration in this subject



The ancient Hall of Knights at The Hague presents a brilliant spectacle when the Queen opens Parliament



The numerous tree-bordered canals of Amsterdam are even lovelier than those of Venice, though not so numerous



The heart of old Amsterdam centers in the square before the Royal Palace, whence radiate many main streets

interest: Leyden, The Hague, Middleburg, Utrecht, Haarlem, Rotterdam, the great shipping port of the Netherlands, Scheveningen, the celebrated summer resort, Volendam, and the famous Island of Maarken—all are within easy reach. Then there are many fascinating little side trips to interesting Dutch villages that can be made by boats (or by train if preferred) that leave the docks at Amsterdam at all hours of the day.

Amsterdam—and before we go any further the syllable “dam” means a portion of land enclosed by dykes—is a fascinating city that one might say leads a double life. It is full of ancient historical landmarks, and yet it is one of the most progressive modern cities in Europe. If you are inclined to doubt the latter, a short trip around the outskirts of the city will convince you. The population of Amsterdam has grown enormously since the war and now numbers 750,000 as opposed to some 500,000 in 1913. To accommodate this increase there have been erected miles and miles of new buildings designed in the modern manner. You will see hundreds of apartment houses of an absolutely unique pattern and no two buildings alike. Furthermore, far from being freakish in design, they are essentially beautiful and decidedly interesting. The new



Two sturdy Dutch flappers from the Island of Maarken



Even though it is said that inhabitants of the Island of Marken wear native costumes for the benefit of the tourists, who would have it otherwise?

shops, even in the old parts of the city, are cleverly designed in the modern manner as are some of the bridges over the canals, not to mention a large synagogue that is very imposing. Of all the cities of Europe that we've seen, we'd say that the Dutch have used the modern to the best advantage and have taken the lead in architecture to-day.

But remember the greater portion of Amsterdam is made up of the lovely old houses with the quaint façades that we all know so well. Each house ends in a peak, and this peak has a beam with a hook and pulley at the end of it which is used to haul up the family necessities and furniture. Many of the houses retain the double doors and almost every house has a "spy" glass attached to one or more windows, the "spy" glasses being mirrors fastened at an angle at the side of the window so that the good *wrouw*, seated by her window, can look up and down the street and also peek at prospective callers at her door without being seen herself. A few of the old houses have windows of old glass of a strange violet hue, the secret of making which has been lost for years but which is being reclaimed by glass manufacturers in the United States to-day. In many respects, Amsterdam reminds one of Venice on account of the canals, both large and small, that intersect the city. The canals of Amsterdam, however, have both banks lined with trees and have wide pavements on either side. Vistas of these verdure-bordered canals flanked on either side by the old houses are perfectly charming. It is a fascinating sight to see a string of barges being towed along the canals or else tied up at the side of the canal unloading their wares, particularly when the barges are freighted with gay-colored tulips or other flowers.

Perhaps the first thing that strikes one on reaching Amsterdam is the number of bicycles on the streets. It seems as if every one—men, women, and children—were awheel, and there is a continual stream of bicycles going by all day long. In fact, by actual count, 279 bicycles passed under our balcony within the first fifteen minutes after our arrival, and this did not include a large part—at least it seemed so to us from their number—of

the Dutch army that went wheeling peacefully by. We were much surprised when a funeral passed us and the cortège was composed of carriages, not bicycles. On Kalvarstraat, the chief shopping street of Amsterdam, alone are bicycles prohibited, but even there one can push them along beside one. This use of bicycles is really a most sensible and economical idea: the country is so flat it is ideal for cycling, and there seem to be few or no accidents. On Sundays you'll find the towpaths along the canals crowded with cyclists out for the day.

There is much to see of interest in Amsterdam. The Rijks Museum houses a magnificent collection of paintings of the Dutch School. There is kept Rembrandt's most celebrated picture "The Night Watch." To see this painting is alone worth a trip to Holland, we feel. Then, if you prefer modern paintings, the City Museum contains a large collection of them, and there are several other museums. There are many interesting churches, and one that will interest all Americans is the Dutch Reformed Church where the Pilgrim Fathers worshipped. Oddly enough, it is situated in the center of a square, the sides of which contain houses that can only be occupied by Catholic spinsters. It seems that formerly a convent was situated there which is now a refuge for elderly ladies. In fact, three hundred and twenty-seven spinsters and one man—the watchman—live there. There is another curious street where there are seven adjoining houses, each house designed in the architectural scheme of a different country. There are a German, English, Swiss, Dutch, Spanish, Italian, and Russian house. Standing side by side as they do, the effect is indeed bizarre, and one that we cannot in all honesty recommend as an example to be followed elsewhere.

There are many other famous old churches, including the ancient Catholic Cathedral of St. Nicholas. The cafés of Amsterdam, like so many continental cities, while not on the sidewalk, open right onto the street, and it is pleasant to sit and drink a glass of schnapps or hollands and watch the worthy burghers pass by. Food is excellent in Holland and of course cheese predominates on every menu. They even served it to us at breakfast! In fact, one might say Holland stands for the Freedom of the Cheese.

It is a pity that so many Americans confuse the Dutch and the Germans. Nothing annoys either race quite so much, and as they are very different in both appearance and temperament, not to mention language, it is an inanity on our part that we would do well to get rid of. The Dutch are a cheerful and independent people, proud of their independence and the fact that their country has so often been a



With their rosy cheeks and yellow tresses, the girls of Holland are charming



The picturesque fishing village of Volendam possesses all the quaintness and charm one expects to find in the land of the dykes and slowly turning windmills

refuge for the oppressed. Phlegmatic to a degree, they rarely become excited but are at all times most courteous and obliging. Most of them speak three or four languages and almost everyone in the various cities can speak English as well as he does his own tongue.

A short fifteen minutes' ride on the train, or electric train if you prefer it, brings one to Haarlem, the center of the tulip-growing district, which has a museum containing the finest collection of paintings by that master portrait painter, Franz Hals, in the world. There is a fine old church in the city which is interesting largely, apart from its antiquity, from the fact that it shows that it is difficult to put new wine in old bottles. Built for a Roman Catholic cathedral, with spaces for side altars around it, at the Reformation it was taken over and adapted to the state religion. All the ornamentation was torn out, of course, with the result that it seems hollow and empty and its present severe lines are as out of place in a lofty domed cathedral as it is possible for anything to be.

Between Haarlem and The Hague are miles and miles of tulip farms. We were fortunate enough to be in Holland just at the right time—May—for the tulips, and they were almost too gorgeous to attempt to describe. For miles and miles on either side of the road stretched great carpets of tulips so thick that one really felt as though one could walk on them. There were fields of tulips entirely of one color; then again there were fields of variegated color, and of almost every color of the rainbow. Such vivid hues, such richness of color; impossible to imagine without seeing! Like Rembrandt's "Night Watch," the tulips are alone worth coming to Holland to see, even without its windmills, canals, and quaint peasants.

A short distance from Haarlem lies Leyden, and still a little further towards Rotterdam lies *Den Haag*—The Hague—the seat of government of the Netherlands and where the World Court is situated. The Hague is a lovely residential city, reminding one a little of Washington. Here Queen Wilhelmina has her palace and here she spends most of her time, somewhat to the dismay of the worthy Amsterdammers, who feel that she slights their city—coming to it only once a year and then to collect her salary, as a Dutchman put it drily. To be perfectly frank, Her Majesty is not over-popular with her subjects. She is conservative and conventional to an extreme degree. She seems to make but little effort to please the mass of her people. Nor is her husband, the Prince Consort, said to be popular. Of a small German principality, he is undistinguished and bourgeois in his tastes. The Hollanders pin their faith on the couple's only child, the Crown Princess Juliana, now in her



A subject for the brush of one of the old Dutch masters! Is it any wonder that the Netherlands produced some of the greatest artists in the world?



Dutch benignity and geniality are personified in this old woman



It is a fascinating sight to see the fishing fleet, with sails of burnt umber, arrive and depart from the dyke-encircled fishing village of Volendam

early twenties. Should she fail to marry and have an heir, in due course the throne would revert to a German, and the Dutch openly aver that if this should transpire they would at once revolt and become a republic. However, the little kingdom is not worrying about that just now. Like Amsterdam, The Hague has its tree-bordered, lovely canals. Its houses are gracious, large residences set in gardens which, when we saw them, were a riot of wisteria and lilacs.

Historically as well as picturesquely The Hague is of much interest, particularly the Hall of Knights, where the Queen opens Parliament, not to mention the *Staathaus* and the *Maurits-haus*, which contains a fine collection of paintings, among them being Rembrandt's famous "Lesson in Anatomy." The Peace Palace, too, while modern, is interesting and worth a visit, and one can go through the royal palace at times.

But the trip we enjoyed most in Holland, and no doubt most tourists will too, is the day's journey by boat through the canals to Volendam and the Island of Maarken.

One embarks on the little steamer, gay with the flags of all nations, in a holiday spirit, and this increases as the day goes by. There is much to interest one, from the "serious" business of lowering and raising the steamer through the locks in the canal to studying the shipping on the *Zuyder Zee* on the way home. For the most part the canal runs along at a higher level—like a modified elevated railroad as it were—than the surrounding fields, which is in itself interesting. As we steamed gaily along, we kept hearing a peculiar noise; a sort of clump, clump it was. For a while we thought it must be the noise of the propeller or the waves washing against the banks of the canal; but then we looked back and spied two sturdy little figures running along the canal. Two little flaxen-haired, rosy-cheeked Dutch boys in wooden shoes were racing our boat along the canal! For yards they ran, keeping up with the boat and never once erasing the cherubic grins from their faces. Six and eight years old at the most the pair must have been, and if they continue at the rate they were going, the world should have a couple of new Paavo Nurmis to break old records in running in about ten years or so. (Continued on page 88)



Two of the three units of this unique residence are here shown. The windmill contains a bedroom and bath to a floor, with attic above and garage below

by **HARRIET SISSON GILLESPIE**

LONG Island, at its far eastern end where Montauk Light throws a bright beacon out upon the ocean, is clannish in its ways and customs. It is disposed to associate only with its own prejudices and habits—an inheritance from the early Dutch and English settlers who, two centuries ago, established their tidy little homes in this wild and rugged region and left their indelible imprint upon the land.

This racial trait is evidenced among the older residents of the Island in a desire to preserve old ways in homely fashions and a gentle mode of living, but particularly in a propensity to cling to the simple architectural ideals of their forebears. It is true that with the passing of time a note of sophistication has crept in, and one occasionally finds emphasis laid on forms foreign to the soil, but these scattered instances merely accentuate the abiding grace of the simple native styles.

The original Dutch farmhouses, low-eaved and sturdy, have for the most part passed away and but few quaint old landmarks remain. Here and there tattered remnants of the picturesque windmills—pride and joy of the Dutch farmer—challenge the attention of the wayfarer; alone and aloof they stand, decrepit witnesses of one of the most romantic periods in Long Island's history.

But there is a marked disposition on the part of modern builders to bind their houses more closely to the soil, and it would be difficult to point out a happier illustration of this return to the vernacular than the new windmill home at Montauk, recently designed by the architect-owner, Arthur W. B. Wood, of Garden City, Long Island.

Three units together form a group as novel as it is diverting; each aspect as revealed in the arrangement—with the wings lying at oblique angles to the central motif—has its roots in American soil. In the little Colonial cottage is exemplified the quiet simplicity of the familiar small farmhouses that still lend homely charm or quiet dignity to the older communities. The picturesque windmill, its arms upraised as if calling high heaven to witness its willingness to fulfill the duties of its historic prototype which it is now impotent to perform, restores a traditional feature that has long been one of the cherished sights on the eastern end of Long Island. The living room

A WINDMILL HOUSE ON THE DUNES

The living room's massive fireplace is of granite, with a niche in lieu of a mantel, and a cupboard at the left for storing firewood



annex, a lesser edition of the main unit, admirably balances the composition and serves to carry to satisfying completion a design of purely native flavor.

Elevated slightly above its surroundings, the house, shingled with gray cedar shakes and finished with delectable blue wooden shutters and trim, extends one hundred and five feet along the ridge. Being but twenty-six feet in depth, it is practically one room deep, so planned by the owners to get the full benefit of the scenic beauty this site so abundantly affords. Windward House is refreshingly informal and friends may enter at any one of several doors. Eventually they find their way to the big airy living room occupying the entire wing, there to gather about the cheerful and hospitable open fire.

Wall paper in blues, grays, and browns harmonizes with yellow draperies in the dining room (below) which shares the ground floor with the kitchen and guest rooms



The woodwork, lavish use of which lends such distinction to the interior, has an elemental natural quality. The heavy timbered ceiling open to the peak, and the interesting trussed construction supporting it; the knotty pine of the wall sheathing; and the wide oak planking of the floor, laid random width, lightly stained and waxed, retain the texture of natural wood.

In passing through the house one becomes conscious of how easy and pleasant is the circulation from room to room and wing to wing. In a perfectly logical and skillful manner the

architect has linked the three units together by low one-story corridors producing a novel design and a delightfully comprehensive floor plan.

The first floor of the cottage is given over to dining room, kitchen, and two guest rooms, each of them opening by door or casement directly to the downs. The upper story, as yet unfinished, will eventually contain two additional sleeping rooms with an abundance of bath, storage, and closet space.

The windmill, three stories in height, contains two single suites of bedroom and bath in the two lower stories, while the

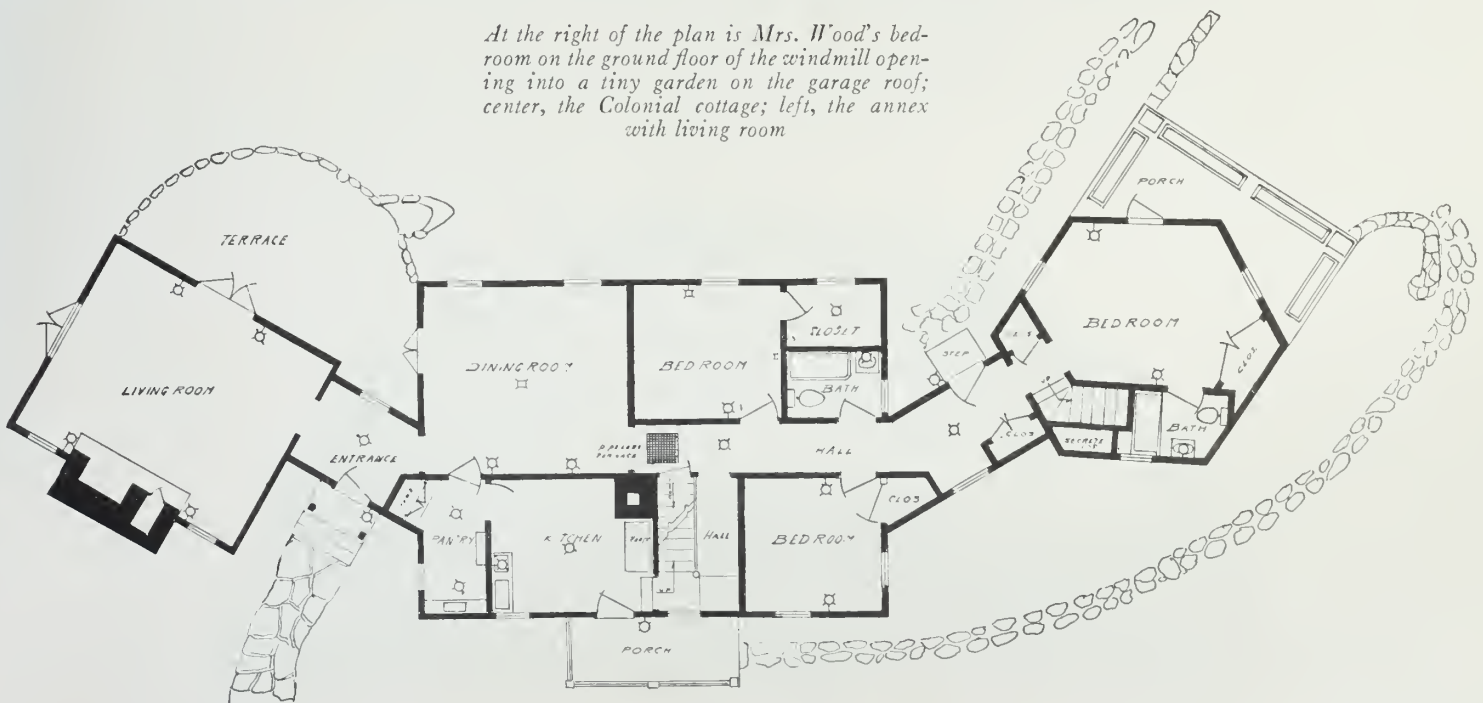


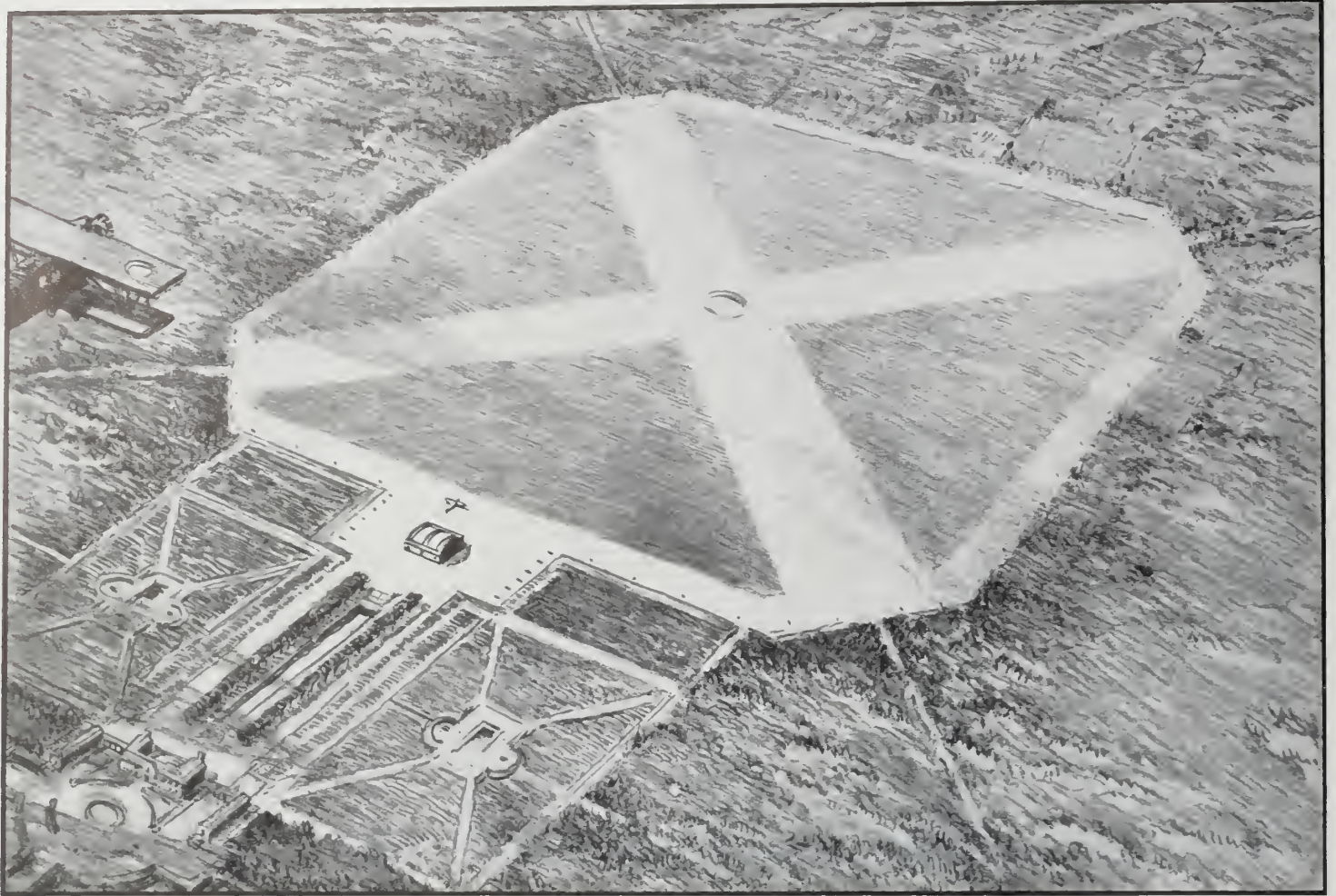
Above. An Empire sofa of rare grace and a wing chair are covered with a hand-blocked linen whose colors are accented by the blue of the door leading to the cottage

space at the top beneath the naïve conical roof is given over to an adorable old-fashioned attic. Much of the charm of the rooms is due to the inward slant of the walls as they follow the direction of the sloping exterior. As a necessary adjunct to modern living, the garage was placed beneath the tower which, owing to the slope of the ground at this point, makes it easily accessible from the lower level.

Long before the house is reached, one gets a glimpse of the interesting octagonal tower of the windmill rising above the roof lines. Even the seasoned motorist, with no particular penchant for the land, must get a thrill at the sight, while those native to Long Island or its children by adoption, take infinite delight in the revival of this time-honored feature.

At the right of the plan is Mrs. Wood's bedroom on the ground floor of the windmill opening into a tiny garden on the garage roof; center, the Colonial cottage; left, the annex with living room



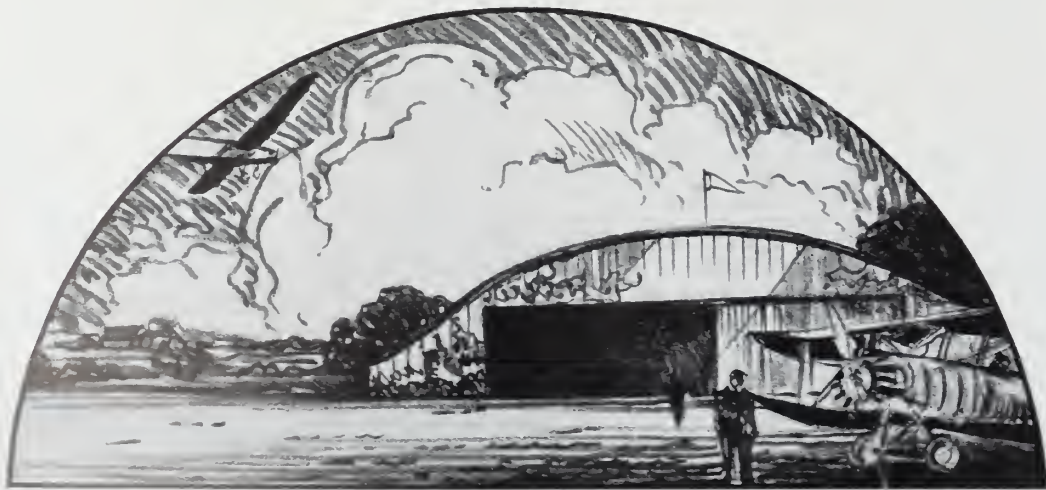


In designing (especially for COUNTRY LIFE) that modern necessity for the up-to-the-minute country estate, a private landing field, the architect first took into consideration the factors that make for safety. He planned a four-way field with runways of 2,500 feet, giving the planes ample space in which to take off. Then he considered the æsthetic side of the design by fitting the field into the general landscape picture. Seen from the air, the field resembles an enormous Persian rug; while the hangar, holding three planes (see below), is of simple construction to conform to its surroundings

THE LATEST NECESSITY

The country estate now needs a landing field

FRANCIS KEALLY, *Architect*





PHOTOGRAPHS BY DRIX DURVEA

This beautiful "pine room" in the McCall residence was adapted from a room at the Metropolitan Museum of Art. The entire fireplace wall is pine paneled, and the other three walls have white plaster above a pine dado. The chintz has a charming flower design on a green background.

A NEW HOUSE WITH TRADITIONS

The residence of CLIFFORD H. McCALL, ESQ., at Easthampton, L. I.

DIANE TATE & MARIAN HALL, INC., *Decorators*



The decorative scheme of the dining room in the McCall residence is striking, woodwork and rug being blue-green and the draperies of poppy colored taffeta. The "Scenes from Old Virginia" wall paper is hand painted. On an antique mahogany sideboard stand old crystal candelabra to match the chandelier

In Mrs. McCall's bedroom, the walls are painted light blue; the bed is draped in organdy to match. The bedspread, bound in red, has a pattern of flowers in red, white, and mauve on a dark blue ground, which matches the plain glazed chintz window curtains. The dressing table and chairs are in figured chintz



Against the painted walls of blue-green in the living room (above), red glazed chintz window draperies show up well, with their pattern of huge white magnolias. They are topped by an antique brass cornice. Some of the furniture is upholstered in the red chintz, while other pieces are effective in red and blue striped satin



The sun porch (left) of the McCall house has a terra cotta tiled floor and painted walls of rusty pink—a tone seen again in the feather design of the blue glazed chintz curtains. The furniture is French Provincial, covered with dark blue and white check, with a copper-and-yellow rough-surfaced material, or with the glazed chintz



H. VICTOR KEPPLER

COURTESY OF WILLIAM H. PLUMMER & CO.

Who wouldn't be possessed of a good appetite if his food were served on plates such as these which, like the Magic Carpet, would transport him while he ate to pastures far afield? Some of the scenes depicted on the plates show West Point, Minnehaha Falls, Minn., Sunshine Park, Cal., Mt. Desert, Me., the Adirondacks, and the City of Detroit

COMBINING TWO PLEASURES

NEW WINE IN OLD BOTTLES

Modernizing the home to order

by **C. STANLEY TAYLOR**

SO MUCH attention is being paid to the modernization of old homes that the term has almost come to suggest a complete transformation of an ugly house into a masterpiece of architecture. Many superb examples of restoration and modernization have appeared in these pages, showing how much can be made of an old structure that appears hopeless except to the trained eye. The restoration of old houses has so frequently involved extensive changes that a conception has been formed of modernization as a rather weighty matter involving considerable effort and proportionately large expenditures.

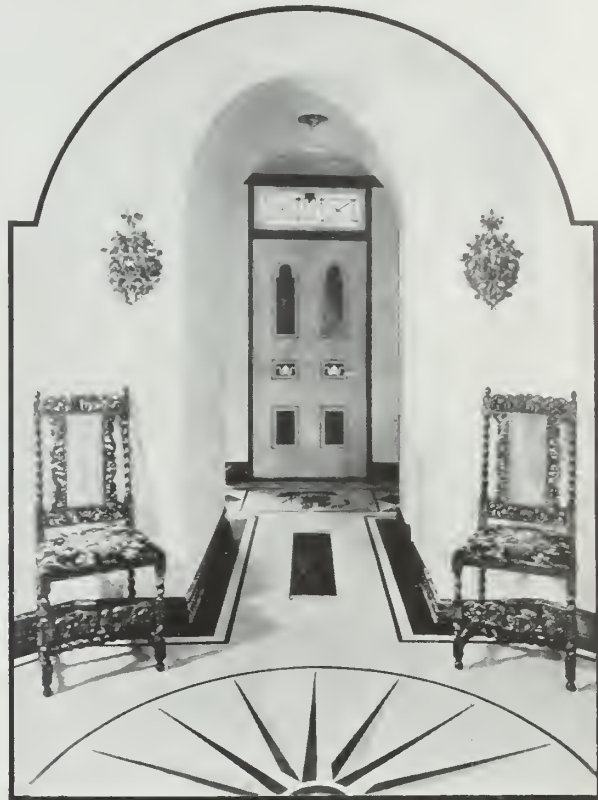
It seems well, therefore, to look upon the possibilities of an existing house from another point of view, and to consider what may be done to bring the home up to date without tearing it apart and making a relatively complete transformation. This thought opens up a vast field of opportunity for making the comparatively young home still younger in point of time and for introducing the very modern conveniences and appurtenances that have achieved popularity within the last few years.

There is hardly a house five or ten years old that does not begin to show some signs of inferiority when compared to a neighboring home fresh from the hands of the architect and builder, but the differences in many cases are of such nature that the older house can add them without much difficulty. Perhaps the operation merely involves redecoration in the present vogue; perhaps it is the lack of sufficient baths or servants' rooms that makes one wish to sell and build anew. Possibly the heating system is not as fine as those that have recently been developed; or the older house is not sufficiently insulated or sound-proofed to suit the progressive home owner.

It is sometimes disconcerting to build a house that seems ideal when the plans are being studied, and a few years later to realize that in more recent homes many things are being added which were not thought of a few years ago. It is comforting to know how much can be done to adapt these modern conveniences, decorations, and appurtenances to almost any home that lacks them.

Probably no element in a modern home has undergone so many transformations in recent years as the heating system.

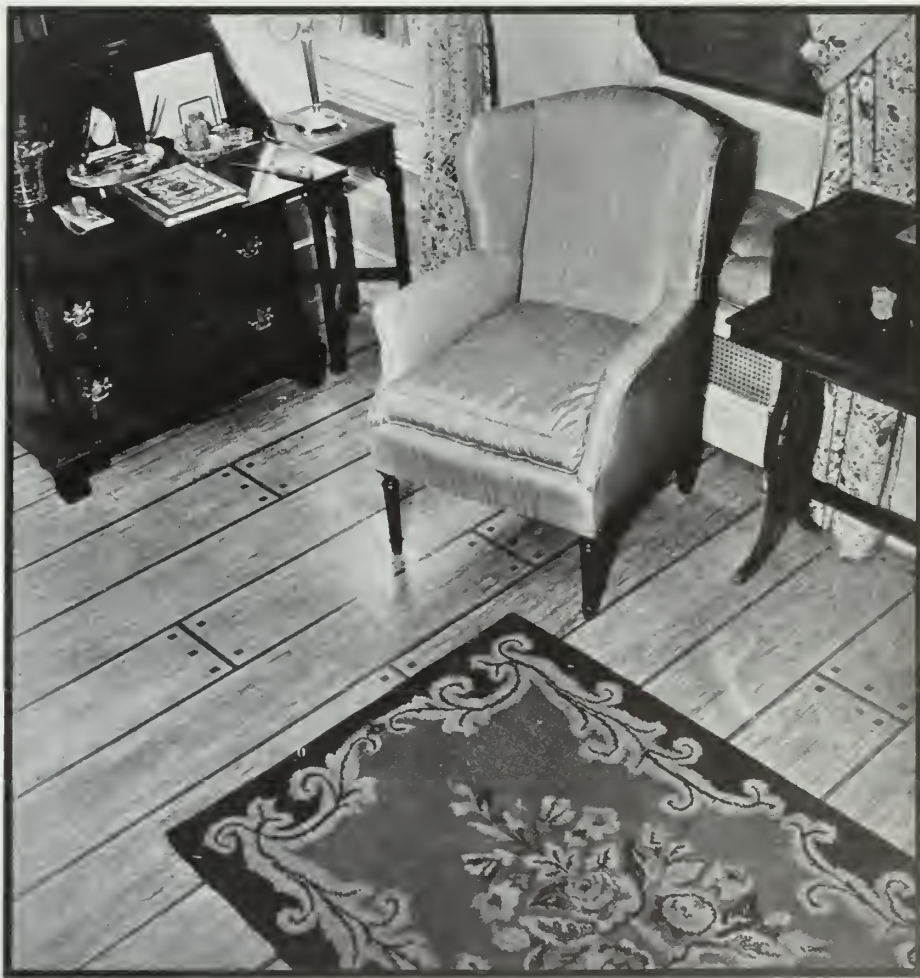
The whole industry has awakened to the fact that domestic heating plants have not enjoyed the progress which has been achieved in other fields. In the huge power plants that supply us with light and power, mechanical engineers have vastly increased boiler efficiencies to such an extent that, while almost every other commodity has risen in price, electricity is still our cheapest utility. The lessons that have been learned in this work are now being adapted to the simple boiler or furnace for the home. The development of the automobile radiator started men thinking about new forms of heat radiation. Even the distribution of heat from the boiler to individual rooms has been vastly improved by the development of vapor and vacuum systems, forced hot-water circulation, orifice distribution of steam, and



FREDK. J. PIKE, ARCH.

Thoroughly modernized by the clever use of one of the new designs in linoleum is this hallway in a residence near Buffalo, N. Y.

Nothing is more charming, or practical for that matter, than the wide floor boards still to be found in some of the old Colonial houses. In this room old flooring has been successfully imitated by a modern floor covering





other technical modifications of which the average home owner has not yet become cognizant.

Humidification has become an immensely popular subject because of the added health and comfort it contributes, and yet not more than three or four years ago there was no practical method of properly humidifying an average house.

How can these improvements be applied to an existing dwelling at low cost? If the home now has a warm air heating plant with ducts hidden in the walls and floors that carry heat to each room, it is amazingly simple to substitute for the old-style furnace a modern unit equal to the best that can be had in a new home. If the existing furnace is in good condition and

Ceramic tile floors and wainscots may be added to rooms which call for them, and within the walls and ceilings new devices of heating, insulation, and humidifying may be installed at low cost and often by utilizing old channels

of adequate capacity, a motor-driven fan can be installed in the cold-air intake which will force the air throughout the house, immediately increasing the efficiency of the entire installation and making it possible to balance distribution so that every room secures exactly the right amount of heat. If desired, air filters can also be installed which will remove dust from the air thus circulated; and if the old furnace does not have an adequate humidifying device, this too can be built in with a minimum amount of alteration to the present equipment. Another method is to replace the old furnace with one that has the necessary blower and humidifying apparatus as integral parts. These modern furnaces may be of the gas-fired type or they may be adapted to burn oil or coal. If the latter fuel is used, the owner has the choice of hand firing or the installation of an automatic stoker which burns the cheapest grades of fuel.

Perhaps the existing home has the old-fashioned one-pipe steam heating system. Until recently this type of installation has been looked upon as probably the least satisfactory of all varieties of steam systems. There has recently been developed, however, a series of special traps, venting devices, and vacuum controls which permit the conversion of a one-pipe system to what is in effect a vapor vacuum system. All that needs to be done, if the pipe lines are tight, is to change the venting devices on *(Continued on page 92)*



Slowly we are getting away from the freakish, unnatural designs that marked our earlier attempts at modernity, and are evolving by the use of new materials graceful, simple rooms such as this foyer hall



PHOTOGRAPHS BY BONNEY

Historic Sèvres is modernizing its formula, the new spirit of which is evident in this stylization of the rhythm of childhood

PORCELAINS THAT PLEASE



A modern Sèvres greyhound that was designed by Bouchard

Mother and child, a study by Bros of Paris. This piece is now being manufactured



Famous artists are collaborating in producing the new porcelains. This little tot was designed by the sculptor, Jozon

A NATURALIST IN THE YOSEMITE

California's happy valley provides new thrills

by **C. T. RAMSEY**

HERE is profound wonder and much permanent joy awaiting the most conventional visit to the Yosemite. But for a long time to come, the wild ravishment that is hidden and spread over that vast area of eleven hundred square miles which comprise the Yosemite National Park, will remain unknown to the tourist. And those of us who love the untamed must surely rejoice in this whenever we can shoulder our packs to pay our respects to the shy wild orchids, the teeming trout streams, the matchless big trees and the snowy Sierras which characterize the Park as a whole.

The S. S. J. D. Peters, plying between San Francisco and Stockton, was late that morning. But there was "plenty of time" to catch the Groveland bus, the Captain had assured me. It is a long, hard grade up the Big Oak Flat Road to Hetch-Hetchy. From there I planned to strike for Lake Eleanor, thence to Mt. Hoffman and to the Yosemite Valley.

The village of Stockton lay tranquil, bathed in a golden June haze. I was in "plenty of time" to see the stage disappear in a rolling cloud of dust. There was to be no bus until late afternoon. While this disheartening announcement was made, the rich golden notes of purple house finches fell upon my ears with singular assurance. I decided to saunter along the road and hope for better luck. It was not long in coming. Hardly beyond the town, a truck driver, en route to the San Francisco Hetch-Hetchy Reservoir, stopped and, seeing my pack, inquired if I were bound "for the Park."

Steadily we rolled upward through the sear, straw-colored foothills with their scrubby pine growth. While in the foothills there had been an occasional blooming cactus, Nature had apparently settled down to her annual summer siesta. Eventually we came into a moister upper region and with it a flourishing flora. From every side came the fragrance of deer bush or wild lilac (*Ceanothus integerrimus*), with its creamy, pale blue or pink plumes that billowed the steep slopes and mingled their perfume with the general mountain



Framed by trees, Yosemite Falls adds a final touch of beauty to that enchanted spot, the Yosemite Valley

The bi-colored lupine (below), springing up in the sun like pigmy plants between the feet of the pine trees



tonic. There too were gay orange companies of Mariposa tulips (*C. Kennedyi*), several species of poppies, mountain misery, evening primroses, larkspur, and by a splashing brook swayed the slender spires of white rein orchids.

A late afternoon sun was burnishing the glaciated two thousand foot escarpment of Hetch-Hetchy's north wall when I arrived that same day. Every crack and contour was etched with effulgent gold. The heavy snows of that winter were keeping the two waterfalls in full blast. Like the roll of distant thunder, their roaring reverberations rose and fell in muffled cadence. Among the thorny chaparral and scrubby pine that clothed the terraced benches of the southern amphitheater, the syringa (*P. Californicus*) was piled in heaps and hedges like lingering snowdrifts eight to ten feet high. In every respect the plant conforms to our garden mock orange of the East. The surrounding air was laden with its fragrance and the hum of wild bees droned like muted violins to the muffled rolling drums of the falls. Far below gleamed the majestic curves of the river. On its unruffled surface were the mirrored canyon walls. The inverted reflections

seemed to project themselves into an enchanted nether region above which I stood as one looking across the brink of another world.

Visitors to the Hetch-Hetchy Reservoir to-day will hardly recognize this former happy hunting ground of John Muir. Only those who knew the old valley before its fine stands of oak, cedar and pine were

cut; fished the crystal river teeming with trout; botanized among the luxuriant beds of wild flowers, can appreciate why the old naturalist fought the project so bitterly.

There lies the new lake, an enlargement of one which existed there in pre-glacial days. Like another Rheingold, our modern engineering gods have created a scientific achievement in that reservoir, a mile wide and seven miles long. The water from the vast watershed of the Tuolumne reaching to the snow-capped Sierras and to Mt. Lyell's glacier, is caught in the old valley by a concrete dam and rushed through concrete tubes to quench San Francisco's thirst; to make the arid desert sands produce golden grapefruit, oranges, lemons, peaches, apricots, melons, corn, grapes, English walnuts, almonds, electric power, and a thousand other human needs.

To the northwest of Hetch-Hetchy, three and a half miles as the golden eagle glides, lies Lake Eleanor, like a polished emerald in a setting of white azalea and evergreen hills. Countless are the lakes strewn all over the Park but none which I saw affected me as did Lake Eleanor. Surely here my botanical joys reached their highest pitch. It is no easy drill over the intervening three thousand foot rise before one sees the lake gleaming from afar in its wild solitude. But there were constant surprises en route. In the bracing early morning mountain tonic, I became almost unmindful of a laden pack as I pushed over the humping hills. To see the bi-colored lupine (*L. sterverisii*), which enhanced the sun-splashed cedar and pine-needled forest floor, was a thrilling sight indeed. The gay bonnet-like blossom with its rose-colored hood and bright gold standard makes a combination of color that places it in a special category of distinctive beauty.

For miles around the lake, semi-open glades lie hidden in the hollow of the hills. Mere photography or the most extravagant language cannot possibly do justice to one of those wildflower pockets toward the end of June. It is a fairyland, no less.

I stood with utter amazement among the tall bracken and ferns as my eyes followed the long pink-purple lines of cyclamen or tall shooting stars (*D. jeffreyi*) that had exploded their scented barrage of beauty all along the swamp border. Just beyond these thousands of rockets spread a riot of color: scarlet Indian paintbrush, columbine, pink mimulus (*M. lewisii*), the biggest of blue forget-me-nots, indigo clouds of *Camassia quamash*, snowy swamp saxifrage, slender wands of limnorchis and many others. The sheer wildness of these sunken gardens was enough to put almost any sophisticated garden to shame. I fancy Flora must have taken special delight in planting them so far from the hotel hordes and the present highway. I'm sure some of us pray ardently to the gods that they may be preserved.

Long before I could drop my pack on

the shore of the lake, a tropical fragrance like a blossoming orchid house came flying on the wind. It was intoxicating when finally I stood among the snowy clumps of western white azalea (*A. occidentalis*) which fringe and hedge the lake's white sandy banks. They turned up in many other sections of the Park but here they reached their maximum glory. There was hardly a mosquito to mar the enchanting spell of the place. The azalea was just

parently came to see the gorgeous array of flowers. While I saw the fresh tracks of the cougar clearly imprinted in the mud and sand on numerous occasions, try as I would I failed to see hide or hair of him. This is characteristic of all the Pacific Coast wild animals. A whiff of the white man is all they need to send them fleeing to remoter parts.

The robins and mountain bluebird (*Sialia artica*) were the most social crea-



A giant bouquet of the western white azalea which grows in great snowy clumps, giving off a perfume, heavy and sweet

A green limnorchis, or bog orchis, ghostly against a sugar pine cone background. The white and green limnorchis are abundant



coming into prime when I arrived, and for more than a week their fragrant profusion made my pine-canopied camp there a veritable lotus land. For hours at a time I lay stretched on my blanket or just on the scented pine and spruce needles, watching the wild bees, butterflies, and shimmering humming birds reveling in the azalea's bacchanalian feast.

Here, too, was a plethora of trout. In fact, there were so many of them in this small body of water that their size was materially affected. That became evident not only in the way they rose in numbers to my flies but in the swarms that one could see swimming in all parts of the lake. Plainly there was insufficient food to support the frenzied schools, for at that altitude insect life does not flourish as in the low lands. The Eleanor rainbow rarely exceeded a foot in length and that seemed to be the uniform size. Presumably a drastic process of cannibalism was responsible for this. In the Eleanor River, a few blocks from the lake, the fish showed not only an increase in size but a marked fattiness of tissue.

The greater part of the day I sauntered over the adjoining hills where no one but the deer, bear, and mountain lion ap-

tures about my camp. At dawn the hubbub of the former made me feel most at home, for the robin in the West is essentially a wild mountain bird most unlike its Eastern cousin. The chickadee, junco, black-throated gray warbler, and a few other friendly neighbors came hopping about the evergreens, lisping a woodsy greeting while I gave them a wink through my glass. As snow-capped Cherry Ridge and Mt. Gibson lit up with opal tints, the russet-backed thrush and hermit thrush favored me with some solo work. Hawks, and sometimes a golden eagle, drifted across the turquoise sky. I reveled in the serenaders of the night: the weird tooting trill of the pigmy owl and the hollow hoot of the great horned owl, as a nearly full moon rose over the steaming lake and fell upon the great bouquets of azalea a few yards from where I was reclining.

In the intervals of quiet came the splashing of trout. The azalea proved to be a boon to them, for as multitudes of night-reveling moths and other insects

drank their fill, many of them dropped into the lake, either accidentally or from sheer drunkenness.

For hours I watched the moon tracing elongated shadows of near-by objects. A fantastic shadow land of scroll and filigree in which every rock, shrub, and tree receded and grew in illuminated silhouette. Into spells of silvery stillness floated the coyotes' song to the moon.

Forever the snowy peaks were beckoning with roseate fingers, especially at dawn and dusk. But each dawn brought new enchantment about the lake. It required resolute effort to shoulder my pack on the morning of June 20th, for the long hard drill to Mt. Hoffman via Tiltill, Harden Lake, White Wolf, The Dark Hole, and Porcupine Flat.

A change of 2,000 feet in altitude put me once more into the Sierra's protracted spring. It felt good to have shaken the lethargy of the lake. The old wanderlust came back in my blood and within the next few days mountain madness became rampant. The air was like so much champagne. Into its sparkling spirit the white-crowned and fox sparrows poured their golden bubbling notes, spurring me onward to the purple-robed snowy Sierras. The fox sparrow is without doubt the Melba of the sparrows.

There was nothing to impede or to push my progress; no sounds to mar the ethereal quietude; no burro to tether or to urge over foaming streams, rocky ledges or soft snow. The mountain bluebird warbled; junco and chickadee lisped a cheery greeting; the ground squirrels scolded, to be sure, until they shared a friendly flapjack. I congratulated myself that I had a strong back, and legs to match, for the glorious enterprise.



Against a sequoia stands this striped coral root—one of the handsomest of the orchid family—in brown striped with yellow

Backed by their broad heavy leaves, the pure white shoes of the lady's slipper stand out in startling beauty of texture and form



Deep snow lingered on many parts of the trail; on July 2nd fifteen feet of hard snow still effectually barricaded the Tioga Road in many of the high altitude ravines. Among the denser evergreens the snow was like so much ice, and winter was reluctant to make way for the dancing green-veiled goddess and all her gay retinue of flowers that tramped about these upper meadows and canyons. Gold! Gold! Hordes of buttercup treasure gilded the open glades. The wealth of Croesus was as nothing to those lavish acres of ranunculus coinage which Apollo had strewn in the wake of every vanishing snowdrift.

Among the sparkling evergreens stood glowing red companies of the snow plant (*Sarcodes sanguinea*), a member of the Indian pipe family. These appear about a week after the snow has melted.

The soft snow gave me a suggestion of traveling by moonlight, for the nights were almost as bright as day. It not only lent charm to the wild Sierra landscape but reduced the prevailing glare. There was a crispness to the night air that made delightful walking. Such a singular quiet—not a coyote "sang"—nothing but the crunch, crunch, on the hard granular snow resounded in the vast, white stillness. It was as if I were walking in the gray, lit mountains of the moon itself. After three hours of steady march I seemed no nearer to the distant snow-flecked Sierras than ever. Was I walking in a beautiful dream? Forever they seemed standing still or just dropping out of sight as I pushed onward, finally to appear once more cloaked in snowy ermine above the somber evergreens. But by the time I had reached Porcupine Flat, Hoffman hove substantially in sight, with Jupiter as a morning star, poised like a beacon just above the snowy summit.

There is nothing daring or dramatic about the climb to the 10,921 foot bench mark which marks the top of Mt. Hoffman. The view of the surrounding landscape is superb, commanding a full 360-

degree sweep of snow-capped, fiercely beautiful Sierras. Immediately to the south loom Half Dome and Clouds Rest; to the east Unicorn and Cathedral Peak; to the southeast Vogelsang Peak, and countless others spread in cold splendor before one's gaze. I spent all of one day and a night on the summit, gazing in endless rapture. Until we have perfected the polychrome movie, all the exuberance that may be mustered in print will seem like a mockery to the reality. The buff snow-flecked fissured peaks have an array of tints at dawn that will defy many a master's brush. The Sierra evenings vary from a blazing afterglow to filmy veils of lilac haze.

Most cheerful sights were the pink and white patches of alpine phlox (*P. Douglasii*) which enhanced the bare wind-swept terraces almost to the very top. The red heather (*P. Brewerii*) was not quite in prime, but on the western slope I found a full-blown fragrant springy bed on which to spend the nipping cold of night.

I shall not Baedeker the Yosemite Valley. Its scenic marvels and waterfalls have become world famous. Looking up from the Valley seems to be a more popular way of "doing it" than looking "into" the Valley. Both afford special advantages, but on account of the narrowness of the gorge the rim views are by far the most imposing. Of all the "inspiration" points of view, Clouds Rest may be recommended as giving unique return.

The Yosemite orchids must be dealt with abstractly. Unfortunately there are still many Park visitors who do not appreciate our wild orchids.

The green and white Sierra rein orchis or limnorchis are the most common members of the tribe. The green species precedes the white by about two weeks. Altitude has a direct bearing on their blooming schedule: the white form does not open on the 6,000-foot level before the fifth or tenth of July. This western white limnorchis conforms to our tall white bog orchis (*H. dilatata*) of the East, and I question if the species are greatly separated.

Among the dark evergreens I found growing the striped coral root (*Coralorhiza striata*). This is one of the handsomest members of the North American genera. The reddish-brown scape of flowers striped with bright yellow and crystalline purple has a full-blown openness that gives the plant a striking individuality.

The phantom orchid (*Cephalanthera austinae*) is possibly the most unique of all the local and Pacific Coast species. In the cathedral gloom of the giant conifers their eerie white spikes rise from the thick brown beds of fragrant needles. They invite one to rest and meditate by their side. As we sniff in the lavender fragrance, we know how good it is to be alive and here.



Woodlawn, scene of the historic Bingham Purchase which involved millions of acres of Maine timber land. The house was built in 1802 of brick brought from Philadelphia

*Photographs by
DR. ORMAN B. HUMPHREY*

UP THE ROAD TO YESTERDAY

A Colonial country estate in Maine

by **MILDRED WASSON**

PAST the entrance to a semi-concealed drive, the highway from Blue Hill to Bar Harbor, Me., flings its ribbon of tar, hot from the spinning tires of modern traffic. If the speed is not too great, the tourist may glimpse a seductive curve and a white gate which is open. The open gate leads up the path to yesterday. The teeming road with its incessant whir of motors winds on. From the graveled drive comes a faint, gritty echo of coach wheels.

Beyond the bend, shielded from casual view, stands Woodlawn, the ancient home of Colonel John Black, built in 1802, looking out on the vista it has faced for a hundred and twenty-eight years, an emerald slope shadowed in mellow patterns by a multitude of trees, and distant, blunted hills.

The face of Woodlawn is serene, unharassed by the confusion of flying years. It is not the calmness of the dead, however; not the mummified complacency of the past, preserved in moldering wrappings for the curious gaze of the present.

The sturdy Colonial library furnishings belonged to General Cobb, the interesting secretary having been a gift from General Washington



The hall, with its famous spiral stairway, historic paintings and souvenirs, leads to the office, where the Purchase papers were signed



The canopy of the bed in this great room filled with antique furniture is two hundred years old, and in two centuries it has been taken down only to be cleaned

Woodlawn holds an era captive in its spacious halls, an age of high adventure, of grace and pomp and gallant enterprise. It is the youth of Maine that lies enchanted there.

Back of Woodlawn stretch three hundred acres of forest, her private domain; but back of that, reaching to the last days of the Revolution, are two and a half million acres of virgin growth—the great Bingham Purchase, around which is woven the timber-land history of Maine. And through the southing of the trees is heard the powerful race of waters, wild streams to wear the harness of industry. But in the house there is a soft rustle of silken skirts, the tap of polished boots, the tinkle of the spinet and the polite shuffle of cards. In the right wing, cut off from the main house by a corridor and a beautiful fan-light door, the mysteries of stumpage were solved and the business of a sylvan empire administered. Beyond the leaded glass lived an English country gentleman.

Colonel John Black was born in London, July 3, 1781. At the age of seventeen, he was entrusted with an important mission to this country, and came to Gouldsboro, Me., to be assistant, and later sole agent, of the great Bingham Land Property. He built Woodlawn in 1802, a Colonial mansion which reflected his boyhood memory of England and enshrined the spirit of young America. It is on the Surry Road, about one mile from Ellsworth. The bricks for the house were brought

from Philadelphia and the workmen from Boston. The land was a gift to Colonel Black's wife from her father, General David Cobb. Three years were consumed in the building of the house, and it is in perfect condition to-day.

Although at that time there were many great estates in this part of Maine, Woodlawn was an exceptionally fine house for its day. Much of the furniture, of the Queen Anne and Georgian periods, was brought by Colonel Black from England, and many rare Colonial pieces belonged to General Cobb. There are several specimens of early American furniture which merit attention. In the so-called middle kitchen, where the last owner used to serve his guests on Thanksgiving, there is a table which dates back to 1700 and a highboy of approximately that time.

It is only in this room, suggestive of the plain living of pioneer days, that one feels the austerity of the period. The main house is furnished with an eye to comfort and genteel living. Mr. George Nixon Black, the last of the line, was far too conscious of the unique quality of Woodlawn to allow modern innovation to intrude. There is neither electricity nor gas in the house. Lamps which once burned whale oil are now supplied with kerosene, and in the upstairs hall stands a row of brass candlesticks for use in the bedrooms.

An old brick furnace heats the house, and wood, cut each winter on the estate, furnishes the fuel. The carriage house is not desecrated by motors, but contains a veritable pageant of equipages, from the little English-built coach in which Colonel and Mrs. Black drove down from Boston in 1802, and whose only counterpart is now at Mount Vernon, through an evolution of buggies, surreys, station wagons, victorias and sleighs, all in perfect condition, springs greased as for a sudden station call, and upholstery protected against moths by cedar branches.

Although the furnishings of the Black estate are suited for a museum and are the object of clamorous desire by many collectors who have viewed them, still the uniqueness of the place lies rather in its complete record of a country gentleman's life in the last of the Colonial days and the beginning of the nineteenth century. It has the charm of an unbroken hereditary line.

By the will of the late George Nixon Black, Woodlawn became the property of Hancock County, (Continued on page 96)

The "middle kitchen," a typical early American room, with a table dating back to 1700 and a highboy of approximately the same date





PHOTOGRAPHS BY MATTIE EDWARDS HEWITT

A delightful sunken garden in which architecture and gardening are happily combined. Tulips are planted for their color effect in early spring and are effectively displayed against the walls and ironwork

TULIPS, TRIED AND TRUE

The tulip is always a favorite in the garden

by **SHERMAN R. DUFFY**

HERE are two schools among flower gardeners; those who grow flowers as a means to an end, and those for whom the flower is the end in itself. The first considers flowers merely as an embellishment for the garden and uses them as pigments. The second is interested in the flower as a living organism and in its individuality and its variations. This distinction was drawn on several occasions by the late Rev. Joseph Jacob in his numerous writings on tulips. He questioned "whether we ought to have gardens for our flowers or flowers for our gardens." Popular opinion, he said, favored the latter but he had hopes for a development of the viewpoint in which the flower would also receive consideration for itself.

One could not have a better illustration of this situation than in tulip planting. For those seeking broad effects of color, a few varieties planted in large quantities will suffice. The Rev. Jacob named Farncombe Sanders, Petrus Hondius, and Pride of Haarlem as the ideals for this purpose. It would be difficult to make a better selection in the red and rose tones.

To the writer those gardens in which tulips are used in small groups, in wide variety, and in association with other plants,

offer the most interesting and beautiful plantings. They are more entertaining than the masses of single colors so much used, which hit one in the eye and give one the picture at a glance. It is the difference between landscape and garden effects. While a landscape is one big picture to be viewed as a whole, a garden of the average size is a series of small pictures to be seen individually. Long, narrow tulip borders, planted in sizeable blocks according to a prearranged color scheme, offer the happiest compromise and union between the two gardening ideas.

The fashion of the present day has swung strongly towards the class of tulips known as Breeders, the colors of which lack the brilliancy of the other May-flowering types—the Darwins and Cottage classes—but offer pastels and rich, dark, albeit rather dull, colors in combinations of brown, buff, purple, lilac, and rose. They, above all others except the striped tulips, the Bizarres, Bybloemens and Rembrandts, are best fitted for the small picture and are least fitted for effective color masses.

For a number of years no really new tulips were introduced into American lists. Such as were listed as new were only those



An informal garden wherein tulips, mingled with other flowers, present a series of small, gayly colored pictures to the eye. The arched gateway is effective

which had not before been offered although in existence for many years. During the last few years, however, new tulips have been making their appearance in considerable numbers. There is good reason for this slow appearance. New varieties cannot be bred profitably commercially because it takes too long; a tulip from seed requires about six years to reach blooming size. At least fifteen years is needed to propagate a stock of sufficient size to offer it at a reasonable price.

In discussing the newer tulips, red gets first consideration. Sundew is a most interesting new tulip of unique type and perhaps may indicate something as to the mystery of how the Parrot tulip originated. It is a sport of the handsome brilliant crimson Bartigon, retaining its color but with curiously barbed or cusped divisions of the flower similar to those on the leaves of that insect-catching plant, the drosera or sundew, which probably suggested the name. It is a curiosity, and a beauty. Another newcomer in the Cottage class, of fiery crimson with a white base, is Nectar, a lovely thing. Not new but less well known than many others is another Cottager, Scarlet Emperor, a brilliantly glowing flower of great size and fine stem. Grenadier is another sparkler in orange red.

Expensive members of the royal family claim attention, notably King George V, a huge Darwin of the color known in tulips as cherry rose, a dazzling flower with a beautiful blue base. In Eclipse we have a fine addition to the darker reds.

Newcomers in the ranks of the Darwins are the pure whites which had not existed until a few years ago. Three find their way into a number of lists. These

The study of gardens where tulips are featured extensively will give ideas for novel arrangement. Many new varieties are coming into being each year

are Mt. Everest and Rensselaer, snowy white with contrasting black anthers, and Porthos, equally white with yellow anthers. Mt. Everest has the base delicately marked with blue, an exquisite flower. It is still expensive, as are all the new whites.

In the pink and rose tones, two extra fine new tulips are Cherry Rose, a sport of the old favorite Pride of Haarlem, deep pink carrying a white edging, with the white base tinted blue; and a Breeder, Pink Pearl, perhaps the finest of the delicate lilac pinks. The outside of the flower is lilac pink with lighter margins, and the inside lighter with a white base.

The Parrot tulip, Fantasy, a new break in Parrots—which, until the appearance of this one as a sport of the pink Darwin, Clara Butt, were always red and yellow—is now fairly well distributed. It is the best of the Parrots, not only in its pink and green markings but because it has a stem able to hold up the bloom, which Parrots as a rule have not.

Dido and Ambrosia, Cottage tulips, with minglings of yellow, rose, lilac, and orange in the latter and orange and rose in the former, are fascinating color combinations in a class that is becoming more and more popular.

While the May-flowering tulips are displacing the single earlies more and more each year, it seems a pity that the early ones should not receive more attention, as they bloom at a time when there is no other brilliant color in the garden. Diadem, a large and delicate pink single early, is beautiful. Other large flowers of striking coloring that deserve a place in any collection are the handsome orange General De Wet, the subtly colored Hobbema, and Sarah Bernhardt—or American Lac, as it is variously known—a combination of old rose and buff that wins admirers on sight.

The tulip season is now upon us. In various parts of the country there are catalogue gardens planted by dealers, in which blocks of the bulbs in bloom are on exhibition for study. And gardens where tulips are used extensively will give ideas for better arrangements and combinations in our own gardens. Tulip time is one of the best visiting times among gardeners.



"Crowfield" is the name of one of the three adjacent estates at Bedford Village, N. Y., whose owners jointly make use of these two pavilions: one a bath house or dressing room for those who go swimming in the pool near by; the other a repository



for the nets, racquets, balls, and sundry paraphernalia belonging to the tennis courts which lie in front. In allusion to the name, Mrs. Thomas H. Coward has painted the interior walls of the bathing pavilion with a series of humorously conceived crows

PHOTOGRAPHS © AMEYMA

BREED, FULLER & DICK, ARCHITECTS

A GAY GARDEN PAVILION



POWER AIDS FOR THE GARDEN

The economy of tractors and belt implements

by **A.A. STONE**

WE HAVE come to expect all the conveniences of the city on our modern country estates. Distance no longer means isolation, with our swift transportation and quick communication. Country life is no longer primitive nor accompanied by personal hardships and discomforts, but rather its charms and satisfactions are enhanced by all of the home conveniences that may be obtained in any metropolitan center.

Because of this, our fine estates have developed. Estate owners have furnished their homes with every facility that makes for comfort and ease. They are proud of their homes and take great delight in keeping them up to the minute.

But in some cases, although the home may be the last word in modernity, the outlying parts of the estate are operated and maintained with costly and antiquated methods, requiring a large number of workmen. The owner has concentrated his effort and ingenuity in building up his fine home and has overlooked the fact that the same treatment could well be afforded his grounds, fields, orchards, and buildings. Power machines and electric equipment are available for all parts of the estate: tractors and tractor implements in the fields and gardens, power sprayers and dusters in the orchards, motorized lawn mowers, lawn rollers and electric hedge trimmers on the grounds, portable electric motors for all kinds of belt work, paint spray guns, brushes and tools for building maintenance, electric drills, saws and grinders for a multitude of repair operations.

Yet with all this equipment fewer men are needed, for power always increases the work accomplished by each individual. Fewer men are needed, but perhaps better men, men who have had some specialized training and who are not too "set" in their ways to learn new methods. Such men are more easily obtained and more likely to remain where the job has the appeal brought by power, where they control the power of machines but are not themselves a source of power. Power tools not only bring direct economic benefits

but also convenience and satisfaction to the estate owner and his employees.

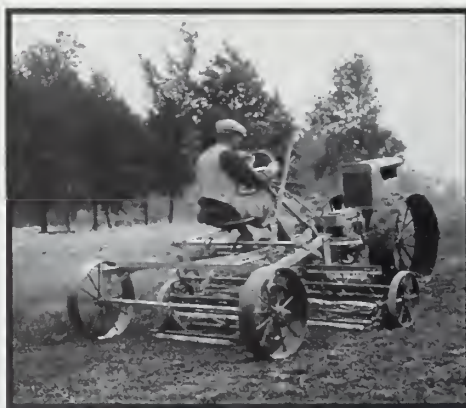
The garden tractor is an outstanding example of the successful use of power on the estate. Although unless the tractor is so designed that it can be used pretty generally throughout the year, it will not be profitable to its owner. To be profitable it must work; it must plow and plant, till, cultivate, mow and harvest, and take its winter's rest sawing wood or removing snow. In other words, it must be versatile.



Power tools bring not only economic benefits to the estate owner but also convenience and satisfaction to his employees

Tractors are used for so many different jobs that a number of distinct classes of them have developed. We have the industrial, military, orchard, and transport types, road builders and loggers, farm and garden tractors. Perhaps the latter is the most versatile of all. Even the first ones, brought out about 1916, were designed for general purpose work. It appears that the present-day models of garden tractors really deserve the term "general purpose." A recent survey conducted by the writer among garden-

tractor owners gives a list of twenty-five different operations performed by these small machines. The most common operations were cultivating, plowing, harrowing, lawn mowing, and planting, but the list also included weeding, field mowing, leveling and working up poultry runs, as well as sawing wood, and operating the



To be profitable, the tractor must work throughout the year: it must plow, plant, cultivate, and harvest, saw wood and remove snow

concrete mixer. Most of these operations are necessary on rural estates. In addition the garden tractors are useful for cultivating orchards, spraying, marking out and ridging up rows, hauling wagon or trailer, digging potatoes, pumping water, cutting ensilage, and grinding feed.

Because of its versatility, the garden tractor is becoming a standard part of the equipment of the estate and small farm. Its capabilities have been proven in many sections of the country. If there is work enough for it, enough jobs of the kind it is adapted to, then it will prove popular. There is good evidence to show that these little machines do lead a busy life. In the survey just referred to this question was asked, "Approximately how many days per year do you use your machine?" The answers gave an average of 89.0 days per year. This does not necessarily mean full days, but days on which the tractor was used. Even so, it is a surprisingly large total.

It is difficult to say just how many days per year a garden tractor must be used in order to pay its way. Four hundred hours' use per year is considered a high figure for farm tractors. The cost per day decreases as the days of use increase. A prospective purchaser must carefully examine his own situation and estimate the amount of time he could keep a tractor busy. Unless he has some special condition, this estimate should be based largely on the time the tractor would be needed for cultivating, plowing, harrowing, and mowing, as these are usually the principal operations. If he adds to this the probable time he can use it for other special jobs, and can then see a possibility of having good use for the tractor on from forty to sixty days per year, then in my opinion it would pay him to purchase one.

A practical vegetable grower, who has used garden tractors for several years, estimates that one man with a tractor accomplishes as much work as four men with hoes or three men using hand-propelled wheel hoes. A questionnaire sent out to estate owners, contained the question, "Can you accomplish work faster with the tractor than by other means?" Thirty-five answers were yes; five, no. In answer to the question, "Do you consider your garden tractor a good investment?" forty-one answered yes; two, no. To the question, "Is your machine reliable and dependable?" forty answered yes; two, no. These returns indicate that the garden tractor is finding a wide field of usefulness.

Farm tractors usually require one hour's time for lubrication and other attention for each ten hours of work. Garden tractors should have nearly the same amount of care. This is one of the items of expense. Gasoline consumption in the smaller models is about two gallons and in the larger models from four to six gallons for each ten hours of operation, depending upon the kind of work being done. The (Continued on page 108)



Garden sculpture is rarely so happy in conception or so well placed as this boy and dragon fly (below) among lily pads and trees

PHOTOGRAPHS BY HEWITT



No lovelier gardens could be found in America than these on the estate of Mrs. Preston Davie at Tuxedo, N. Y., quiet paths, gay flowers reflected in pools, trees blending with the hills make an ensemble that is well-nigh perfect

IN A TUXEDO GARDEN

ROSE NICHOLS, *Landscape architect*



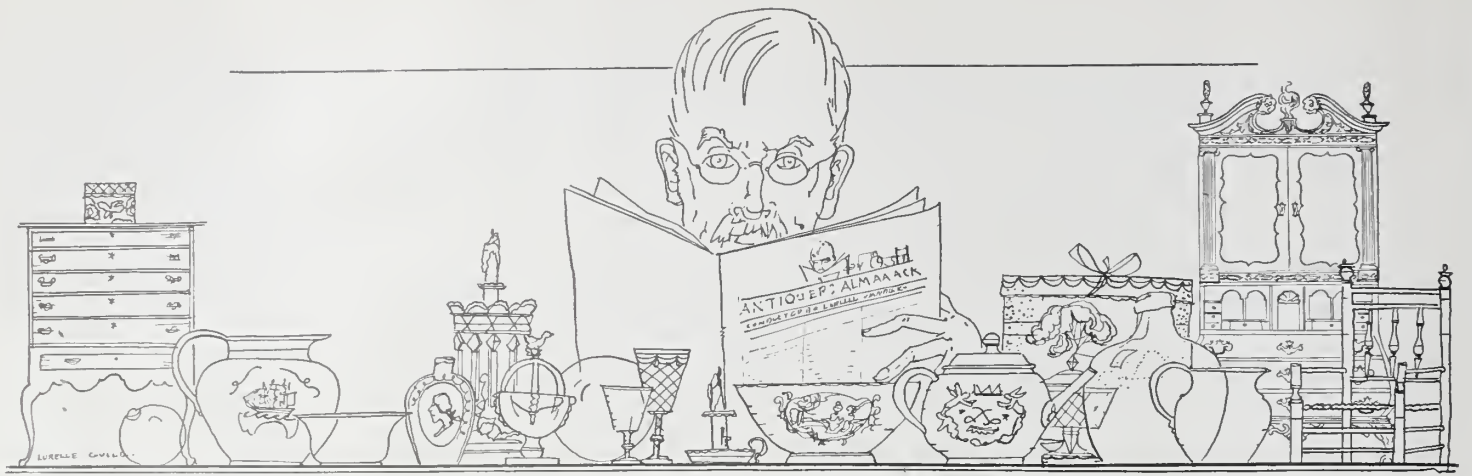
Lilies, delphinium, sweet William, and many little close-to-the-ground flowers form this charming corner in the Davie garden. The luxuriant planting and soft background of evergreens and deciduous trees need just the touch of alert wild life provided by a pair of bronze deer which face each other across the path

Full of the sound of bees on summer days, golden in the sunshine, bright pink and blue where delphinium, phlox, and petunias bloom in their dark green setting—such a garden path invites leisurely sauntering in the cool of the day



Another view of the Preston Davie gardens; in the distance a lovely pool and terrace. How strict and complete must be the planning where formal informality is to be achieved is shown in this vista of clipped versus natural trees and unconventional planting in conventional plots

A stately turf pathway between graceful bronze deer, and a sundial from which one looks out over rolling green hills, lead to the perfect art of wasting time for its own sake, or simply for the sake of enjoying complete peace in lovely surroundings, far from any hint of noise, hurry or tumult



ANTIQUER'S ALMANACK

By LURELLE VAN ARSDALE GUILD

The Itinerant Antiquer



"Now there is no agettin' around it—when the biddin' brings Paul Revere's spoon anvil up to nine thousand seven hundred dollars it sure does prove that it wan't the pint size anvil that 'a' brought the price but the popularity of one of history's famous midnight riders. Wouldn't some of these here movie stars of Hollywood hate to run in a pop'larity contest against him? Why say, the only other anvil that could ever bring the like of that there price would have been the anvil that old fella hammered out the original 'Anvil Chorus' on. Up here at Ring's End Corners there's a fella that's got a regular man-size anvil 'nd everything, and if any one offered him five dollars for it he'd be the proud owner of it afore he could say Jack Robinson. We otta say now if the young one is pretty well off, 'He was born with a silver spoon in his mouth from Paul Revere's anvil.'



"That's enough for that there foolishness, but ye can't help but learnin' a lessen from it. Yes sir; it's the man that makes the antique, not the antique that makes the man! A labeled desk brings thirty thousand dollars—yes sir, it had the maker's label in it and a history. Well, it's these here pieces that are abringin' the big prices 'nd it's only fair at that. Yes, labeled goods—that's what we're proud of. See how many of the big fellas did it—Goddard, Townsend, Savery, and Phyfe; they wasn't ashamed to put their names on their handy work—and, yes sir, we ain't ashamed to have it in our houses to-day. I seed many of them pieces and there ain't one I'd turn up my nose at, either. Say, 'twas funny, the other day I found somethin' was sorta interestin'—it says in the noospaper apasted in an old hat box that I had up in the attic fulla old duds, that 'the ball room at the Capital at Albany was prettily decorated by the popular and well-known decorator, Duncan Phyfe.' Well, now, that was a pretty good boost for him.

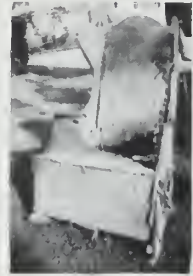


"Well, now we know that every piece of furniture that was turned out by them fellas did not have a label. It's the good pieces with the labels that's all the go now. No one ever thought less of sterlin' 'cause it was put on silver—labels make the history of cab'net making, too. Ain't it so?"



Enquiries

I have a chair from which I have removed a great deal of padding and many layers of upholstery and have found a solid frame, which puzzles me. I send a small picture of the chair as it is now, and wish that you would advise me if this chair was intended to be upholstered or meant for a wooden seat. Are the rockers later additions?—Sarah Jenkins.



Your chair is an early farmhouse type well known throughout Connecticut and sections of Massachusetts. It probably was an attempt to make a comfortable chair to replace the more austere and less inviting varieties that existed. This is one of the few chairs on which the rocker is contemporary. In regard to upholstering, I would suggest that you have the whole inside of the chair padded and upholstered and leave the outside of the arms and wings of wood, which can be cleaned and waxed. A ruffle around the bottom adds to the appearance of the chair and somewhat conceals the rockers.



Enclosed is a photograph of a chair which has been in my family for a number of years. The strange part about it is that the seat is very high. What is the purpose of this chair?—Eleanor Pinkerton.

This chair was intended to be used at a desk with a very high writing lid. It is Dutch in character and a very desirable chair to own. It is a round-about chair, and was made about the third quarter of the eighteenth century.

This table, I have been told, is a Duncan Phyfe. Can you give me some information concerning it? How much is this table worth?—Henry D. Taylor.



It is rather hard to tell much about your table from the photograph, but we doubt if it is Duncan Phyfe. The style savors of Duncan Phyfe, and is characteristic of the later style which he made popular. It is impossible for us to quote any price on antiques.

Shop talk and Gossip



When the itinerant antiquer strolls about, perhaps he may become jaded by the many beautiful things he sees. It seems that never before were there such exquisite things on the market. All one has to do is to window-shop—one window after another has pieces that museums would be proud to own; shops are in themselves museums in their rich possessions. How quickly good things pass out of their hands; there is always someone waiting for the choice bits.

This month we wander up Fifty-seventh Street, the Rue de la Paix of New York. Smart sophistication meets our eye. In a window of good taste is displayed a lowboy with a chair on either side. Maybe you will say that they are time-worn subjects, but the sheer beauty of the pieces is enough to raise them far above the commonplace. So, intrigued, we go through the fan-lighted door of the dignified antique shop. There we see a curly maple secretary, with broken arch swelling in rhythmic curves upward to the carved flame. The mellow color of the wood with its curled stripes enhances the beautiful lines.



Many curly maple pieces depend greatly on the novelty of the wood itself, but there must be structural beauty as well. On viewing this secretary one will be immediately impressed by the extreme grace and beauty of the design with the secondary and of course the desirable embellishment of the wood itself.

Wandering through the many rooms—each seems more delightful than the one before—there is much to catch and hold the eye. A carved Connecticut chest that is in itself a masterpiece; a triangular chair, a rarity seldom seen in this country, stands beside a card table, which is not just a mere gaming table. It is made of cherry with a shaped top and curved apron. The perfection of the carver's craftsmanship is displayed in the intricate and expert carving of its shell and ball and claw feet.



As each month we wander and window-shop we shall bring you the news of this or of that. Next month it shall be of glass.

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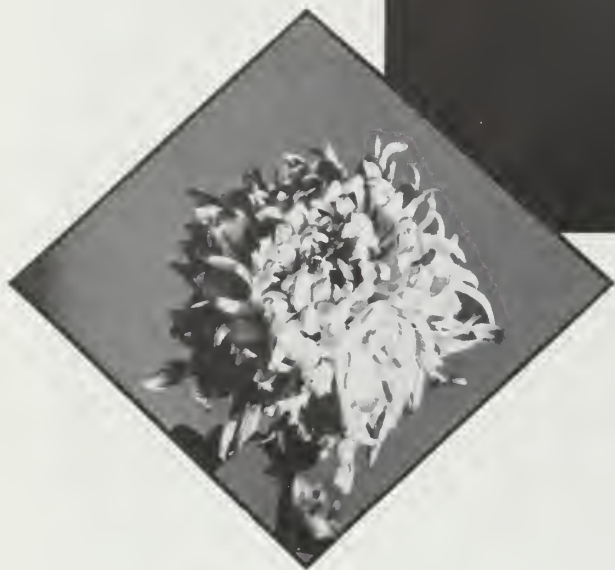


INSPIRED BY AN OLD DOCUMENT, THIS EXTRAORDINARY ENGLISH CHINTZ POSSESSES A TIMELESS BEAUTY WHICH ALLOWS A WIDESPREAD USE IN THE DECORATIVE SCHEME. ITS SEMI-CLASSICAL PATTERN OF EXOTIC DESIGN AND SUBDUED MELLOW COLORING COMES IN MAUVE, DARK ECRU, GREEN, RUSTY BLACK, CREAM AND PEARL.

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Beautiful as its name would indicate is the late pink pompon chrysanthemum of the aster type called Dream. To make it come true, however, much careful preparation of heavy loam is necessary, for all chrysanthemums are heavy feeders. One of the hardier Japanese type (lower left), not so easily grown out of doors



THE STATELY CHRYSANTHEMUM

Which glorifies the fall garden

by **ANDERSON McCULLY**

QUAST of our great fall garden display are the chrysanthemums. We have only to see some massed border of these defying the crisp air and the gloomy sky to resolve to have rank upon rank of them next year. And then so often next year something seems to happen. This thing that happens—nothing more than our forgetfulness in the glory of spring, forgetfulness that winter comes. If we would have great masses of fall chrysanthemums, we must plan for them ahead, just how long ahead depends upon just how we are starting them.

For many of the single forms we can plant seeds in the house in late winter and have bloom the same year. Or, if we already have even one plant, we may make cuttings of those new shoots that come up from the base through early and mid-spring; still later cuttings can be taken from the terminal shoots, though these are usually less desirable. Or we may begin our chrysanthemum garden by going to the nurseryman in May and getting plants already started.

The nurseryman can furnish us with good sturdy little plants; but this is by no means all that is necessary if we would

have gorgeous masses of bloom in fall. Sturdy plants are the beginning, just as the material is the beginning of a new dress—very important, an absolute necessity, but the success of the gown depends upon what is done to that material after we get it, always providing of course that it was suitable in the first place.

Before you go forth to make your purchase, it is wise to have the garden bed ready. Chrysanthemums are gross feeders. They also prefer a heavy garden loam—that is, one that is based upon clay rather than sand. Of course straight clay will not do for them. If your garden is made up of this, you will need to break it with about one part humus and one part sand to four of clay before you add the manure. Well-rotted turf makes fine humus for this, but of course takes time to procure. Leafmold is on the market. You can also manufacture your own. Several trade preparations on the market for hastening disintegration of leaves and turf make it possible for you

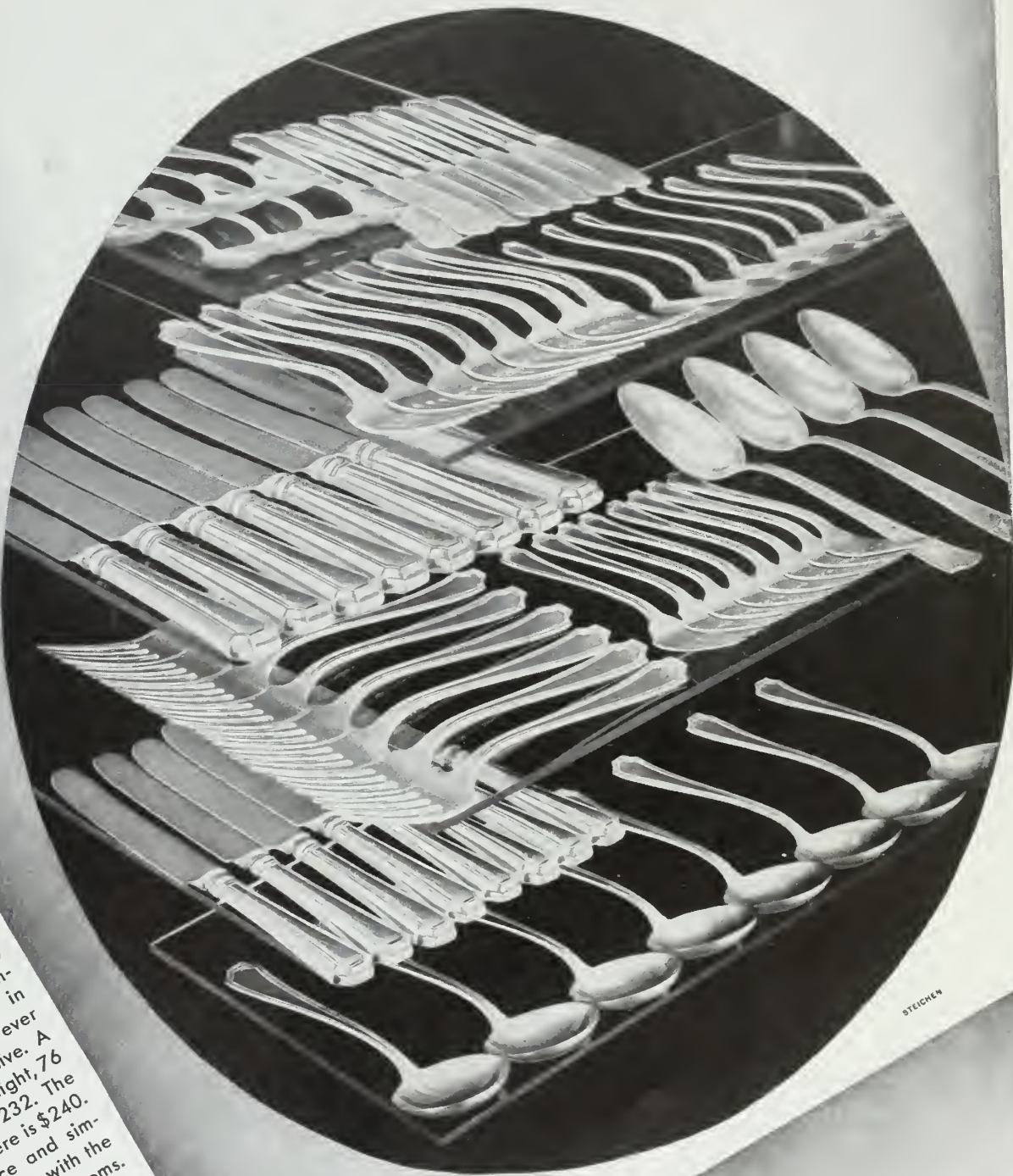
to obtain yourself a very good substitute for the animal manures so difficult to get these days. Strangely, this also helps to bind a loose sandy soil. Heavy fibrous loam is what is most needed.

Before you begin to spade up the bed, look carefully to see that the chrysanthemum



The Japanese anemone type, W. W. Astor, an interesting variation of the tender greenhouse strain

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mums will face the sun. Then see just how much likelihood there is of stagnant moisture collecting at their roots. We are only beginning now to learn how very many of our garden troubles are the result of poor drainage. Only upon a sharp slope are you safe to forego a layer of broken rubble or similar material placed well beneath the roots. Chrysanthemum soil should be prepared two spits deep. To measure this, be sure to drive the spade all the way in. It will take a third spade to make room for drainage.

Chrysanthemums need a well sweetened soil; but lime should be given several weeks before the manure is worked in, as it counteracts acidity. Use the litmus paper test if you are in doubt about the acidity of the soil. One part well-rotted cow manure to three parts loam, with the addition of a little charcoal and sharp sand, makes a splendid compost. With this bed prepared, we may bring in our plants.

For outdoor growing, we shall turn mostly to the singles and hardy pompon sorts, though some of the newer aster-flowered pompons are scarcely recognizable as belonging to this group. The older sorts of pompons, with their small, tight flower heads, work into bouquets of larger types very pleasingly, so you need not hesitate about including them even with the shaggy and twisted-petaled moderns. For outdoor growing, it is usually better to choose the earlier blooming of any given type, as the later-flowering ones are sometimes cut down by frost before we can really enjoy them.

The huge Japanese heads that we purchase from the florist for Thanksgiving football will not be included in our garden. We can grow these, but not in general in the open, as frost would kill their tops long before their blooms were perfected. These also lack the hardihood of the garden sorts. And besides all this, they are the florists' creation, grown one bloom to a stem, usually one stem to a plant, so that their decorative value in the garden would be very low, even where they are hardy. A few of greater hardihood are coming into the market



For house decoration nothing is more charming than a bowl of chrysanthemums such as these of the Japanese anemone type

for garden decoration; but so used, they are not subjected to the rigid disbudding that produces one huge flower. The hardy pompons are usually the very last border flowers to retreat before the winter, and are as a class the backbone of our chrysanthemum planting.

For cutting and for individual beauty, the aster-flowered forms are the most pleasing. In fact, by disbudding some of these, you can approach very close to the great blooms of the Japanese chrysanthemums. These as a class are a little less hardy than the button pompons; but by covering the plants with heavy paper, sheets, burlap, or similar material through the first few severely frosty nights that usually precede the general heavy frosts by some weeks, bloom may be had much later. If the plants are in rows, two wires, one on each side, may be stretched their length well above the tops, and the covering placed over these. Fasten it to the ground by laying long boards along the edges.

Your choice of varieties will be dependent largely upon the colors desired, and just what your own personal preferences happen to be. The bronzes and golds have always been popular; but now that such splendid pinks are on the market, the deep amaranths, wines, and crimsons tone well with them. Red Doty is a wine-red with silvery reverse that harmonizes with pink; it is of the large-flowering pompon type. Among the other large-flowering pompons are the pink Miss Helen Tait, the mahogany Adelaide, the flame-scarlet Anna L. Moran, the bronzy-fawn Mrs. Henry Vincent, and the yellow Connie Dick. Golden Climax is an old, but good, button pompon.

Among the singles are Excelsior, scarlet to bronze and flame; H. Marie Totty, crimson; and Ida, a shell pink.

Red Bird, a ruby red, and Welcome,



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This pine room was included in the Vernay exhibit March, 1930, which was awarded the Gold Medal

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a fine pink, are Japanese anemone sorts that you can try if you desire, but these will not be so hardy. In our more northern gardens, it would probably be better to use some of the anemone-flowered pompons, such as the salmon-bronze Phyllis Tyson.

These suggested varieties are by no means the only worthy ones. So many are good that it is impossible to choose any particular ones as really best. If you prefer other colors, or other descriptions, by all means purchase them. The important thing is to get the new plants into the ground before they wilt or die out.

Chrysanthemums like moisture as well as food, but too much of it sometimes starts mildew. Sulphur may be dusted on for this, and badly infected leaves should be picked and burned. If the stems and leaves seem flabby, your plants need more potash and lime.

The chrysanthemum fortunately is as sturdy as its appetite, and is assailed by few pests. Aphides are at times a nuisance, and cause harm by sucking the juices from the plant: use one of the nicotine sprays. The tarnished plant bug occasionally causes the young leaves to wilt at the tips of the shoots: whale oil soap will rout him. Leaf spot and rust do not often attack; but if they appear, it is because of too much moisture and not enough sun on the foliage: burn infected leaves.

Nearly all chrysanthemums need support of some type. Try to conceal your stakes and twine as much as possible. A dark green color will help in doing this.

Pinching out has always been an important part of chrysanthemum culture, but is less so with the pompon varieties. If you would have exceptionally large blooms, you must also have exceptionally few. This is where the gardener differs radically from the florist, for the garden profits by masses rather than individuals. Particular varieties sometimes make an individual response to disbudding or its lack, and when this is so, the nurseryman will list it with the variety. Barring these individual preferences, it is usually better to follow a happy medium, and to pinch out enough to make a good bushy plant pleasingly clothed in bloom. Pinching a terminal bud makes side ones develop.

It is the flowers themselves rather than the plants that are killed by heavy frosts. In general, hardy chrysanthemums do not require winter protection, though in the coldest sections about eight inches of straw—or an equivalent covering—is best placed over them after their stems are cut down.

It is better not to leave chrysanthemum plants undisturbed for more than two years. Lift them and divide into smaller portions in the spring, then reset again as you did the parent plant.

If you wish, however, to greatly

increase some particular variety or plant, you may pull away each shoot that appears in the spring when it reaches two or three inches in height. If a little piece of root comes with it, treat it as though it were an already rooted cutting. A little later in the spring you can also make cuttings of about the same length from any terminal branch, but the root shoots are usually preferred.

Use a shallow box with drainage holes, and place a good layer of broken crocks in the bottom. Place a well-pulverized, friable garden loam mixed with bonemeal on this drainage. If you are using the rooted cuttings, a surfacing of sand will be sufficient; but otherwise have this sand layer deep enough to receive all the cutting at first. It strikes best in sand, and later the roots will go down into the loam for food. The two lower leaves at least should always be removed, though use care not to damage the axillary buds. If the cutting is leafy, you will need to remove more than the two lower. It must have enough leaf surface for breathing, and yet not so much that the transpiration will dry it out.

After inserting these cuttings gently about three inches apart, water them, then place a glass over the box until they root. Sometimes in later spring, if it is very warm, damp cheesecloth is better. These covers should, of course, not touch the cuttings, and you must watch that the soil does not dry out. It takes them two or three weeks to root; and a week or two after this, they may be placed singly in three-inch pots if you wish to build up the best root system possible. Reasonably good plants may be had, however, by merely shifting them to a roomier box or frame. Their next move may be to their permanent places.

I prefer bone meal for cuttings in their first stage; but after that, well-rotted cow manure seems to develop them best. If you must use commercial fertilizer, select those that are high in phosphates and potash and low in nitrogen. Bonemeal is a good aid always.

Seeds of singles may be sown under glass early in the year in such a compost box as advised for rooted cuttings. Later they will be carried on in the same manner.

Chrysanthemums make splendid cut flowers for the house; and when so using them, you may remember that they, in company with dahlias, are one of the two flowers whose lasting qualities are assisted by aspirin. Do not overdo this. One tablet to four quarts of water is the regulation.

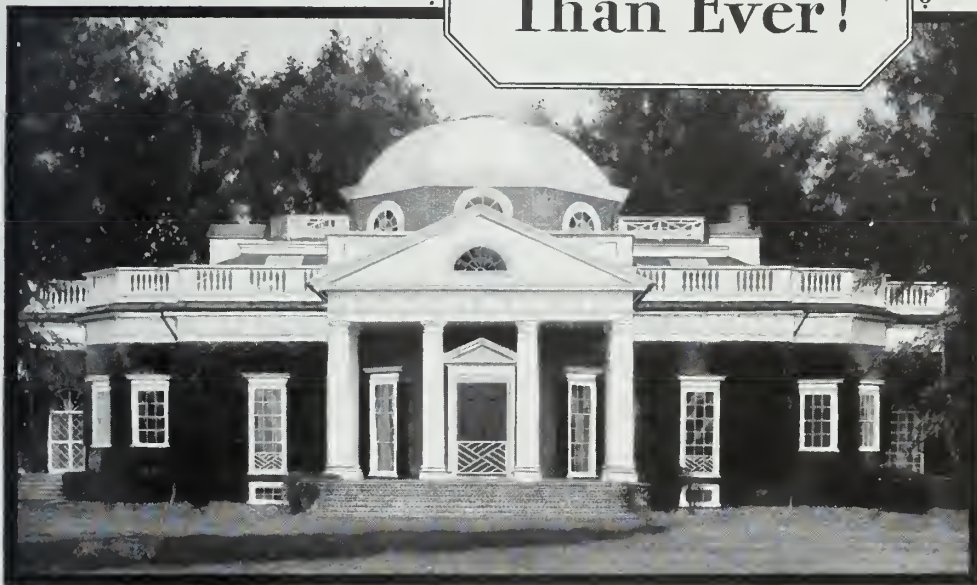
Always cut off the leaves that would come under water in the vase; and sometimes it helps a little to peel back the bark at the end of the stem for about an inch. When cutting, plunge them in water to their necks just as soon as possible. Try to take them either early or very late in the day.

Glorious "Mount Vernon"



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Than Ever!

Last year "MOUNT VERNON," the home of George Washington, was painted with Outside Barreled Sunlight. Now it sparkles in the Virginia sun with new beauty, new distinction.



"MONTICELLO," the stately home Thomas Jefferson designed with his own hand. Recently painted with Outside Barreled Sunlight, "Monticello" is now more attractive than ever.

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brings unsolicited orders from others in the community. Everyone calls it the whitest of all white paints.

Outside Barreled Sunlight is made by the Rice Process—the same method which perfected Interior Barreled Sunlight. While this outstanding exterior paint costs a fraction more per gallon than other paints, the difference is amply justified by added distinction, beauty, durability.

Send for the free booklet, "The Whitest White House in Town."

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Stately "Monticello"



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Gentlemen: Please send me—

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Rookwood Pottery

Cincinnati



THIS MARK
IS ON EVERY PIECE

IF I HAD A MEDITERRANEAN HOUSE

(Continued from page 43)

In some of the missions there are still traces on the walls of amazing fresco decoration made by the savages, and there are rare examples of crude chairs and benches, but there was no furniture of real value developed in that far-away wilderness; so in furnishing our house we shall have to depend, as the old rancheros did, on bringing our good pieces out from Spain.

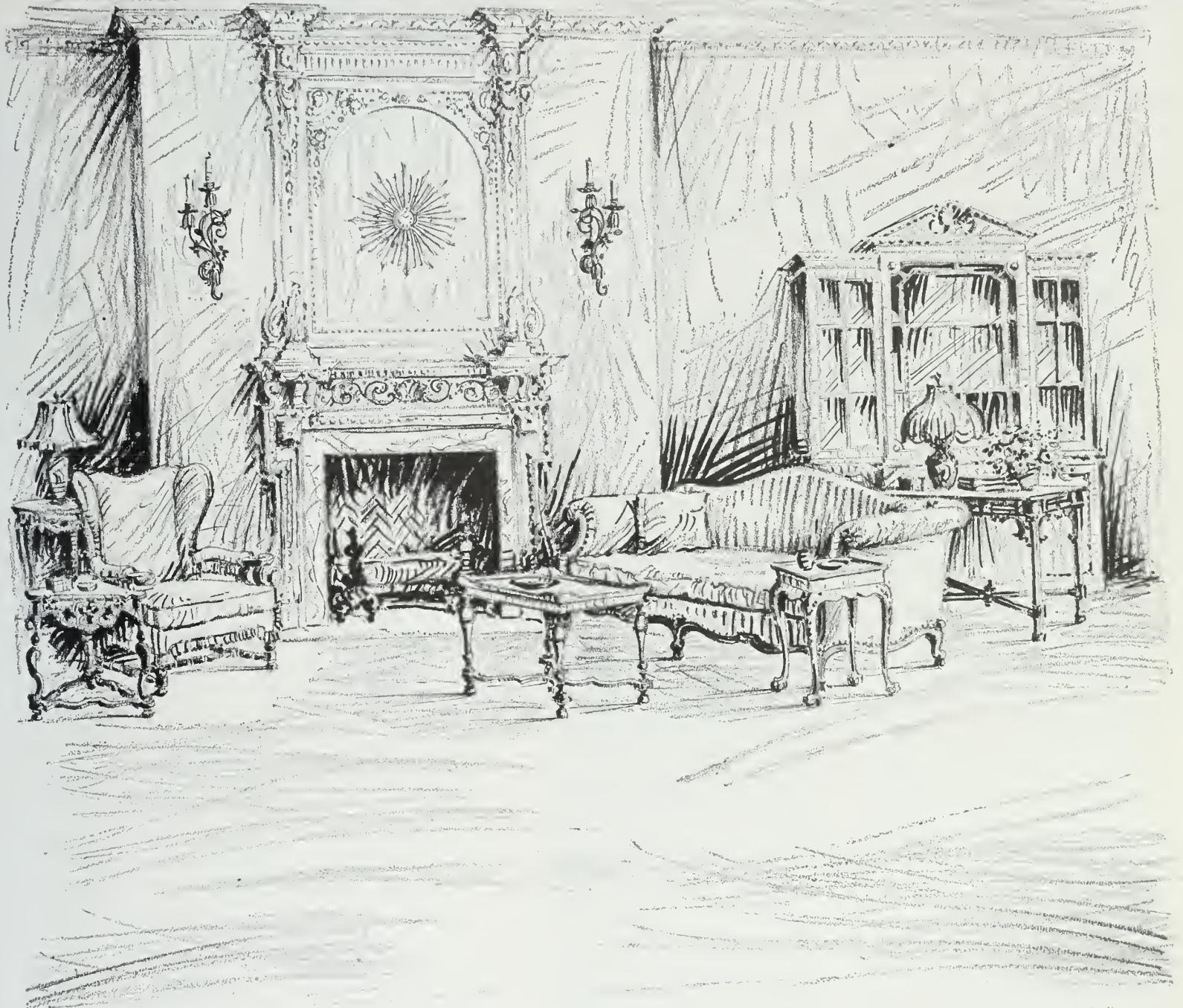
The living room, directly off the veranda, is usually rectangular with thick, cream plaster walls; no wood casements but the plaster softly molded around the doors, windows, and arched openings, the ceiling of wood or plaster with exposed beams, the windows deeply recessed or arched and high, and the fireplace a small hooded one on a raised hearth. Candelabra and lighting fixtures of wrought iron in a simple bold design look lovely against the plaster walls. These details are found in any Spanish room. Its further character depends on what we put into it. In the simple hacienda we can retain the early ranch-house atmosphere by using rustic mission furniture with occasional Spanish peasant pieces—some of them delightfully painted—simple cotton draperies, Indian rugs and baskets, and Mexican or Indian earthenware. The effect is one of cool, almost frugal simplicity and is, for that reason, all the more convincing. We cannot, however, have a whole coastful of haciendas and little missions and, since there is no other native furniture to tie to, some of the houses take rather violently to modernistic decoration. We must admit that with their clear wall spaces and rectangular lines they are admirably suited to it. They are effective, gay, and full of color; but since we are concerned here with the Spanish tradition, we must see what we can pick up in the way of Spanish furniture.

It is not so easy. After all there is no great comfort to be got out of wrought iron and tooled leather, and the Spaniards never did have any great number of pieces, nothing like the variety in other countries. Those they had were either strongly influenced by the nomadic Moor, whose chief contribution to the furniture family was the chest, the iron-bound Spanish treasure chest of romantic memory, or by the church which gave them their cathedral-like carvings, tall candlesticks, and religious pictures. They had splendid long tables, usually of walnut, with boldly carved trestle ends and graceful, wrought-iron stretchers; many benches, some of them with the backs and seats covered in a thin upholstery of velvet or leather; small and elaborately decorated chests on frames called *vargueños*; and a variety of handsome uncomfortable chairs: the so-called monk's chair with its high arms and seat, those with elaborately carved high backs and stretchers, and the curved chair with the crossed bases that we know in Italy as the Savonarola.

These pieces, with fine Spanish gilt mirrors, their really gorgeous glazed pottery, ancient carvings, and old brocades, should all find a place in the Spanish interior. But with the best intentions in the world we cannot overlook the fact that Spanish furniture, with its thin upholstery and iron nails, was comfortless in comparison with that of its neighbor, Italy, and there is good excuse, therefore, for stretching the point to include one of those graceful sofas in red brocade, and a comfortable over-stuffed chair or two. We must be careful, however, not to sacrifice the very real charm that lies in the austere dignity and bareness of the Spanish room.

The dining room. It is so easy to do a dining room in California. One feels that all that is necessary is a heaped-up dish of fruit, a vista through delicate open arches, and the sound of water splashing in the fountain or pounding on the beach. Nothing should distract us from these sights and sounds and flavors. The room should have clean, cool wall spaces, tinted perhaps terra cotta or horizon blue, and a floor of waxed red tiles. The less furniture the better: a long refectory table with monks' chairs upholstered in leather, a Spanish cupboard with open shelves or a closed cupboard with paneled doors and massive hardware, a carved serving table with wrought iron stretcher, a tooled leather screen, and tall, branched wrought iron candlesticks with real candle flames to waiver in the quiet air. There may be tiles for color around the arched entrance and, if we need them, long straight draperies of plain color at the windows. A handwoven altar cloth with strips of coarse lace or embroidery would be lovely on the table, with Catalan glass and fine Spanish or Italian pottery ware. And branched brass candlesticks with slim white candles.

The master's bedroom. Spanish bedrooms are intensely interesting because we find in them, more clearly defined than in any other room, that peculiar religious influence that permeates the Spanish house and is the secret of its individual character. Those bare walls, arched cloisters and cathedral-like carvings were not for nothing. Take the Spanish bed, for instance. It began as a couch pushed against the wall with a crucifix or a religious picture hung above it, and tall candlesticks on either side. Sometimes a brocade or velvet embroidered in religious symbols was hung on the wall behind it, and gradually the tall candlesticks turned into tall bed posts and were filled in with ecclesiastical carving, often very rich and decorated with color. Some of these beds were extremely massive, with low foot posts elaborately carved. Others again had delicately carved wood cornices, like Spanish combs, around the four high posts, and still others had solid wood head and foot boards with wolf's-head carved finials on the posts. Any of these beds with a



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Height 11 inches.

THIS set of four Silver Candlesticks, made one hundred and seventy years ago, in a design so much sought after, is amongst our extensive Collection of Antique English Silver.

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rich brocade covering, with wood chairs having carved backs and stretchers, a small chest on a frame that may be either a desk or dressing table when opened, a cabinet with paneled doors, carved wood gilt candlesticks and mirror would make an impressive Spanish bedroom. The walls are as bare of ornament as possible, with small Oriental rugs on the wood floor, the simplest straight draperies, bits of glazed pottery and small wood carvings. But no framed fans or Spanish combs. And no Spanish shawl hung on the wall, please! One might be thrown over a chair, however, for color.

The guest room. Since we did so well by our master with old Spanish furniture, suppose we make this room the simple hacienda type with plaster walls, tinted if we like—although they are much cooler in white—small recessed windows with wood grilles or little balconies extending from them, and a wood floor with Spanish peasant hooked rugs or Indian rugs. The bed would be a simple frame with no foot posts and only the least wood showing at the top, covered with a spread of unbleached muslin with a deep ruffle from the top of the mattress to the floor, trimmed with red braid and red ball fringe. If we need curtains nothing could be nicer than this same simple muslin. Of course the spread and curtains could be made of colored cotton print in the red or yellow with little flowers on it, like the Spanish peasant girls use for their petticoats. There would be a chest of course—the Spaniards used chests for everything from clothing to money or trinkets—and those little gayly colored peasant chairs or the mission type. Spanish ladies were great needlewomen and made lovely samplers of their work, usually in silk, and these would show up well on the walls. If this were a boy's room some of those vivid fiesta posters of bull fights and dancers could be pasted on the wall with fine effect. The simple fixtures would be wrought iron.

So far we have talked about our Mediterranean house as if it were the exclusive property of California. That great state does have the first claim on it, both traditionally and physically, but there are other salubrious spots in these United States (although Californians may not think so) where such hot-weather houses are equally desirable. They are perfect in the Southwest and in Florida. How about Florida's own Spanish tradition? Dear, dear! We should have thought of that sooner. If we go into it now we shall have to start the story all over again.

A brief summary of the foregoing follows:

The patio. An outdoor living room or secluded garden. Tile or brick walks. Fountain with low curb in center. Wrought iron door in garden wall. Outside covered stairway to upper balcony. Vines and flowers trained against white stucco walls and in large terra cotta jars. Furniture in keeping with house, either

wicker with chintz or simple wood. Orange sailcloth for awnings or strung on wires to be pushed across horizontally.

Living room. WALLS: Cream plaster walls, plaster ceiling with exposed beams. Hooded fireplace on raised hearth. FLOOR: Waxed tiles. Small Oriental rugs. DRAPERIES: None, if windows are deeply recessed and protected by grilles. Plain, straight to floor, in rich blue or terra cotta, if windows are high and arched. UPHOLSTERY: Tooled leather, velvet and brocade. FURNITURE: Long walnut table with carved trestle ends and wrought iron stretcher. Similar small tables. Handsome iron-bound chest covered in leather or brocade. Carved chairs with elaborate high backs and stretchers. Monks' chairs with leather seats and backs. Overstuffed Italian sofa and chairs covered in brocade. Small chest or *vargueño* on carved frame. Large carved cabinet. DETAILS: Wrought iron tall candlesticks and fixtures. Also fireplace equipment. Gilt wood mirrors and candlesticks. Glazed pottery. Antique wood carvings. Religious symbols and pictures.

Dining room. WALLS: Plaster with rough finish, tinted blue or terra cotta. FLOOR: Red waxed tiles, no covering. DRAPERIES: Plain and straight to floor, in contrasting color. FURNITURE: Long refectory table. Monks' chairs upholstered in leather. Open cupboard or paneled cabinet. Serving table with iron stretcher. Tooled leather screen. Tall wrought iron candlestands. DETAILS: Coarse lace or embroidered table spread. Catalan glass. Pottery ware. Branched brass candlesticks. Tiled enframements.

Master's bedroom. WALLS: Cream or tinted plaster. Wood floor with small Oriental rugs. DRAPERY: Brocade in plain color. FURNITURE: Large Spanish bed with carved crested headboard and low carved foot posts; or four poster with openwork carved tester; or paneled head and footboards. Wood chairs with carved backs. Chest. Paneled cupboard. Gilt wood mirror and tall candlestands. Small chest on frame. DETAILS: Bed cover in brocade to match hangings. Brocade or velvet wall hangings embroidered in religious symbols. Spanish shawl. Carved gilt candlesticks and fixtures. Small painted leather or embroidered velvet boxes. Religious painting or wood statue.

Guest room. WALLS: White plaster. FLOOR: wood with Spanish hooked rugs or Indian rugs. DRAPERIES: White muslin curtains trimmed with red braid and ball fringe; or bright-colored cotton print. FURNITURE: Low bed with no wood showing, covered by spread of muslin or print with deep ruffle from top of mattress to floor. Mission or Spanish peasant chairs, tables and benches. Simple chest. Small cabinet. DETAILS: Spanish samplers or fiesta posters. Indian pottery and baskets. Coarse Spanish embroidered table cover. Copper jar for lamp. Wrought iron fixtures.

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An example of fine craftsmanship in concrete. Decorative details, including panel over entrance, cast in place at the same time and of the same concrete as the walls. Exterior flat surfaces finished with tinted portland cement stucco. Gilbert Stanley Underwood, Architect; H. W. Baum Company, Contractors, both of Los Angeles

PORTLAND CEMENT *Association*

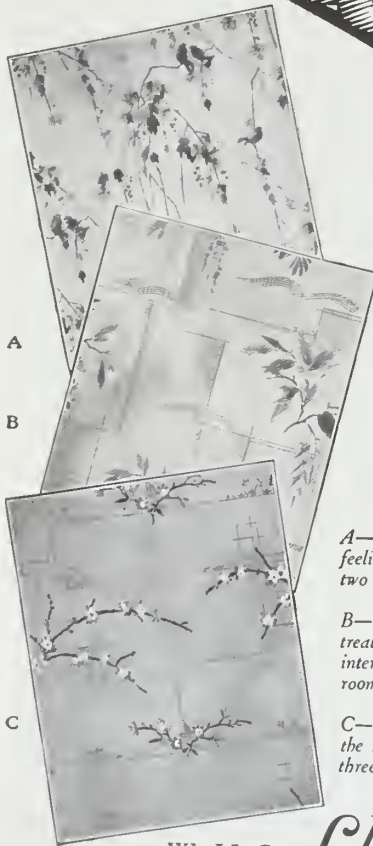
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gluing should be done. Then, if necessary, a stain should be applied. This does not mean a varnish stain but an oil stain, which should be promptly wiped off to the desired shade as soon as applied. Restorers then apply boiled linseed oil, making frequent applications until the wood will not take up any more. This is called "feeding the wood." The finish in fine pieces is frequently beeswax. Sometimes a coat of shellac is first applied. Unless you want an antiquarian to scream with anguish, don't use varnish. Missing hardware is readily obtainable. But jobs like applying new veneer or carvings are too much for an amateur. Your home-restored pieces may not have the delicate patina of expert attention, but it means the difference between a few cents' cost and many dollars and most people will never appreciate the difference in looks. Anyone can restore the finish on a mahogany mirror frame, for example, about as well as an expert.

The fun of getting antiques is probably their greatest charm. What could be more exciting than to stop at an old farmhouse where they are having an auction (called a "van-

doo" where French influence still survives) and pick up some treasure. Or failing to find a public sale, simply going out on a quest by yourself. Collectors always insist that it is the rank amateur who stumbles on the greatest finds.

I once saw an old clock in a harness shop. It had "Willard" on the dial. I had practically decided to buy it when I foolishly told an acquaintance. When I went to get the clock, it was gone. Collectors are that way. The news of some treasure is like the taste of blood to a lion. You'd better buy your antiques first and talk about them afterward.

After you secure enough antiques to satisfy your desire for sweeteners, let your real furniture, the chairs especially, be durable reproductions. If you want to see a perfect picture of "when a feller needs a friend," sit in one of those dainty antique Windsors that some folks are fortunate enough to have, and look at your host; if you are a trifle fat, or if you squirm around a little, he will probably show symptoms of having a paralytic stroke. Anyway, he will never ask you to his house again!

A HOLIDAY IN HOLLAND

(Continued from page 51)

Our first stop was at Broek-en-Waterland, a tiny hamlet with a church and many tidy farmhouses about it. There we visited a cheese factory. One roof covers everything—stables for the cows, factory living quarters, cheese factory and even in the center the haystack. The outside seemed an ordinary stucco or wood farmhouse with a tile roof, and one would never have guessed its interior arrangements from its appearance. Even the roof inside under the tiles was neatly thatched. Of course in winter, with its damp and cold, this arrangement must make it warm and cosy, but the air must be somewhat close, to say the least, with the cows and cheese-making all about one. Yet everything was spick and span and, judging from the usual bed built into the wall, with doors to shut one in, the good Dutch farmer doesn't worry much about air. Anyway it seems to agree with the people for a healthier, rosier-checked lot we never hope to see.

Volendam, when we reached it, proved to be a fascinating fishing village built in the shadow of a large dyke. The fishing fleet was at anchor, it being Sunday, and the great fish nets were hung up on the masts to dry, making a very lovely picture indeed. The Volendammers, like the people on the Island of Maarken, cling to native dress. As a British friend of ours put it, no doubt when they hear the steamer's whistle they rush and put on their breeches; but whether they dress in native costume for the tourists or not, it is certainly picturesque and to be encouraged. As they strolled along the dykes, the men in their voluminous breeches and the women in their full skirts and quaint caps, they made a pretty picture.

It is but a short sail from Volendam to the Island of Maarken, on which is situated a very old tumble-down appearing little village nestling in the shadow of its church. All the inhabitants wear the native dress, and they dress boys and girls alike in skirts until they are six years of age. The only way one can distinguish between a boy and a girl is that there is a special round pattern at the top of the boys' caps and a checked pattern on the coats. We thought we detected another indication of the male sex in a certain truculent defiant air on the part of the boys, but maybe this was merely our imagination. The girls, with their flaxen hair in braids, one on either side, with a short bang in front and their rosy cheeks, look very attractive in their costumes. They seem very cheerful and contented with life.

The houses are not much to look at from the outside but comfortable within. Their spotless cleanliness is enhanced by the natives leaving their wooden sabots outside the door of the home and going about in their stockings indoors. The rooms are small and contain the inevitable beds built into the wall. As there is no water on the Island of Maarken, the roofs drain down through a pipe that runs into a cistern in each house, from which the islanders derive their water for drinking, cooking, and washing.

We should have liked to spend a month or so on the island and really get to know something of the lives of its inhabitants but, alas, time forbade. So it was with deep regret that we said good-bye to the trim little island. A regret intensified and magnified a few days later when we had to say good-bye, for the time being, to the sturdy little kingdom of the Netherlands itself.

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ATRICIAN" aptly names these snowiest of white percale sheets and pillow cases, with their distinctively embroidered hems and harmonizing monograms.

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NEW WINE IN OLD BOTTLES

(Continued from page 60)

each radiator and to add certain accessories to the boiler and to the mains; all of which can be done in a matter of a few hours at low cost and without tearing up floors or walls.

Similarly, the regular two-pipe system installations can be made into vapor or vacuum systems, and an ordinary hot-water heating plant can have the advantages of forced circulation without materially altering the boiler, radiators, or the hidden pipe lines.

It is even possible to install separate humidifying devices in the home that are not directly connected with the heating system in any way. Some of these work automatically by their own water pressure; others use electric motors to vaporize the water into a very fine mist. An expenditure of from \$150 to not more than double or triple that amount will add the advantages of controlled humidity in any home, and the installation will merely involve running one or two small pipes that can readily be concealed in the walls through use of the new flexible copper tubing.

It is generally well understood that electrical systems can be extended and rearranged without tearing up floors or injuring the walls. The principal demand to-day is for more convenience outlets and more switches, or for greater capacity in the various circuits to carry the increased load of a number of lights or appliances from a single outlet. If the original installation was made in rigid conduit (which consists of heavy iron or steel pipe with threaded connections, like water or gas lines), the circuits can be enlarged by merely pulling out the old wires and drawing through new conductors of larger size. Sometimes additional outlets can be extended in rigid conduit by merely moving the baseboard and putting in new channels behind. The flexible armored cables can be fished through the walls in almost any direction, making it possible to add outlets almost anywhere they are wanted. The cost of this work is surprisingly small, for a few hundred dollars cover the cost of

enlarging the average electrical installation to provide all of the convenience of the most up-to-date layout.

One of the principal differences between a new house and one that is perhaps ten years old is in the number of bathrooms and toilets. Not so long ago there was much scoffing at the idea that every bedroom should have its own bath. The thought has been accepted, however, to a surprising degree and the home to-day that has only one bath to each two or more bedrooms is not popular. Fortunately, the manufacturers of plumbing equipment and piping have kept pace with progress and have made it easy to install extra toilets, lavatories, or complete bathrooms with a minimum disturbance to floors and decorations. A fair-sized closet can readily be converted to a toilet. A small extra bedroom may be divided to make two baths for adjoining bedrooms, or even an exterior addition can be built to the house and the new plumbing lines connected with the old by means of the flexible copper tubing, which can be drawn through wall and floor space without opening up complete channels and patching the surface afterwards.

Thus, the mechanical equipment of a home is readily susceptible to modernization without seriously affecting the present decorations and finishes. In fact, it is possible to add other mechanical contrivances that add to the comfort and convenience of the home with less difficulty than appears at first sight. Take the matter of a fuel lift for example. The popularity of open fireplaces has increased rather than diminished, and yet there are many homes where the fire is seldom kindled, due to the inconvenience, effort, and untidiness generally experienced in carrying wood or coal to the fireplace—to say nothing of damage done to doors, walls, floors, and rugs.

Now it is possible to have a fuel lift installed which delivers the wood directly from the basement to a wood box, window seat, closet or bookcase located conveniently near the fireplace. When the wood supply



Reproduction of an Eighteenth Century Secretary, in satinwood and mahogany, banded in tulipwood with lines of ebony and holly.

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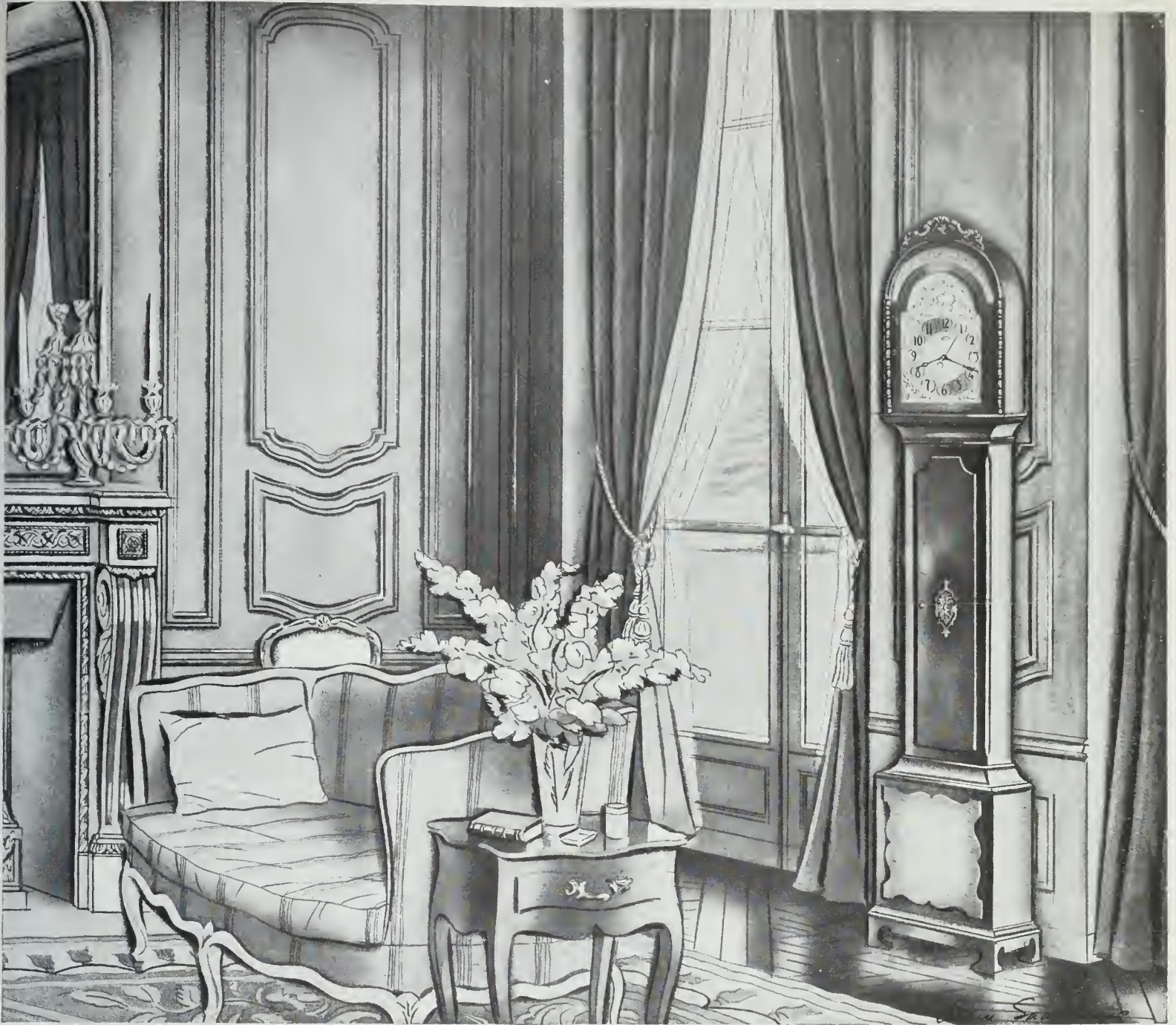
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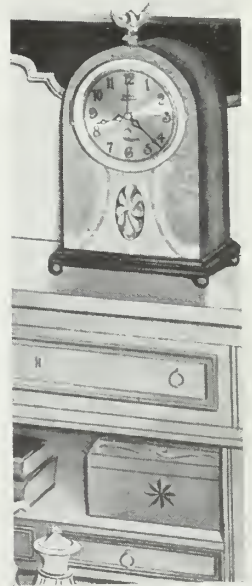
A kitchen, modernized with built-in equipment, includes range, sink and cupboards, and complete electric wiring



**It might have
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for Louis XIV
... except for
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Louis XIV, called the *Grand Monarque*, loved luxury and maintained a brilliant court. Artists and craftsmen of the period outdid each other in creations for their king. Tall, graceful floor clocks were first introduced during his reign. And if Winthrop, the Revere Clock illustrated above, had existed then, it would surely have caught the royal fancy! • Winthrop is worthy of *any* king or commoner. Its design is true to the best Louis XIV traditions. Its case is the finest Honduras mahogany with panels of bird's-eye maple at top and bottom. Its Westminster chimes are rich and mellow. And the self-starting Telechron motor, concealed inside, delivers trustworthy time from the nearest electric outlet. Winthrop stands 67" high and is priced at \$150. • At the right is R-630, a pleasant Colonial design in Honduras mahogany, with bird's-eye maple front. It is 14 $\frac{1}{4}$ " high and topped with a quaint brass eagle. With Westminster chimes, it sells for \$62. There are many more Revere Clocks, ranging in price from \$40 to \$1200.* All of them blend beauty and accuracy in the same high degree. Most of them are illustrated in our free booklet, "Observatory Time." Write for it. Address
Revere Clock Company, 467 McMillan Street, Cincinnati, Ohio.

*The Warren Telechron Company, of Ashland, Mass., manufactures a full line of non-striking clocks at prices up to \$55.



Revere Clocks
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"What a perfectly adorable little tea set!" This is one of those lovely English tea sets that invariably lends added charm to the tea hour—not only for the guests, but for the hostess!

What about Price?

DOES *exclusive* always mean *expensive*? Is *individuality* in rare and lovely China always costly? No indeed! At least, not at Plummer's! Take, for example, this perfectly exquisite little tea set . . . of very fine English Bone China . . . and very quaint, with its dear little garden scenes and brightly colored handles . . . and just as *exclusive* as *exclusive* can be, for it comes direct to Plummer's from the renowned Shelley potteries of Longton, Stoke-on-Trent, England . . . yet it costs only \$38 . . . (no, that isn't a typographical error!) . . . the price actually is "only \$38" . . . for the entire set of twenty-one pieces.

6 cups, 6 saucers, 6 teaplates, teapot, sugar bowl, creamer. Dainty, old fashioned garden colors against a neutral cream tone background, with a choice of colored handles to blend with your other appointments. Blue, yellow, lavender, green.

How do we do it? Well, famous Old World potters, anxious to enhance the prestige of their China, seek our cooperation in producing new and charming patterns. And naturally, they confine these exclusive creations to Plummer's, whose reputation among smart, discerning hostesses is so well known.

Mail orders promptly filled

Wm. H. PLUMMER & Co. Ltd.

IMPORTERS OF

Modern and Antique China and Glass

7 & 9 East 35th Street, New York

NEW HAVEN, CONN.
954 Chapel Street

Near Fifth Avenue

HARTFORD, CONN.
256 Farmington Ave.

is exhausted the car can be lowered, filled, and again raised by a small hand-operated machine with almost no effort. The cost in contrast to the convenience is very small indeed.

For carrying fuel to upper floors, a tray to the sickroom, refreshments or food to the basement recreation room, and countless other household loads, a dumbwaiter can easily be installed in any home by utilizing spare closet space or by building an unobtrusive enclosure.

Gouged walls and scarred floors can be avoided when trunks, furniture, luggage, laundry hampers or other bulky articles must be moved to other floors if a trunk lift, used so conveniently in many modern homes, is installed.

If there is an invalid in the home, a complete hand-power elevator can be installed at less cost than the purchase of a moderately priced automobile. Too often home owners think these conveniences are expensive and luxurious. The cost is often less than one would believe until an inquiry has been sent to the manufacturer, and it should be remembered that first cost is the only cost.

Another recent development that few old houses possess is proper insulation of the walls and roof to minimize heat losses in the winter and to make the interior more comfortable on hot summer days. So much emphasis has been placed on insulating new homes when building that few realize how many of the advantages of insulation can be added to an existing house. It has been discovered that the greatest heat losses pass out through the ceilings of the upper floor and the roof. This may not be true if the windows are not weather-stripped because they, too, are a very important source of waste and unnecessary fuel expense; but the attic of a home can readily be lined with insulating materials and the result will reduce heating costs sufficiently to more than repay the moderate cost of the work.

Such insulation will also vastly improve the summer comfort of rooms in the upper floor. If the attic happens to be inaccessible, the treatment can be applied to the underside of the existing ceiling throughout the top floor. There are so many ways of accomplishing this result that space does not permit their description. Manufacturers of insulating materials have excellent literature that will help home owners to solve this problem.

If what has been said up to this point suggests the comparative ease with which a home that is slowly falling out of date can be kept up with the times, and if it creates a more hopeful attitude toward the house that no longer appears to meet the family requirements, it is time to point out the method by which one should approach the whole subject of "modernizing to order." It is purely a matter of critical comparison between the house one owns and the newer house which one covets. The things which the latter possesses and the former lacks may readily

be listed and then the old house examined with some care to approximately estimate the amount of effort which really will be needed to make the simple transformations that are indicated. Suppose the modern house employs its basement space for a recreation room. A visit to the cellar and a little thought and planning may readily show how a similar play space can be added by shifting things about, by putting in a new floor, a partition or two, and plastering the walls and ceilings.

Perhaps the exterior is not quite as attractive as it might be. Almost any type of wall surface can be overcoated with stucco or even a common brick facing may be applied. The roof may be re-shingled with any of the materials which seem most desirable. It is not difficult to change windows from the double-hung to the casement type, or vice versa, or to change ordinary glass to modern health glass.

If the floors lack the attractiveness and decorative qualities that seem necessary to complete satisfaction, there is an infinite variety of materials awaiting the owner's use. The plain hardwood floor may be made far more interesting in pattern by the addition of a new type of wood blocks or tiles which are laid in mastic cement directly over the old floor and which give the beautiful patterns and textures of a fine French parquetry or mosaic. Linoleum and rubber tile are likewise available to convert a colorless floor area into a striking element in the decorative scheme. Ceramic tile floors and wainscots may be added in the bathrooms, kitchen or pantry. Wall paper, wall textiles, paints, varnishes, and lacquers are just as easily applied in an old home as in a new one.

Modern concealed radiators can be built into the walls to replace the old style cast iron radiator if one is undertaking a fairly complete redecoration program, or the old radiators may be left where they are, concealed within attractive wood or metal covers. Plumbing fixtures that are stained or cracked are easily removed and replaced by modern fixtures that are not subject to such deterioration, and the old metal fittings that require such polishing may easily be replaced by those of chromium or china. From the top of the house to the cellar there is hardly an appurtenance that cannot be changed if one really wishes to enjoy the latest contributions to home comfort and convenience.

The significant thing about modernizing the slightly out-of-date house is that it so often costs far less than to build again. When a house has begun to fall behind, its market value rapidly decreases. The sale of such a home may not represent an actual monetary loss as compared with the original investment, but the difference between the present market value and the cost of a new house that is modern in every respect is frequently greater than the investment required to complete its modernization.

A.D. 1780 ¹⁵⁰ years to A.D. 1930



Italian and Spanish Furniture grouped in a corner of our Showrooms.

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of continuous service in designing and manufacturing Furniture of the highest quality—with a corresponding continuity in management (see family tree)—probably cannot be found to exist in any manufacturing organization in the United States except the Shaw Furniture Company.

Three generations of the Shaw family have been related to the business for more than sixty-seven years—the second and third generations being actively engaged at the present time.



Shaw Furniture may be purchased only thru a Decorator or Dealer.

We are justifiably proud of the fact that, in quality of workmanship and artistic merit, we are recognized as among the leaders in this industry.

Our factory and one of the showrooms are now located, and have been for many years, in Cambridge, Massachusetts. The reader who appreciates fine furniture will be interested in visiting the Shaw Showrooms either in Cambridge or in New York City.

If this should prove inconvenient, a copy of the Shaw illustrated Booklet "C" will be forwarded on request.

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ESTABLISHED 1780

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Meet the HAPPY- GO- LUCKIES

It gives us great pleasure to present the twelve Happy-go-Luckies, the most amusing place cards that ever graced a sophisticated dinner table. Don't you like the way the cigarettes actually form part of the picture? Do you see that they make the legs of the little bathing girl below...and that a match makes her parasol stick.

How can you get them? You'll be pleased to know that there's one tucked in every flat fifties tin of your favorite cigarette... Luckies, of course. Start now—and you won't be happy until you get a complete set of twelve.

"It's toasted"

Your Throat Protection—
against irritation—against cough



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The A.
T. Co.
Mfrs.



ROAD TO YESTERDAY

(Continued from page 66)

to be used as a public park and museum, but the quality of livableness and intimate luxury will remain unchanged.

Visitors from many parts of the world have sighed with joy over its mellow unity, and have marveled that in the northeastern corner of America there is a home so fragrant of old-world culture. No antique furniture catalogue or architectural eulogy can interpret the fascination of this house. One hears comparisons with Mount Vernon on every hand. "Mount Vernon is interesting, but this is complete!"

Sink deep into Colonel Black's Martha Washington chair. Let your gaze wander from the gleaming brasses on the hearth, across the ruby sheen of Sheraton, to melt into the depths of ancient tapestry. Succumb to the mystic incense of lavender and musk. Hark! In the hall just back of you there is a rustle of silk. Mistress Black descends the spiral staircase. She pauses for a second to glance at the portrait of General Washington, so admirably executed by Gilbert Stuart. (The original Gilbert Stuart now hangs in the Boston Art Museum and is replaced by a copy.) Below him hangs her father, General Cobb—the martial judge, who used to laugh when Washington did not.

To feel the history of Woodlawn, one must recall the great Bingham Purchase—a household phrase among the natives of Maine. The "Purchase" is heard wherever Maine timber lands are discussed, but the details have faded from the modern mind, so let the old house refresh your memory.

At the close of the Revolution one of the gravest problems of the infant republic was a staggering debt. By the Treaty of Paris the state of Massachusetts held title to lands between the Kennebec and the St. Croix Rivers, and looked to these lands for revenue. Demobilized Revolutionary soldiers were urged to take up homesteads on the tide-water and other settlers were offered inland holdings free. These invitations were not alluring, although there are certain tracts in Northern Maine to-day still known as "soldier plantations." Determined to find a market for the wilderness, the General Court made a contract with General Henry Jackson, of Boston, and Royal Flint, of New York, to take about two million acres at ten cents an acre. On July 25, 1791, the contract was reassigned to General Knox, then Secretary of War, and William Duer, of New York. Duer's failure in 1792, coincident with the first financial panic, made it necessary for Knox to take a new partner. He chose William Bingham, of Philadelphia, perhaps the first American whose fame for wealth reached across the Atlantic.

Bingham added to the original two million acres until his estate amounted to two and a half million, the additional tract including a

greater portion of the feudal grant of Acadia, given by Louis XIV to Sieur Antoine de la Mothe Cadillac in 1689.

Mr. Bingham instructed General Cobb, his resident manager in Gouldsboro, Me., to buy up all mill sites and to spare no effort to stop the plundering of the forests by settlers, two evidences of his foresight—water power and forest conservation. The energy and constructive patriotism with which General Cobb proceeded to use his head and his hands form the opening chapter in the story of Maine development. He found a vast territory teeming with rich possibilities. He saw not a king's ransom, but ransom for a struggling republic.

The settlers on the wild lands saw no such vision. It was easier to despoil the forests than to clear the rugged land for planting, easier to kill deer and salmon than to raise cattle. To travel by canoe was simpler than to carve roads out of wilderness. To set the example for these things General Cobb himself started the gigantic task.

When General Knox built his great house, Montpelier, at the junction of the St. George's and Mill Rivers at Thomaston, in 1793, both Knox and Cobb saw in this magnificent gesture a symbol and a beacon. Montpelier was to stand for the potential grandeur of the Province of Maine. Perhaps the first effort at development of these parts through publicity was made by these far-sighted gentlemen, for Bingham wrote to Cobb, "General Knox's estate built in that Country will have a surprising effect on the public Mind, as relative to its resources," and suggested a write-up in the Boston papers.

The keynote of the future industry of that section was sounded when General Knox plunged into the business of land improvement. He imported and bred new kinds of cattle, brought birds from Massachusetts to stock his forests, reaped his "harvest of stones," and then sowed his rye, made bricks, burnt lime, built canals and ships.

Tales of General Knox's hospitality were epic. Mrs. Knox, a granddaughter of General Samuel Waldo, proprietor of the great Waldo Patent, was bred to the tradition of feudal entertainment. At one time, General Knox entertained the whole tribe of Penobscot Indians (some sources say it was the Tarratines), and kept them for weeks feasting and making merry. So prolonged was the celebration that at last the host was forced to suggest his guests' departure, but the memory of that visit lived long in the tribe. What with his too ambitious schemes for development, his lavish hospitality and, it is whispered, Mrs. Knox's expensive fondness for cards, Montpelier's bright star began to set. Private financial distress, coupled with the general depression over the

(Continued on page 108)



IT IS A WELL RECOGNIZED FACT that accessories and lamps are of such paramount importance that they either make or destroy the decorative value of a scheme. The Battle Chargers shown to the left are of faience and are reproductions of originals in the Rouen Museum.

IN THE GROUP TO THE RIGHT are illustrated an old Louis Seize Bergere painted a Trianon Gray and covered with an antique red and gray Toile De Jouy against an antique screen of Louis Seize wall paper in old rose. There is a small tulipwood gueridon supporting a Bouillotte lamp. Pieces of this type and quality lend a decidedly fragile charm and intimacy to a scheme and are eminently suitable for the feminine living room.



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COURTESY R. THIBAUT CO.

Old-fashioned furniture and rag carpet, sprigged wall paper and wide fireplace—what more is needed in an old house to make it typically Colonial?

NEW WALL COVERINGS

by **LEE MC CANN**

THE gentleman who opined in famous verse that stone walls do not a prison make, no doubt had in mind their quiet, restful tone as a background for his poetic fancies, by way of compensation for their somewhat over-solid qualities. He was probably the first wall-conscious modern. Wall paper hadn't been invented in his day, which was that of Elizabeth. If it had been, he might have been pleased to continue at analytic length. Certainly since mind and feeling were the only prison he recognized, he would have quickly admitted that a design which is disturbing and a color which inhibits the spontaneity of thought are, if one has to look at them, to be classed as incarcerating, whether there are bolts on the doors or not.

All this is by way of saying that walls have a decorative and emotional importance in

our scheme of living. A few lines in a pattern, and a color a shade this way or that, can enlarge our mental boundaries by the four walls they cover, or limit and confine. It is by

ignoring this point of view that most mistakes in the choice of wall coverings are made.

The design, seen in the hand, selected because its motif is in itself pleasing, will not always stand the test of endless repetition at close range about the room. One must be able to visualize the effect as a whole, which is not always easy.

Fortunately the manufacturers are trying to meet this problem. The new displays of papers and fabrics for walls show a striking improvement in suitability of color and design for the needs of the modern home. This is particularly true and gratifying to note in domestic products.

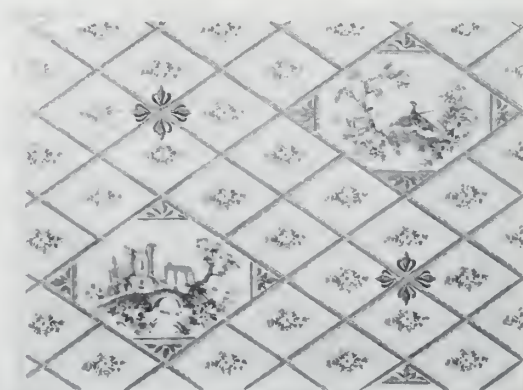
One is immediately impressed, in looking at the new books of samples, by the wide use of vista colors, which this season is one of the most characteristic traits of foreign and domes-



The sun-warmed gaiety of peasant Spain contributes to this effective design. From Birge & Son

One can scrub this Permatex paper (at left) and it will emerge with pristine freshness

At right, a washable Sanitas toile wall fabric. It comes in a good selection of colors





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*Interior Architects and Decorators
Creators and Makers of Distinctive Furniture*

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A LEISURELY VISIT TO OUR FIFTH AVENUE GALLERIES MAY CRYSTALLIZE MANY OF YOUR OWN DECORATIVE IDEAS

TODHUNTER^{INC} ANTIQUE MARBLE MANTELPieces

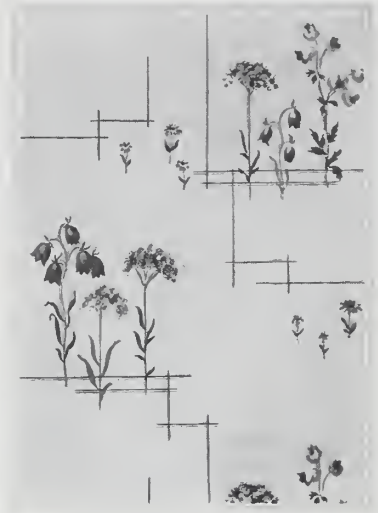


Superbly carved statuary marble, with Brocatella inlay, from Mount Street, London. Shelf 6' 1" wide by 4' 8"

Included in our collection are a few low in height, appropriate for small reception or bedrooms.

Also antique brass and steel dog grates

110 East 57th Street, New York



COURTESY BECKER, SMITH & PAGE CO.

Note the influence of la mode moderne! Smart diagonals and clear vivid colors give new character to old-fashioned blossoms

tic wall coverings. Pastel tints of dawns, twilights, and mountain distances, clear, luminous, and atmospheric, are the perfect background for a diversity of patterns, and are also used as solid tones. Fast-to-light colors are now supplied by the best manufacturers, and this implies superior dyes which will insure permanent color.

This question of tone is very important. The day of crude wall coverings has gone by. Nor is it any longer necessary to choose plain grays and tans out of sheer cowardice when a delightful individual and daring color effect is wanted.

Intelligent study of antique tradition has brought a more critical realization of the necessity of a mellow, sympathetic background as the first step in furnishing a room. On the other hand, the designers of contemporary abstractions have come to understand that a subtle, tonal quality will give reticence and dignity to patterns which might otherwise appear too aggressive for comfortable contemplation.

There is great interest just now in patterned wall coverings. The decorators have had much to do with what is taking on the proportions

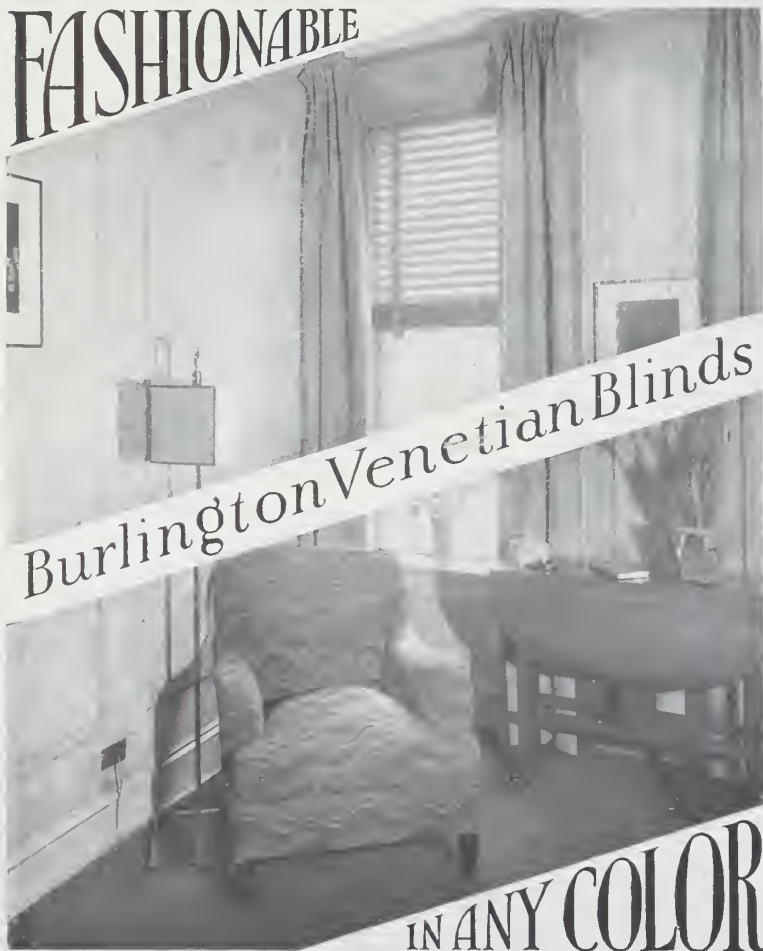
of a real renaissance. Extreme designs have been carefully weeded out. Gay, smart, amusing styles, like old tunes jazzed to swift syncopations, have been substituted for commonplace conventionalities. The great wall paper period of the first half of the nineteenth century has inspired the reproduction and adaptation of a number of its choicest patterns. There are also the lovely old Colonial designs which, like fine antiques, we copy over and over again.

The dark fear which used to torment the buyers of fine wall papers of something happening to spoil a portion of the paper after it was up has been most happily eliminated by modern inventiveness.

Houses are much better protected against soiling than formerly. Vacuum cleaners, electric lights, screens in summer, all such things keep our fine wall papers fresh, so that there is little fear of that horrid recourse of patching a best loved paper or losing it.

There are also papers and fabrics which are treated in various ways with oil paint or lacquer so that they present a waterproof surface that can be scrubbed and kept as

FASHIONABLE



Burlington Venetian Blinds

IN ANY COLOR

GIVE DRAFTLESS VENTILATION AND PERFECT LIGHT CONTROL

WE SHALL BE GLAD TO SEND CATALOGUE

BURLINGTON VENETIAN BLIND CO.

292 PINE STREET, BURLINGTON, VT.



COURTESY SALUBRA CO.

A new Viennese design in which the most ancient in motif meets the most modern in process, the design being made on an oil-treated parchment-paper base

ESTABLISHED 1846

THE HAYDEN COMPANY

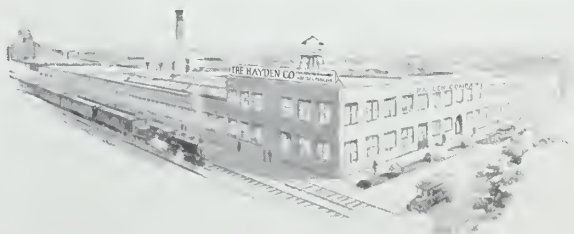
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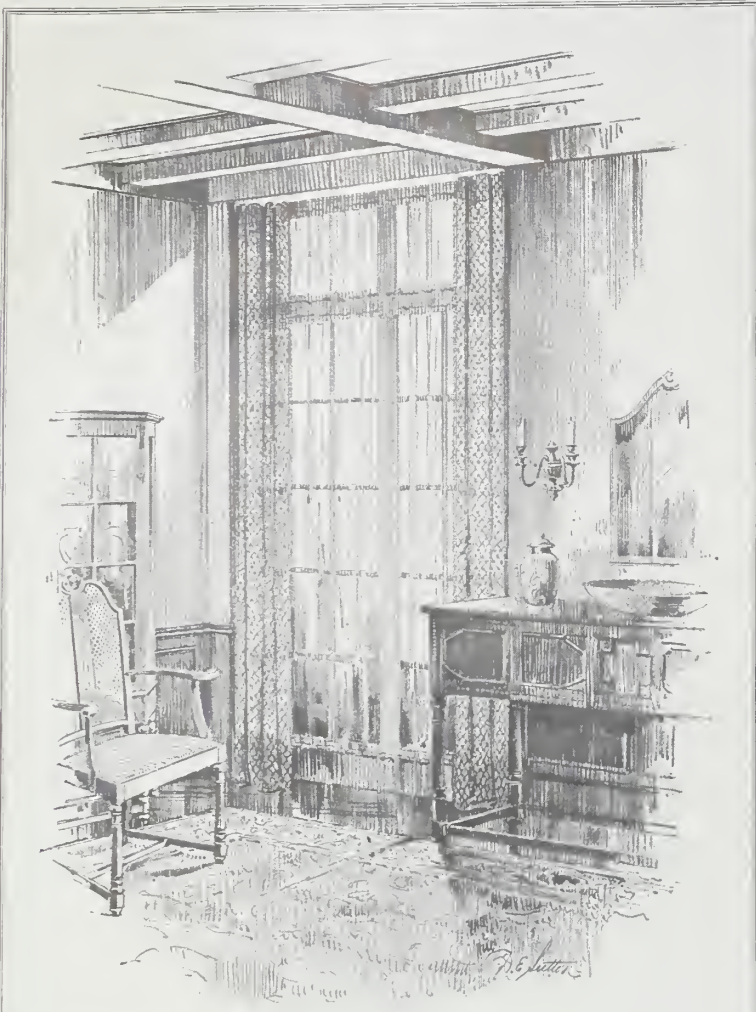
DECORATIONS
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Q A LATE 18TH CENTURY BOOKCASE in Mahogany with crossbanded styles and finely figured panels



SHOWROOMS ALSO AT OUR FACTORY
IN ROCHESTER, NEW YORK WHERE OUR
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KAPOCK
GUARANTEED
Silky Sunproof Fabrics
Reg. U. S. Pat. Off.

Giving satisfaction for over 20 years at sunny windows, on furniture, etc.

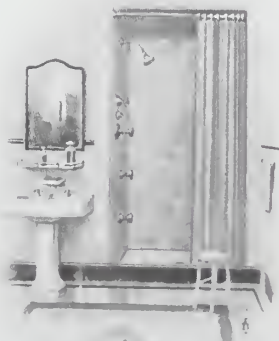
The selection of draperies ceases to be a "problem" for women who turn to sunproof KAPOCK. Advertised and tested in actual use for 20 years, this fabric has stood the test of time. Women buy it with perfect confidence and *know* that it can be draped at sunny windows and given repeated tubbings without injury. KAPOCK, with its wide range of fascinating colors and designs, its established reputation, makes the drapery question a pleasure instead of a problem.

• See it at better dealers and decorators, or send 5c for sample to

A. THEO. ABBOTT & CO.
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 2301 Allegheny Ave., Philadelphia, Pa.

Be sure it's KAPOCK—see patented black and white selvage thread.

AQUAPRUF-KAPOCK at open windows laughs at the rain. It's moisture proof! Wonderful for shower curtains, for draperies and cushions on boats. No rubber to harden. Aquapruf is a scientific treatment given to Sunproof KAPOCK which really amounts to *Fabric Insurance*. Write for samples.



Plaids are very good and, when subdued and softened with leafy clusters as in this pattern, may be used in any room



Amusing, naïve, sentimental, quaint—any or all of these adjectives you may safely accord this paper, which is new and also old

clean as any other painted surface.

Some of these fabrics made their way to popular acceptance via the kitchen and bathroom walls. But they were far too ambitious to stop there, nor was there any reason why they should. They now make their bid for every room in the house, with patterns and colors that are appropriate and range from contemporary abstractions to period brocades.

We are very like children about such things. There is something irresistibly intriguing about the idea of wall coverings that one can scrub. Those delicate flowers and fresh colors—will they really come out just the same? The salesman solemnly reassures you. Some of these fabrics are really protective to the walls and can be painted or papered over at any time, and may even be fumigated if—perish the thought!—the children get the measles.

The sanitary aspects of these washable wall fabrics are undeniably beguiling. The germ, of whatsoever kind, has come to occupy such a prominent place in our imaginations that we welcome any

means of devastating its ranks and, since it will find its way into the best regulated homes, it is pleasant to think that it can find no resting place on washable walls. Of course if we had to choose between this sanitation and our artistic conscience, life would be difficult. But since the makers have given us surfaces and patterns of sheer beauty, undistinguishable from the charm of the old-fashioned wall paper, we accept them with a pious sense of a miracle having been "passed" in our favor.

There is one other aspect of these wall fabrics which is of special interest, particularly to those who go in for a *moderne décor*. That is, they may also be used for upholstery as well as on walls; or if not, their upholstery complement, you will find, is undoubtedly created by the same manufacturer, so that it is possible to plan a room with no difficulty in matching pattern, material, and color. For the nursery and the sun room, though by no means confined to them, this is a simplified method of decoration which many are finding most satisfactory.



COURTESY SANITAS MFG. CO.

Yet another of the wall fabrics whose flowers are unfading and which show the careful art now being lavished on wall-covering designs

B. ALTMAN & CO.

FIFTH AVENUE AT THIRTY-FOURTH STREET

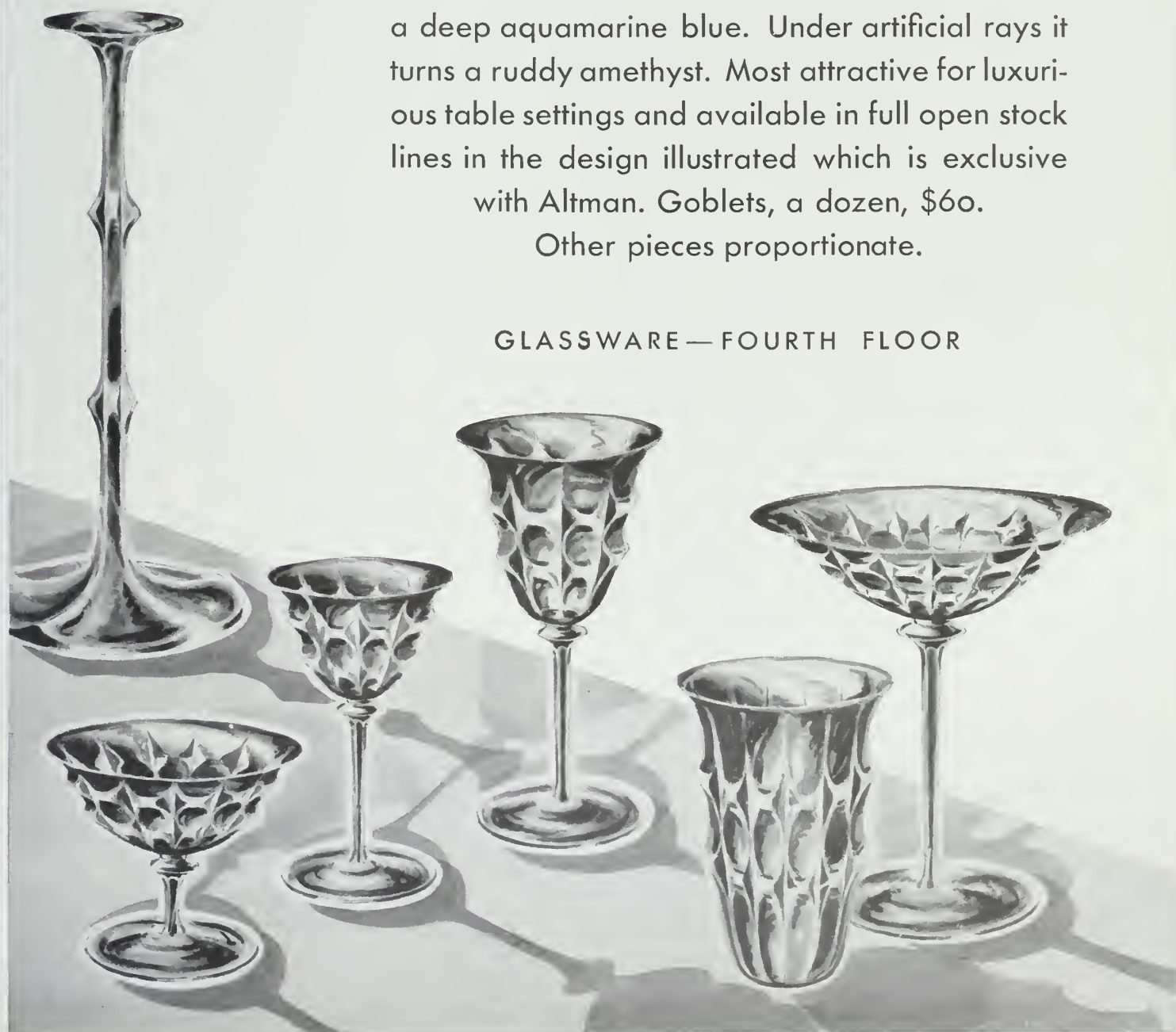
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**BLUE BY DAY
AMETHYST BY NIGHT**

New imported glassware scintillant, exquisitely cut, possessing marked individuality and something of the optic quality of Alexandrite, a semi-precious stone. In the clear, cold light of day it is a deep aquamarine blue. Under artificial rays it turns a ruddy amethyst. Most attractive for luxurious table settings and available in full open stock lines in the design illustrated which is exclusive with Altman. Goblets, a dozen, \$60.

Other pieces proportionate.

GLASSWARE—FOURTH FLOOR



ROAD TO YESTERDAY

(Continued from page 96)

country, made it necessary to seek a purchaser for the Bingham lands.

Young Alexander Baring, the future Lord Ashburton of Webster-Ashburton Treaty fame, arrived in America, armed with a commission from English interests to purchase Maine lands. Again Montpelier was the scene of luxurious entertainment. Business was sweetened with romance, and not only did the visit of young Baring result in the purchase of the Bingham estate, but also in the marriage of Mr. Bingham's daughter, Annie Louise, to Mr. Baring in 1798. Baring paid a quarter of a million dollars for his purchase and, by private loan to both Knox and Bingham, saved those gentlemen from disaster.

Thus is Woodlawn linked with the great Bingham Purchase. At the end of the long hall, framed by leaded glass, is a square room called the office. It may be entered from the side lawn and closed off from the main house at will. In the wall is a deep vault which served for the local bank in the early days.

After the death of General Cobb, Colonel Black, his son-in-law, was

made co-agent with Mr. Richards of Boston, and at Mr. Richards' death in 1824 he became sole agent. For nearly sixty years he administered a woodland kingdom, leasing land for lumber operations, selling portions to settlers, building a system of roads, which were long known by his name, and encouraging settlement of the townships in his charge. In his disposal of the millions of acres under his control Colonel Black's wisdom and business ability were strongly influenced by liberality, so that his name was revered by humble settlers and powerful clients.

We quote from a biographical sketch printed in Ellsworth at the time of Colonel Black's death in 1856: "He loved the country of his birth and the country of his adoption, regarding them as twin brothers whose hands should ever be grasped in friendship, and who united could wield the destinies of the world." It is the subtle merging of the Old World with the New which has persisted in spirit, and is the charm of Woodlawn to-day.

POWER AIDS FOR THE GARDEN

(Continued from page 70)

annual cost of repairs required on seventeen machines, which had been used an average of three years, was \$12.31 each. Estimates on the average life of garden tractors vary from five to eight years.

Because of the adaptability of the tractor, one man can take care of the garden, cultivate the orchard and nursery, mow fields, keep the roads dragged and leveled, the poultry runs in good condition.

As to the cost of a tractor, there are three classes or sizes to consider. First there are the large garden tractors weighing about 1,000 pounds with engines of eight to twelve horse power. This size is the best for the large estate or small farm, where six or eight acres must be plowed each year, where deep cultivation of wide-row crops, such as corn or potatoes, is necessary, where several acres of lawns and fields are to be mowed. This size is too large for the close cultivation of the narrow-row crops like carrots, onions, etc. Tractors in this class, equipped with the necessary implements, cost from \$500 to \$800.

Then there are the light-power cultivators, weighing two to three hundred pounds, with one and a half to two horse-power engines. These are used on small estates, where the work consists chiefly in caring for the home garden and light work of this kind. They are also widely used by commercial gardeners, florists, and nurserymen because they are able to cultivate narrow-row crops rapidly and accurately. They are not powerful enough for deep plowing or seed-bed preparation. They cost, when equipped with the more important implements, from \$200 to \$350.

Between the two classes just described there is a third, which is growing in popularity. The weight of this class is in the neighborhood of five hundred pounds and the engines are usually three to four horse power. To a limited extent these machines possess the capabilities of both of the others and, in my opinion, are more nearly true general-purpose types. They may be used for cultivating many narrow-row crops as well as for wide rows, and will do a satisfactory job of light plowing. They will not plow as fast as the larger type, but may be expected to complete about one acre of plowing per day. Their cost will run from \$400 to \$600, depending upon the assortment of implements purchased with them.

The prospective purchaser should first determine what class best suits his needs. After making this decision he should see the machine at work, preferably on his own place. He should operate the machine himself, and notice particularly how slowly it can be run and still do good work. Cultivating, for instance, often requires a slow speed. Another important thing to notice is how easily the tractor handles when turning it around at the ends of the rows. The method of coupling the tractor to the various implements should permit a quick change from one implement to another. Suitable means should be provided for lifting the tools or cultivator teeth from the ground at the ends of the rows and for supporting them on the way to and from the field. The device for shifting the cultivator teeth should be quick acting and accurate.

In purchasing a tractor the local dealer should have preference.



APPEAL

The relation that a garden bears to the house is usually strengthened by the use of a terra cotta object amid the planting.

A fountain or urn fashioned in permanent red earth is the most consistent effort from the hand of man to receive a place with the foliage and flowers ■ What can be more fitting than a weathered moss grown pot accenting your garden scheme?

If your dealer cannot show you Carbone Terra Rossa, send us his name and we will mail you a leaflet from which to select garden units suited to your needs.

Carbone
INC.

348 CONGRESS STREET, BOSTON

120 Fifth Avenue, New York

620 No. Michigan Ave., Chicago



Owners Tell Us Money Can Buy Nothing
Finer Than the Twin-Ignition Eight

*Twin-Ignition, Straight-Eight Motor
Bijur Centralized Chassis Lubrication
Duplate Non-shatterable Plate Glass Thrnout
Thermostatically-controlled Radiator Shutters
Steel Spring Covers with Lifetime Lubrication*

NASH "400"



A Home where only Friends are Welcome

AN Anchor Fence protected property bespeaks pride of ownership. It expresses to the outside world that within its boundaries there exists that which someone holds worthy of only the most effective and enduring protection.

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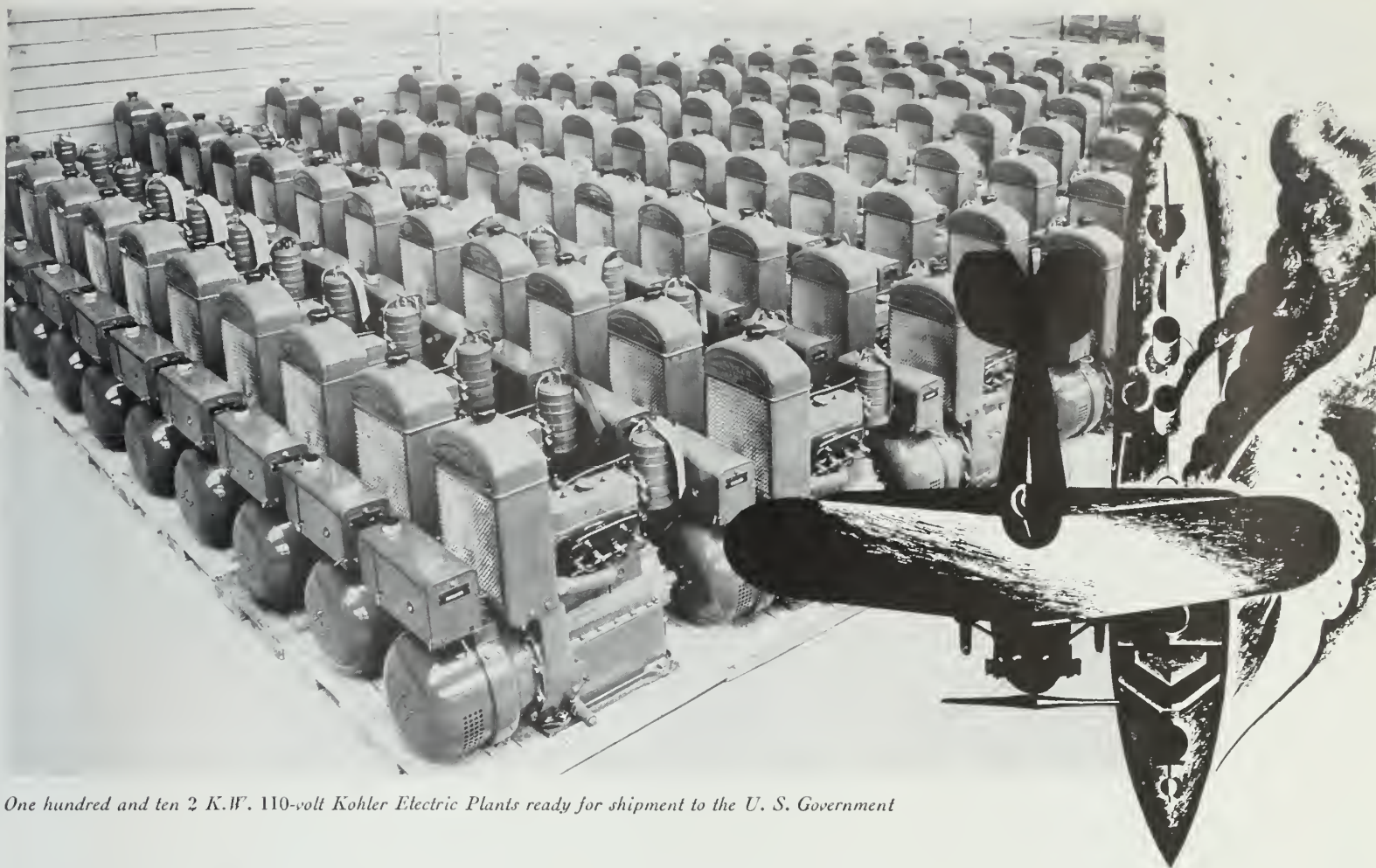
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The American-Sheraton

A Bedroom Group in Cherry with Interesting History

Lovers of Early American furniture will recognize the character of these pieces. The dresser above is similar to an antique formerly owned by a Worcester, Massachusetts, pioneer, and dates about 1780. The glass is a close adaptation of one in the Metropolitan.

Beside the pieces shown, the group includes such other furniture as a console and mirror, a sewing table, chair and stand, all from authentic sources.

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The Dressing Table is similar to one in the Metropolitan, and the mirror is after one in the Wayside Inn.



The Chest is taken from an antique once owned by a Burlington, Vt., family.



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Emphasis in style is gained by beveled edges and the use of varying widths

set at random. In the illustration planks of one width only are used, carried to the ceiling; they could have been varied with narrower and wider boards, as in the floor. And by utilizing so called "lower" grades, knots and unevenness of grain and color would still further suggest the casual effect of old world interiors.

Write us for suggestions as to many interesting effects obtained through the use of oak, or even walnut and Philippine hardwood planks, for remodeling or in new construction.



In this wall installation, planks are carried to a frieze decoration above. They may extend to a wainscoting or to the ceiling, to suit individual taste.

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A-CRUIISING THEY WILL GO

by **JAMES DEVINE**

A TRIM cabin cruiser is lying alongside the dock, dancing a bit on the water as if she were impatient. She is about forty feet over all, and is built along lines to insure seaworthiness. The skimpily dressed owner hurries about the craft, inspecting the supplies. The gasoline tank is full to the brim; the galley is packed with all sorts of delectables; the ice-box could not hold more; linens, games, and all accessories are on hand.

Several people come aboard. The starter is kicked and the motor hums. Then silently, save for the purr of the motor, and smoothly, the little ship pulls her nose from the dock and is away—mapping a course far from dusty roads and congested traffic—deep into the far-off lanes of fresh water and air.

The people who make up the great mass commonly termed "the American public" live principally in cities and, during the hours when they are not somewhat nervously engaged in various industrial pursuits, they seek recreation of various sorts. Indeed, one of the country's greatest industries is devoted to the task of amusing people. But recreation should mean more than simply diversion. Leisure hours should amuse, but should re-create as well; and to attain this it is necessary to get away from the daily sights and worries which often become so irksome with their sameness. The automobile provides a certain convenience for quick travel, but the tourists are rapidly making the highways a perpetual chain of cars, and a trip often becomes unbearable. But the waterways! There's another story.

There is perhaps no other pastime offering the diverse and restful pleasures of boating. In a boat, it takes but a little while to get away from the town and out into the open water. Of course, there are those land-loving folks who consider boating a chore, and compare cruising with ordinary picnicking; but the up-to-date cruiser is equipped, from bow to stern, with every convenience that is necessary for distance traveling. The smallest of the cabin cruisers provides sleeping accommodations for four and space on deck for emergency beds; a galley, completely furnished with stove, ice-box, and cupboards; a cabin large enough for indoor dining or a deck sufficiently roomy for dining in the open; and

piloting devices arranged simply enough for the amateur skipper to easily manipulate.

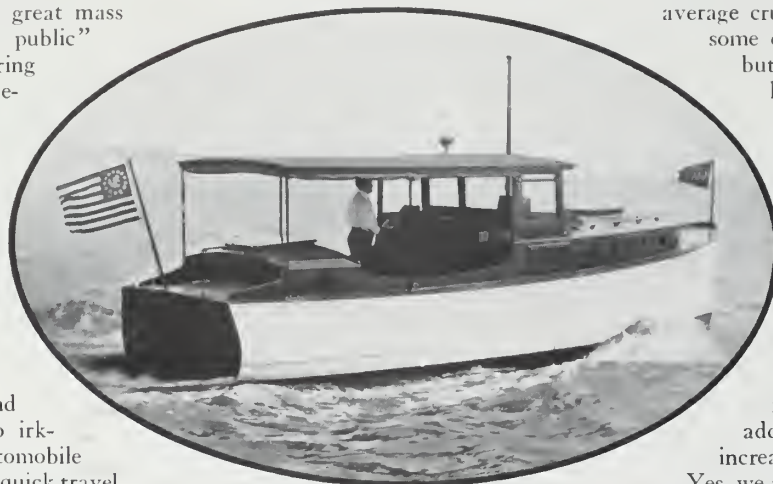
Recent figures show that about seventy-five per cent. of the American people live within easy access to waterways. Each summer finds more municipal and business enterprises providing additional mooring places in many of the cities throughout the country. And each summer more people have come to realize the sport of owning and driving their own boats, and the economy of vacations that can be enjoyed with a small cruiser.

And if boating is to be followed as a definite pastime, and not indulged in for an occasional lark, then it is safe to say that the cruiser is the craft to own; for it provides all of the comforts that can be put into a boat. True, the average cruiser is slow when compared with some of the other types of small craft, but in sacrificing speed the cruiser has gained many advantages which more than offset this feature. In designing a hull for fair speed (or "slow" speed as some would call it), the builder is able to employ a construction which will insure a more reliable seaworthiness and much more room. Less speed means smaller and cheaper motors, and in keeping the engine cost down, the manufacturer can furnish numerous other facilities for added comfort and pleasure without increasing the final cost.

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For lovers of the sea there is no sport that equals sailing combined with cruising. The Lynx, a 34-footer owned by Gerald Boardman, Esq., Manchester, Mass., shows speed in every line of its extended sails. A Sterling engine supplies auxiliary power. John G. Alden was the designer, Walter Cross the builder



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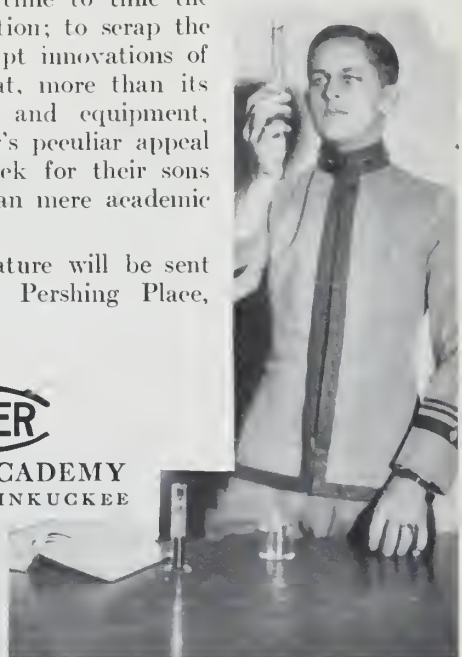
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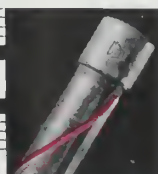
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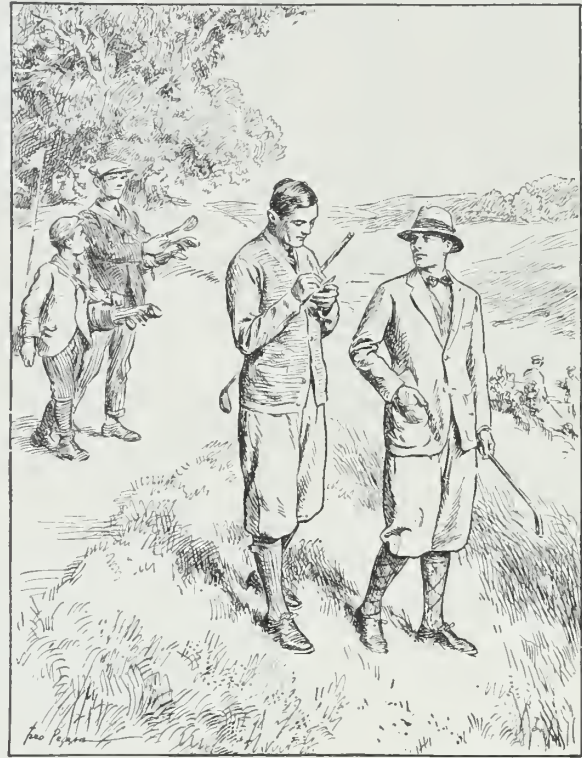
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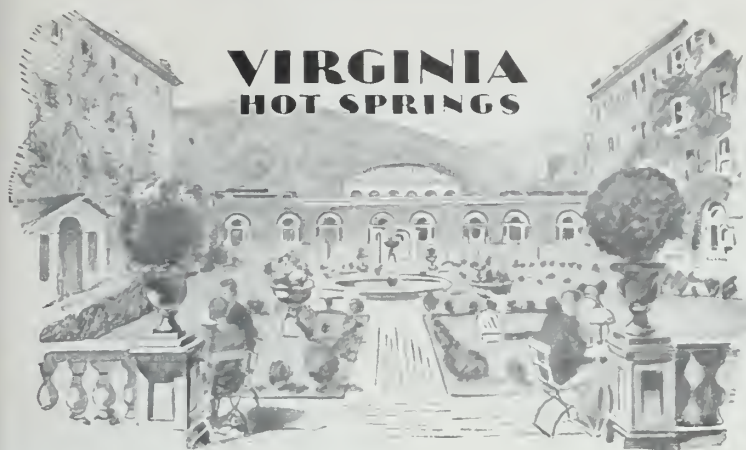
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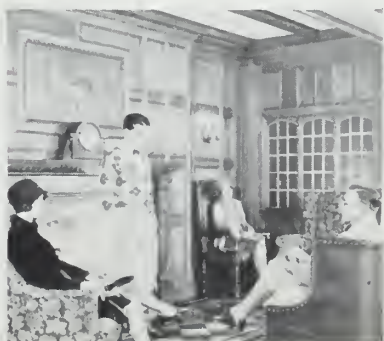
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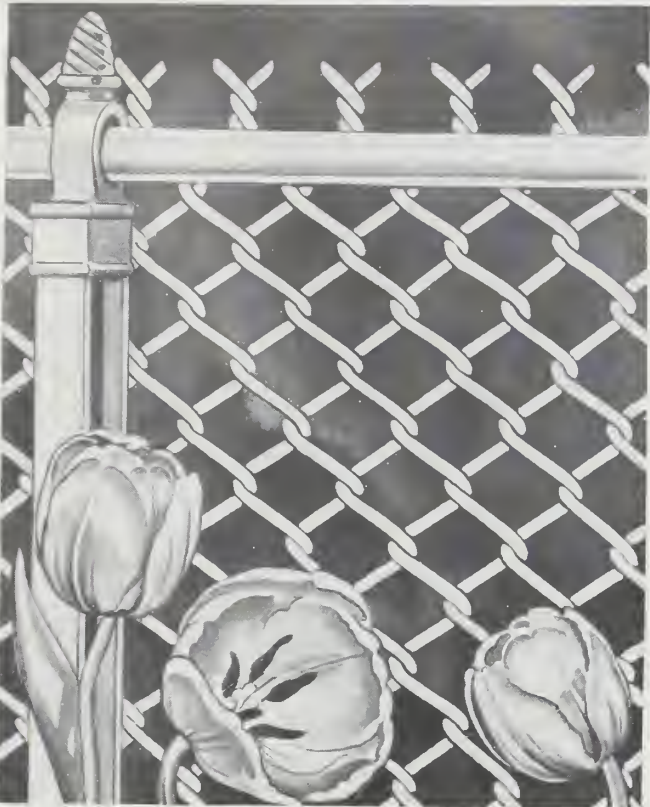
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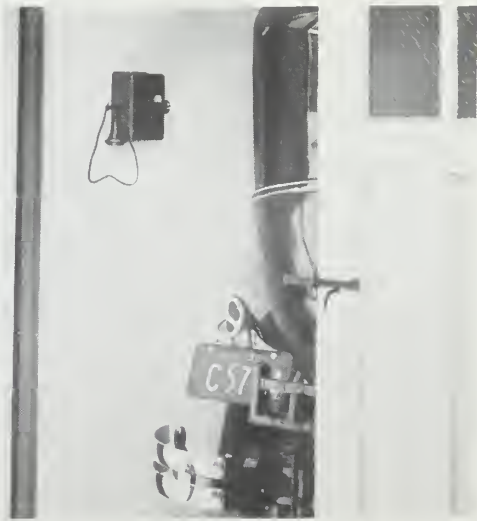
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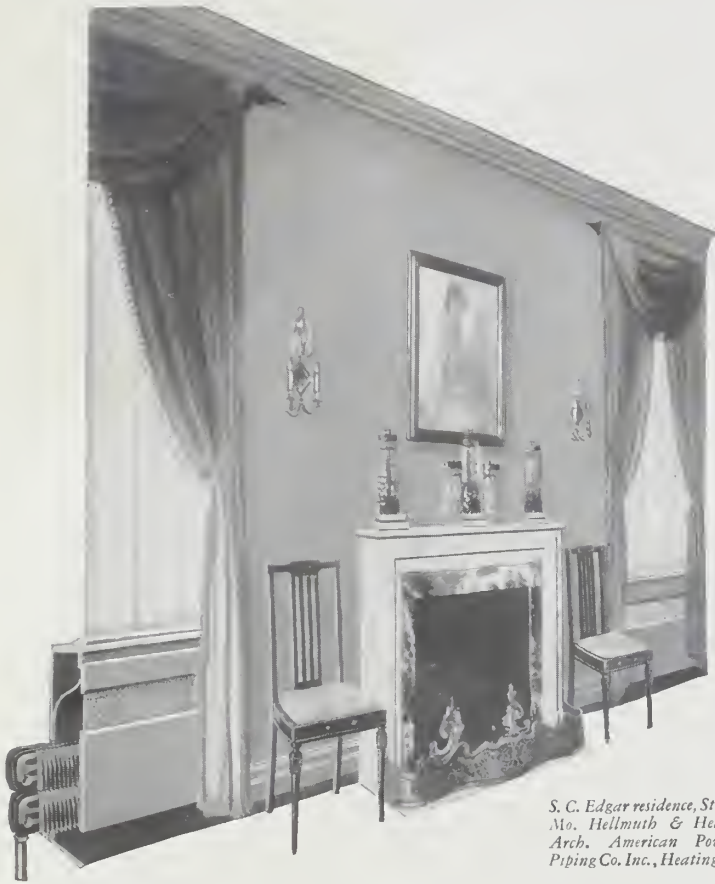
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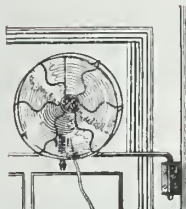
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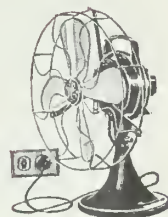
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COME INTO THE GARDEN

with
Leonard Barron

ONDEED there has been a "crop" of books about roses this year! Five of them, if we include the Annual of the American Rose Society which, under Dr. McFarland's inspiring direction, has achieved such merit that it is really looked for each year; because without it the rosarians would be put to it for up-to-date information on varieties, to say nothing of the chapters of general information which naturally form the bulk of the volume. Of course, it is an intensely specialized contribution to rose information, but it, alone, justifies the existence of the American Rose Society. Five books, published almost simultaneously, on just one phase of garden interest is an unusual happening.

Dr. McFarland is also in part responsible for one of the other four, but a very different book. "How to Grow Roses" (Macmillan Co., price \$2), sponsored by Robert Pyle, J. Horace McFarland, and G. A. Stevens, names already quite well known and revered in the world of roses, is essentially a seventeenth enlarged and entirely rewritten edition of Robert Pyle's book under that title. It is frankly a "how to" book. Every one of its twelve chapters is headed "how to" do something or other. So it is a convenient, practical handbook of routine work. It is quite elemental and definitely for the amateur. It tells him what to do, what to buy, where to go for further information, and has very short lists of selected varieties recommended for different sections of the country.

Somewhat similar, yet taking a broader treatment and a more general survey of the subject, is the little volume by Eber Holmes (A. T. De La Mare Co., price \$1.75). It touches on every phase of rose growing, including under-glass culture. The illustrations on pruning are particularly explicit. This volume is a general treatise by an experienced cultivator, although some exception might be taken to his advice on feeding. Apart from that, we have in this little book a condensed survey of modern understanding of rose culture, with emphasis on the refinements of cultivation and management. Of these two volumes, Eber Holmes has in his the somewhat more professional attitude.

The remaining volumes are entirely different. They approach the subject from, shall we say, loftier planes. At all events, they are both more comprehensive and with a more individual point of view. "The Rose Manual," by J. H. Nicolas (Doubleday, Doran & Co., price \$3.00), has a very distinctive touch. It expresses the personality of an enthusiastic student of roses in both Europe and America, a man who has devoted years to an intensive study of varieties, their origins, their behaviors, and who has been recognized, among the informed rosarians of this country, for the value of his analytical studies. An experimentalist and research worker, he has given in this Manual a perspective view of the rose world as he sees it to-day, particularly from the point of view of the American cultivator.

It is a book that will serve the needs of the serious amateur, for whom it has been most definitely written, and also those of the advanced student. One outstanding feature that differentiates it from all other handy rose books yet published is an effort to supply a standard of color designation by the inclusion of the four color plates showing the gradations of rose color in the yellow, salmon, pink, and red ranges. Each plate is divided into three sections of intensities and tints, and each band is again divided into three named color groups—thus, for the yellow: canary, lemon,

and Pillars which is often ignored. Generally all roses that are not of the bush type are called "climbing" and treated in the same manner, which is all wrong. Another section covers a year in the rose garden, and the advanced student will find interest in the detailed discussion on hybridization and breeding.

The last of the season's quintet in rose literature is "The Book of Roses," on which Dr. G. Griffen Lewis has been working for some years, and which while I write is still but a promise by a Boston publisher. The point of view is largely the activities of local rose societies and public rose gardens, etc. Dr. Lewis has been for many years president of, and an active worker in, the Syracuse Rose Society, and has gathered together a vast accumulation of practical, everyday facts of outdoor rose growing. He is an enthusiast and admiring rose amateur, using the word amateur in its fullest twofold significance. He has put into this volume a lot of popular rose lore as well as routine cultural instruction.

That the rose should be the focus point of so much constructive force just at this moment is surely significant of something—I'm not quite sure what! The rose still maintains its dominance as the most popular flower of all the people. Growing roses is an individual experiment. No two people apparently follow the same strict routine and possibly there is no one general law to be laid down. The very fact that the diversity of opinion exists is guarantee of the continuing interest, and testimony to the wide adaptability of the plant. If rose cultivation were cast in one universal mold, there would be little incentive, and little active interest. The rewards of attention and meticulous care in handling the growing plants amply repay for any little bother and labor that may be involved. The roses are soon to be in bloom; the time is now ripe to study and read more about the orderly facts that are slowly being brought out of the chaotic mass of confused information of years ago. I cannot help feeling that the American Rose Society has been the basic stimulus of all that has happened, and therefore I say, and always shall say, all honor to it.

If you ask me which of all these rose books will fit your particular needs, I'll answer, "All of them!" And that is true, for each one is supplementary to the others and no one book by any one author can have all the truth.

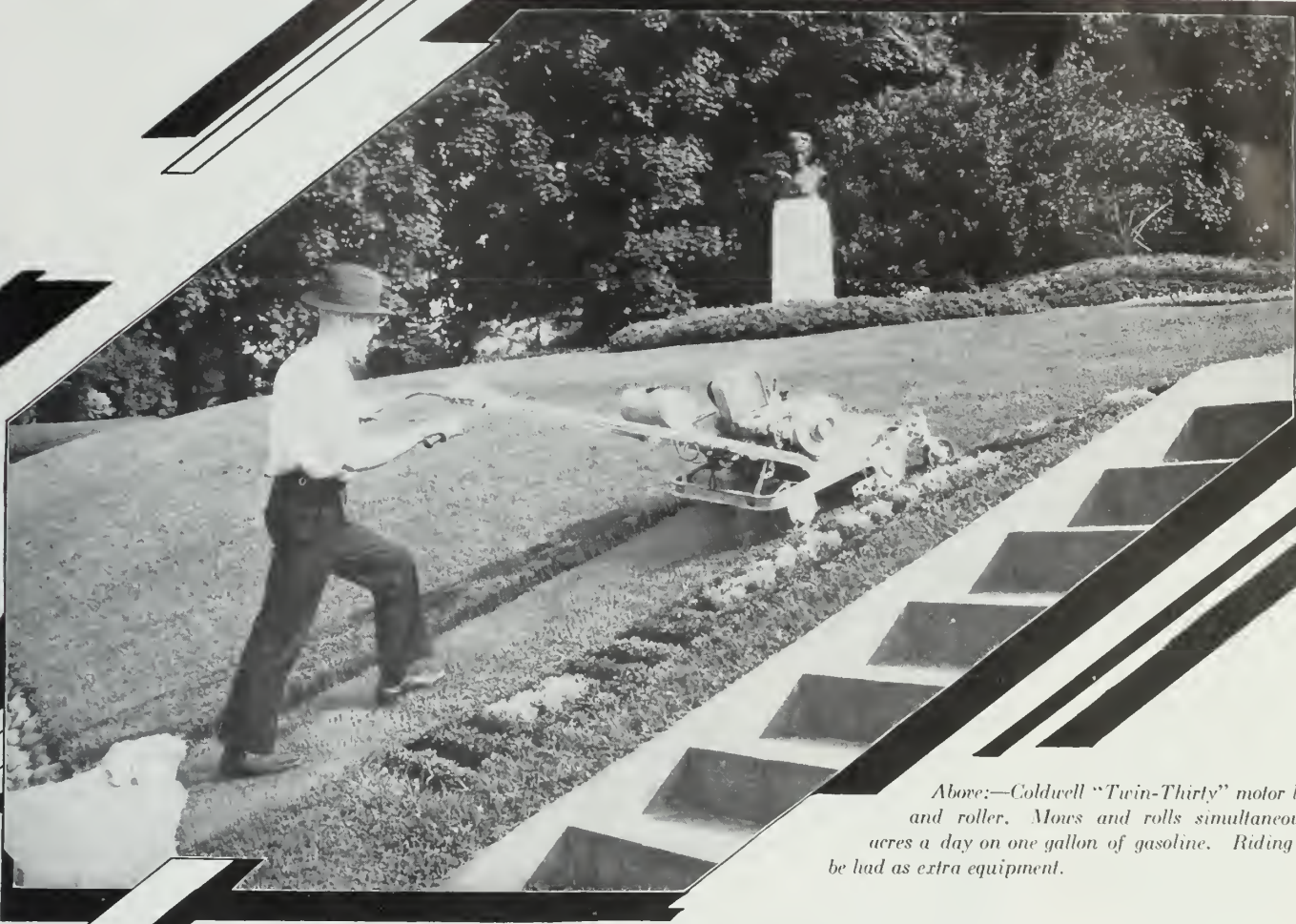
In one sense the rose is a troublesome plant in the garden—it is exacting in many ways, is a "violationist" to a large degree, and, over a great part of the country where gardens are most popular, presents a problem in winter management. Yet for all that, perhaps largely because of it in fact, the rose wins more devotees each year; for indeed the reward, when you have real roses, is repayment a thousand-fold for any effort expended. By all means grow roses.



"Bound the rose garden by a rose hedge of Pillars," says "The Rose Manual." Marguerite Carels (Frau Karl Druschki x General MacArthur), with large, deep pink blooms, is shown here

sulphur in one group; saffron, gold, straw, in another; orange, apricot, nankin, in the third. Similar subdivision is followed in the other color ranges. In addition to this is a list of more than four hundred varieties in progressive color position indicated by a number. Thus there is an available table of color gradations of varieties from which selections could be made for shaded and graded plantings, for example. This is something entirely new and holds possibilities of great interest where color effects in planting are given particular consideration. In addition to this feature a good deal is said on the use of the different types and races of roses, with particular emphasis on the difference between Climbers, Ramblers,

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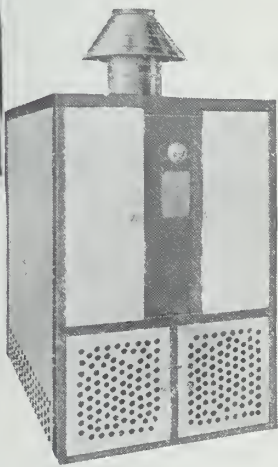
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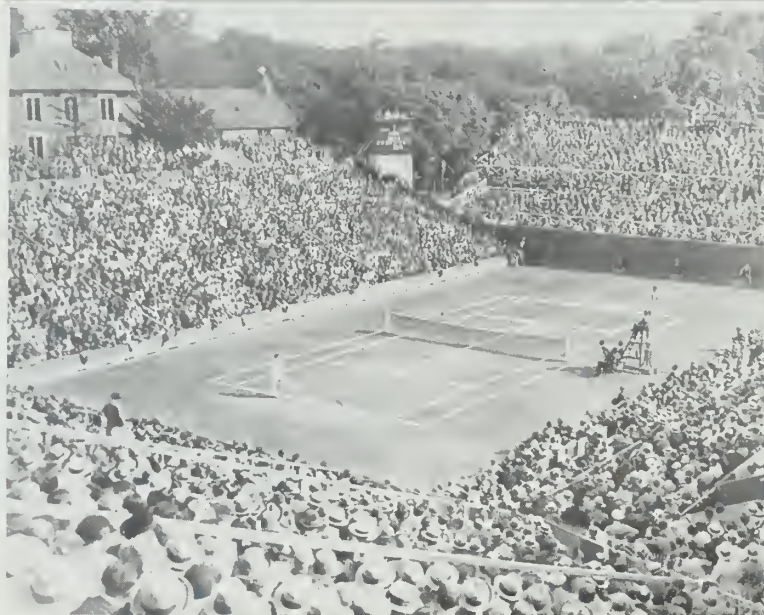
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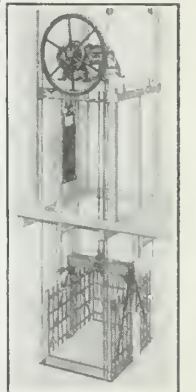
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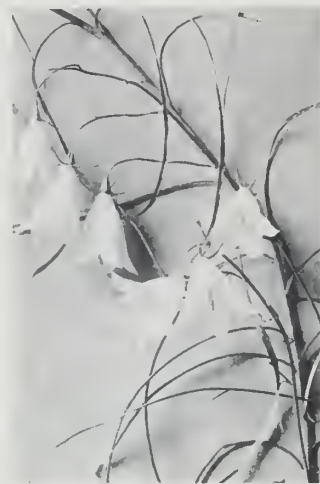
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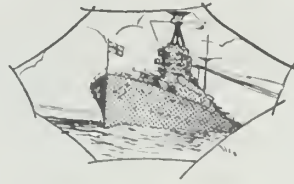
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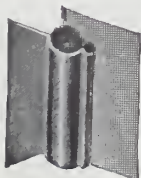
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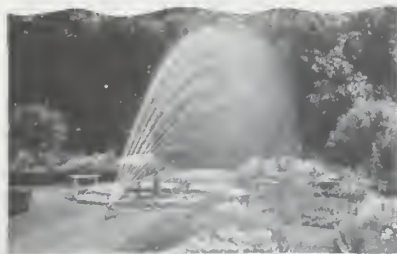
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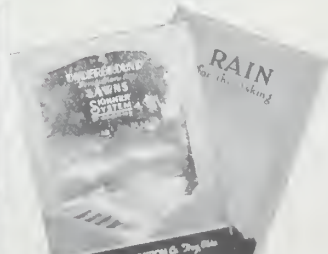
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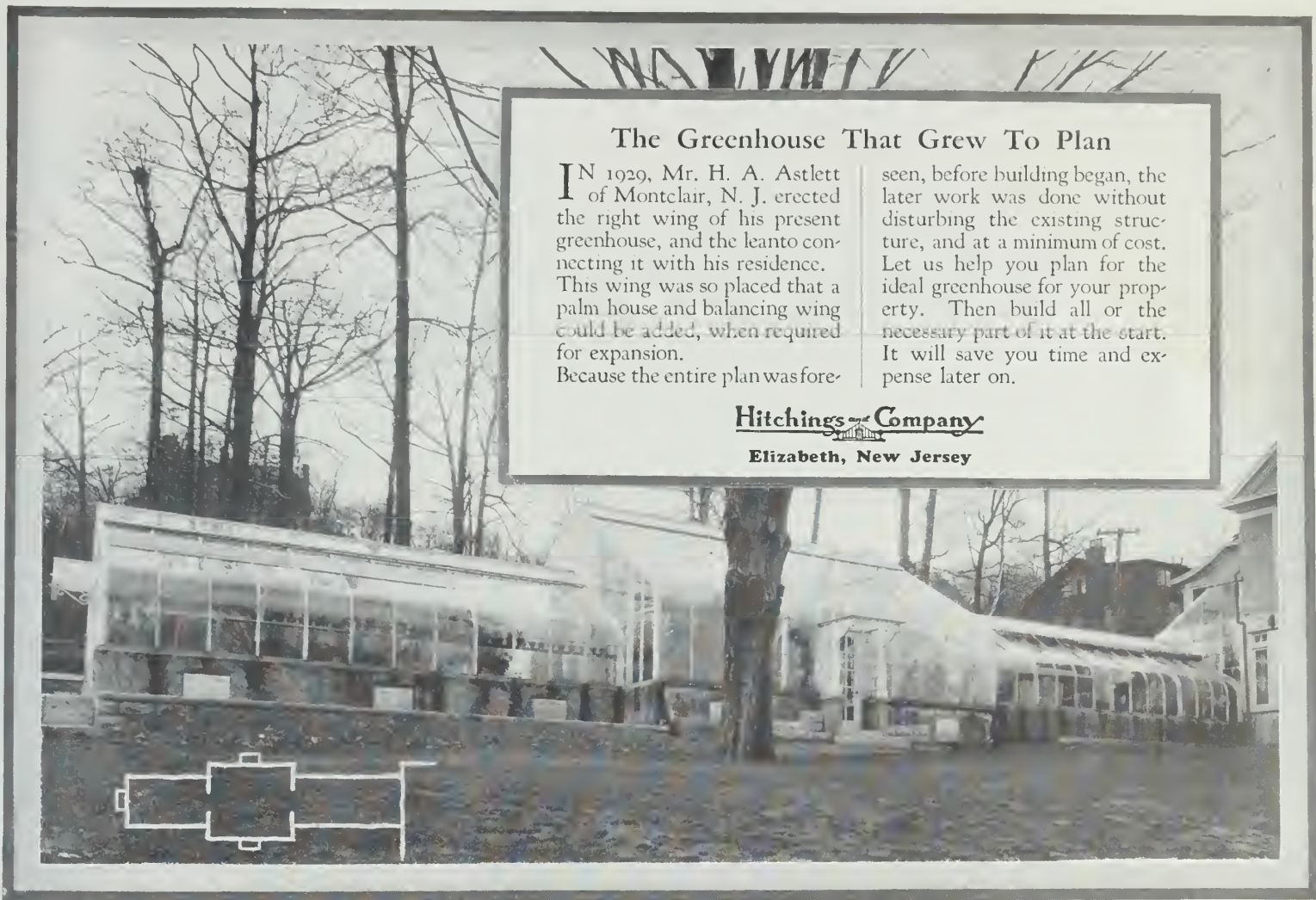
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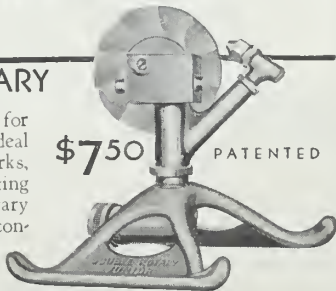
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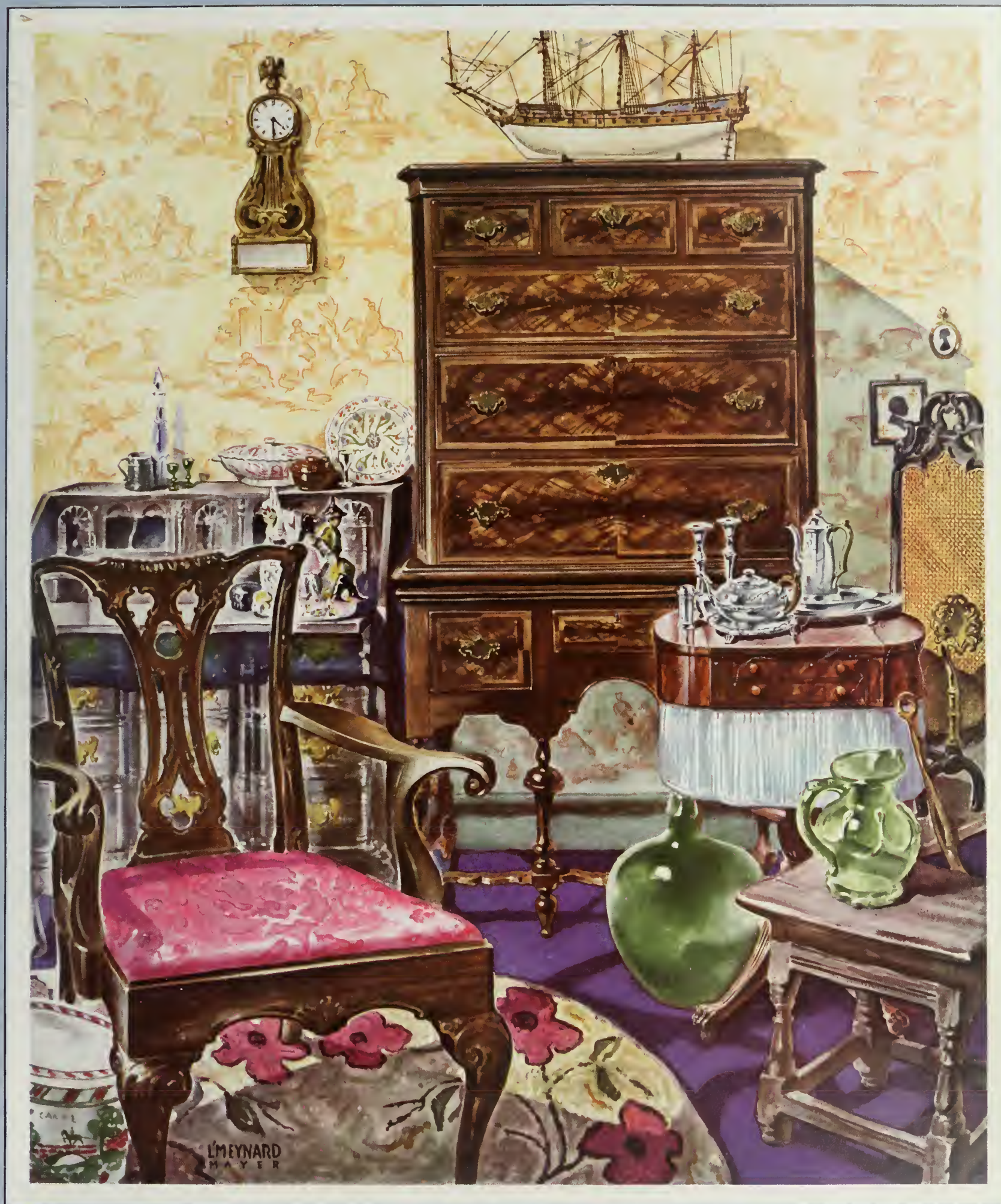
“Something borrowed”

Traditionally, it's the bride's own rhyme, but there's a thought in it, too, for those who wait with her for the momentous hour. “Something old”... the certainty that a good cigarette will never fail you, whatever happens. “Something new”... a quickened appreciation of the inherent excellence of *this* one. “Something borrowed”... a Camel, when you've smoked the last one in your case. “And something blue”... the friendly haze that lends its fragrance to the whole occasion.



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COUNTRY LIFE



ANTIQUES NUMBER

September 1930 *Doubleday Doran & Company Inc.* Price 50 cents



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A veranda in the air—your private terrace . . . cool, breezy, enticing . . . a final touch of gay perfection to innumerable apartments at the Carlyle . . . not just another apartment hotel . . . a new and smarter manner of living—in blissful comfort . . . without a vestige of responsibility . . . where you have the fun of dining “at home” with a butler of the old school to serve you . . . and no catering to worry about . . . or in one of the three little intimate dining rooms downstairs of most un-hotel-like character . . . where you may entertain without the boredom of preparation . . . in your apartment . . . or in a private suite large enough for ten or twenty people—available when you wish it. One to ten sunny, delightful rooms—simplex, duplex . . . studios, 15 ft. ceilings . . . terraces . . . leasing now from October. Booklet on request.

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FIFTH AVENUE & 37TH STREET
NEW YORK



Residence, Oyster Bay, Long Island. Walker & Gillette, Architects.

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Write for literature on use of Indiana Limestone for residences



Detail, Residence, Greenvale, L. I.
Roger H. Bullard, Architect.

NOT only has the cost of building a house of natural stone been reduced, but greater beauty can now be secured.

From our vast quarries we select pieces of Indiana Limestone of such varied color, texture and pattern that a wall surface of unusual beauty is assured. To lessen cost, this stone is sawed on four sides into strips by machinery. Then shipped direct to the building site.

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Architect.....



THE ITALIAN GALLERY . . . ONE OF FORTY FINE INTERIORS

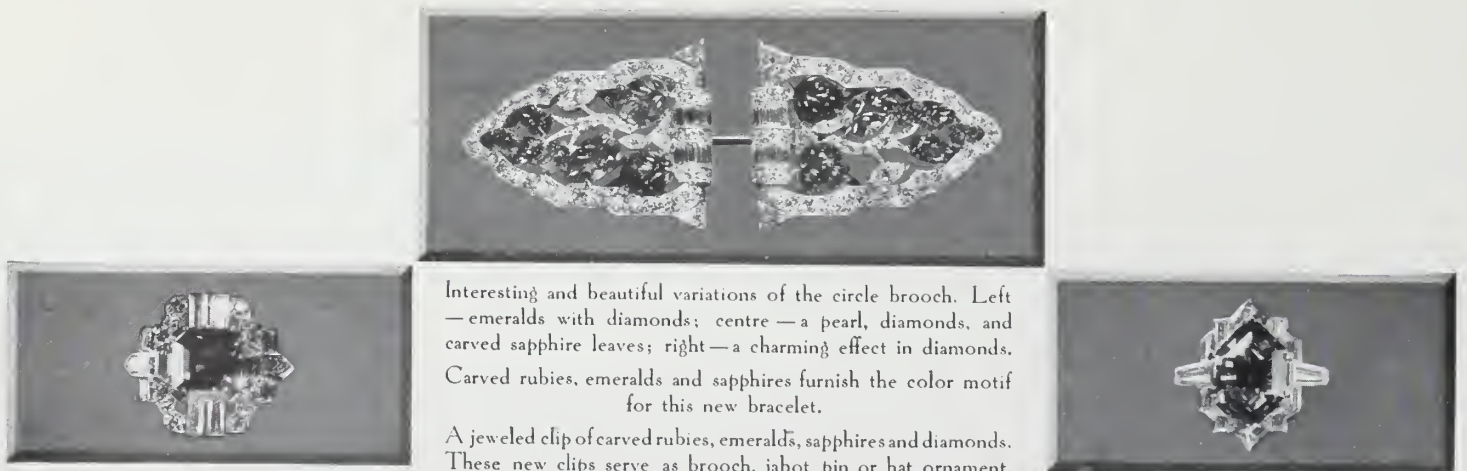
THESE galleries should be seen by anyone with a decorative problem, whether it be the designing and furnishing of a complete home or the selection of an outstanding piece of furniture to lend distinction to an otherwise finished room . . . The Hofstatter building contains a large collection of furniture and many interiors which clearly reflect the essential spirit of the Hofstatter tradition . . . creative designing and exquisite craftsmanship . . . A visit will help to crystallize your own decorative ideas.

HOFSTATTER

*Interior Architects and Decorators
Creators and Makers of Distinctive Furniture*



THE experience and resources of nearly a century bring to this House, from world-wide sources, rare gems of unusually fine quality. x x x These lovely creations are representative of a collection of great importance.



Interesting and beautiful variations of the circle brooch. Left — emeralds with diamonds; centre — a pearl, diamonds, and carved sapphire leaves; right — a charming effect in diamonds. Carved rubies, emeralds and sapphires furnish the color motif for this new bracelet.

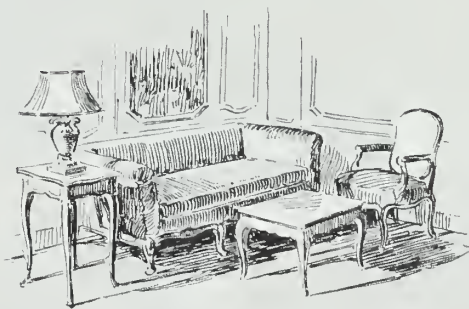
A jeweled clip of carved rubies, emeralds, sapphires and diamonds. These new clips serve as brooch, jabot pin or hat ornament.

Two sapphire rings — one emerald-cut, the other lozenge shape — of corn-flower blue color, in mountings of modern tendency.

J. E. Caldwell & Company
Philadelphia.



Autumn brings once more to the galleries of Jacques Bodart fresh importations in French Furniture for the approval of its distinguished patronage. ❖ ❖ ❖ Each piece, within its epoch, evidences the same measure of inspired conception and skilled workmanship, the same innate and enduring worth, as have made Jacques Bodart re-creations acceptable to the ultra-critical in seasons past. ❖ ❖ ❖ Decorators and their clients are invited to inspect these latest offerings.



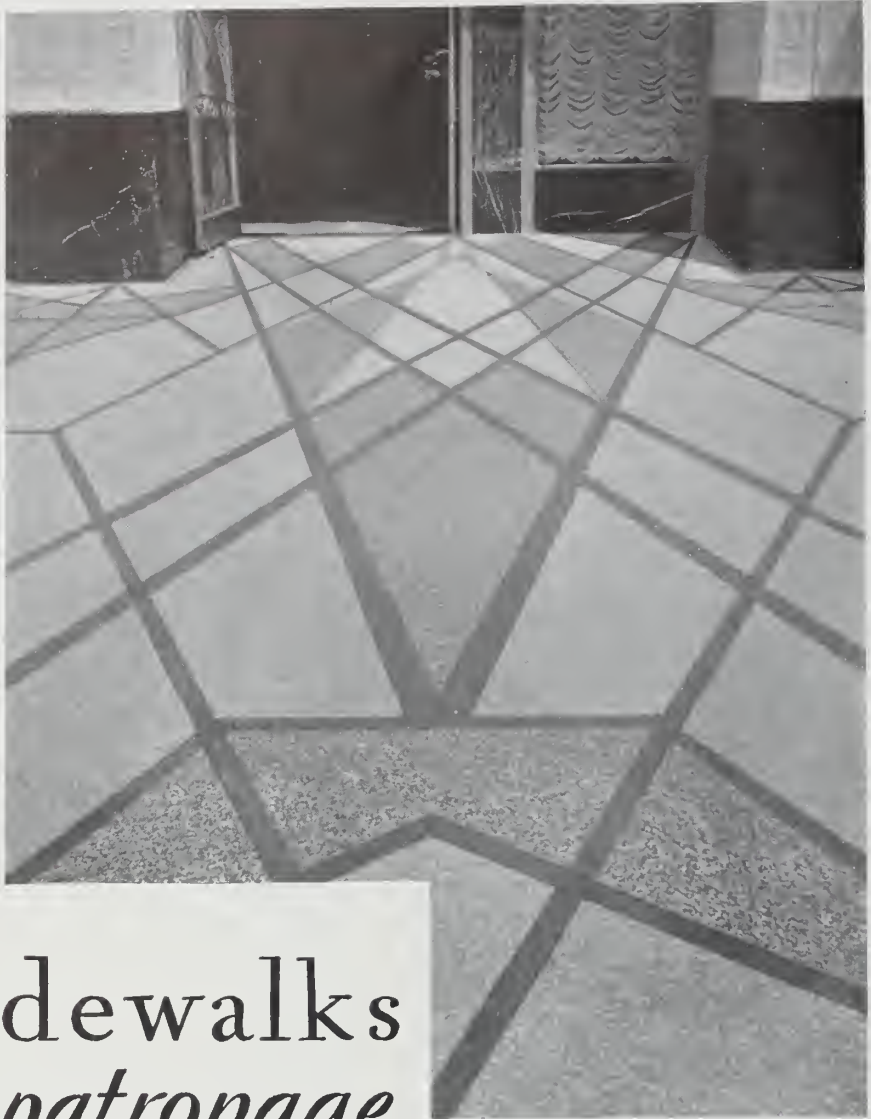
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Portland cement concrete sidewalks surrounding the Wilshire Professional Building, Los Angeles. Arthur E. Harvey, Los Angeles, Architect.



Sidewalks *which invite patronage*

Sidewalks are playing a new role. They are helping business set the stage for sales, by providing an attractive approach to the shops they border. The patterns illustrated on this page are obtained by use of concrete containing suitably colored stone. The surface is specially finished. This type of construction is known as terrazzo. The result is really an extension of the lobby floors to the pedestrian area outside—an invitation to enter the building and its shops.

Each day concrete assumes new importance in the realm of business. Its fire-safety affords protection alike to lives and property. It contributes a substantial and enduring beauty to the architecture of smart shop and towering department store. It helps create favorable comment. In building and surroundings, *concrete sets a magnificent stage for sales!*



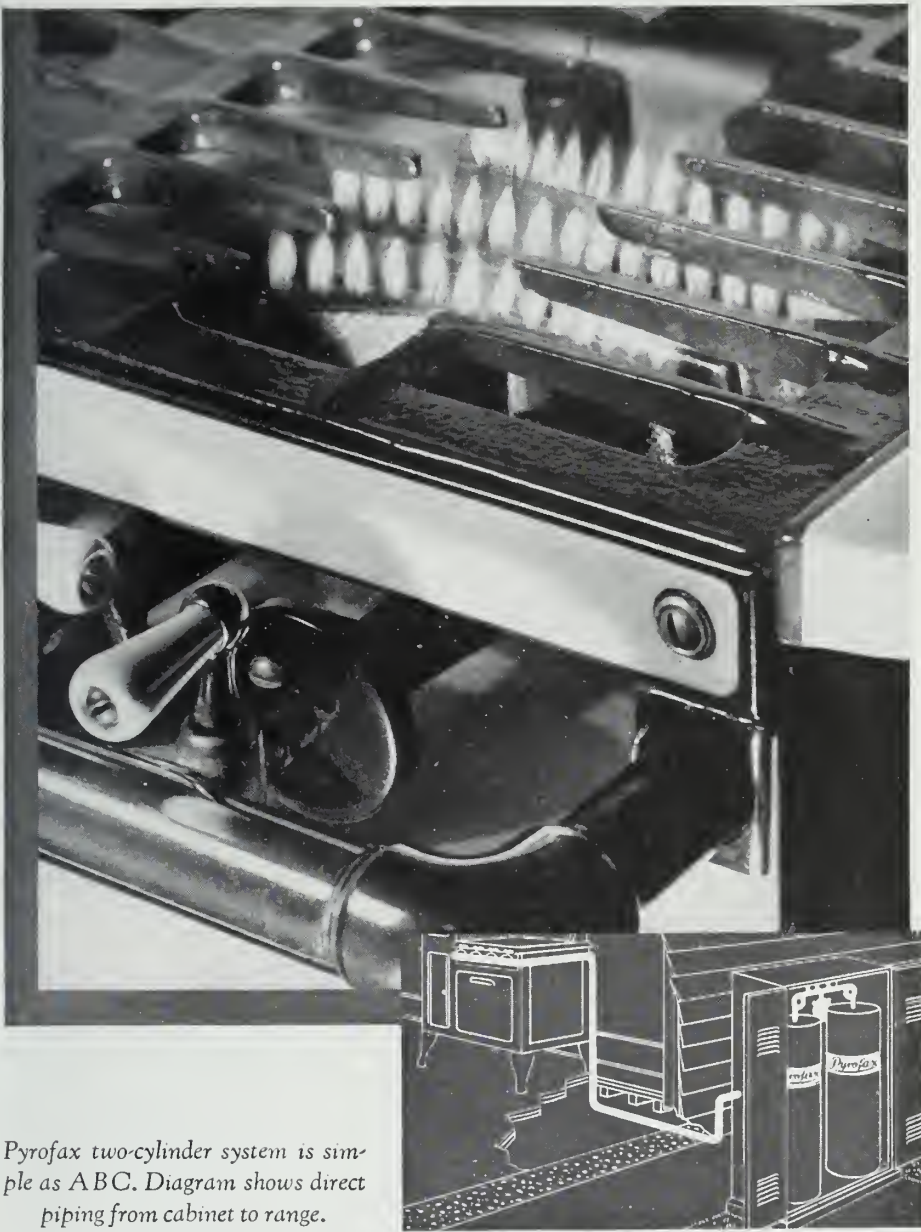
Sidewalk patterns—new and different—may be produced at somewhat less expense than the fine terrazzo here pictured, by mixing suitable mineral colors in the concrete.

PORTLAND CEMENT *Association*

Concrete for permanence and firesafety

33 WEST GRAND AVENUE
CHICAGO

PYROFAX... real gas ...
 makes gas cooking possible
 ... no matter where you live



Pyrofax two-cylinder system is simple as ABC. Diagram shows direct piping from cabinet to range.

ANY HOME beyond the gas mains—yours, too—can have the comfort, satisfaction and convenience of a modern gas range by installing Pyrofax. The complete installation including the range of your choice can now be had *at less cost than the price of a good coal or oil range.*

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Pyrofax is in use in thousands of homes, on farms, in camps, summer cottages, schools, hospitals and factories. Thousands of unsolicited testimonials such as the following attest its satisfaction.

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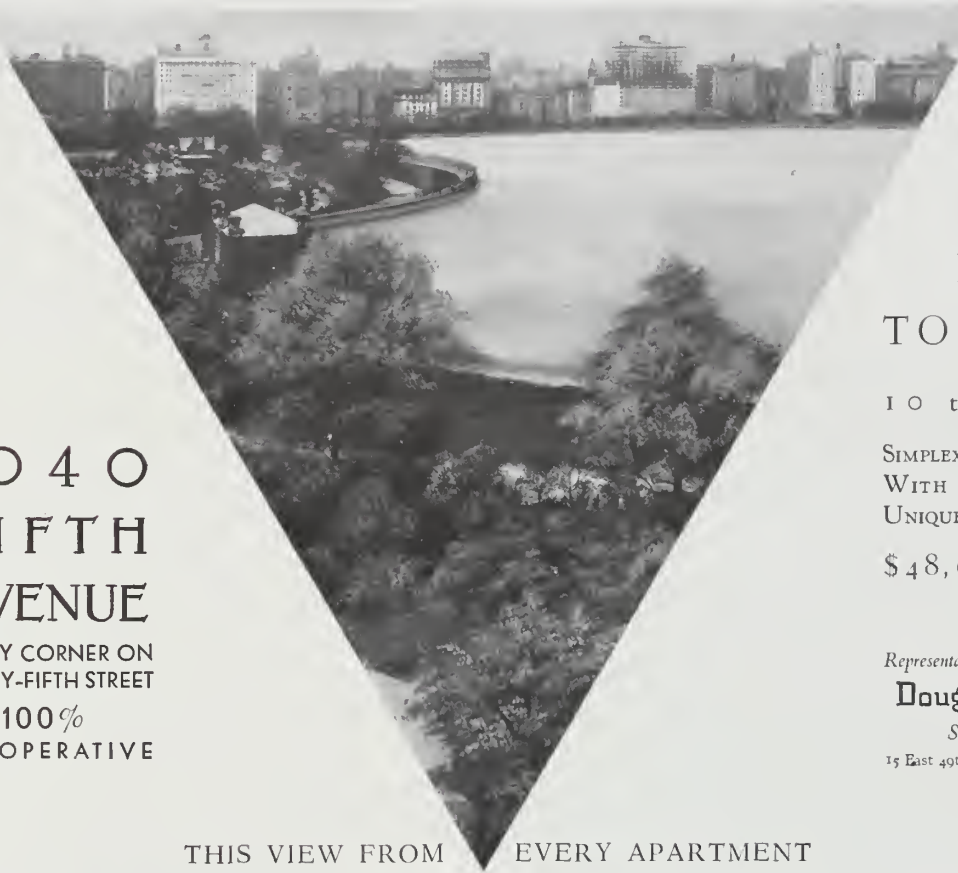
APARTMENTS

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SIMPLEX AND DUPLEX · MANY
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Southampton, Long Island

Attractive residence and garage, situated on the south side of Cow Lane.

Cottage contains fine living rooms, five family bedrooms, four bathrooms, seven servants' bedrooms and two bathrooms. There are fine large closets. The house is comfortably and well furnished.

The grounds comprise about four acres well planted with beautiful shrubbery and trees.

The location is one of the best in Southampton, giving an attractive view across the lawns of adjoining property to Lake Agawam.

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Several miles of macadamized private roadways wind gracefully throughout the property, the landscaping of which has been done with beautiful simplicity.

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pantry with warming ovens and incinerator; servants' dining room, one servants' bedroom and bath; main master suite with panelling and mouldings in Louis XV, marble bath and complete dressing room with fireplace of marble; second master suite in Georgian panelling, marble fireplace and marble bath; guest suite, Louis XV, fireplace of marble and marble bath; child's room in Georgian ensuite with Dutch tile bath; very large linen room; five servants' rooms, two baths. Five-car garage and chauffeur's accommodations.

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Charming Colonial
Remodelled Farm House

of the long, low rambling design, fulfilling the requirements of modern living by the installation of all comforts and conveniences—there are three master bedrooms, 2 baths, 2 maids' rooms and bath;—in addition to usual living room—there is a pine panelled studio with fireplace and a screened porch overlooking garden; oil burner, gas range; screens, awnings, etc. Garage for 2 cars. Grounds very attractively planted—trees and shrubbery. The location is extremely desirable—convenient to station, Golf and Beach Clubs.



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The house has been restored and the grounds interestingly planted.

The land is varied—large old apple orchard in prime condition—specimen trees moved in during the past few years—woodland, and a large well kept garden.

Here is one of the rare opportunities occasionally offered to the family which desires, near New York City, a location of character and charm with protective seclusion.

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Homes of Distinction in *Restricted* Kennilworth Great Neck, Long Island *Kings Point Section*

In the July, 1930, issue of *Country Life* (pages 45, 46, and 47), under the title "The Desirability of Distinction," were pictured three of the houses which we have built for sale in this desirable section of Long Island. These houses were chosen for their distinctive architecture and interesting arrangement. They are among those we are now offering for sale in a section which includes a mile of shore frontage on Long Island Sound. Each house contains a drawing room, dining room, study, enclosed porch, and four master's bedrooms and baths. Also two-car garage, two servants' rooms and servants' bath.

Kennilworth with its charming small estates is a unique colony in so far as desirability for architectural achievement and accessibility are concerned. This colony is carefully restricted with private facilities for golf, bathing, sailing, motoring, polo, tennis and other sports. It meets the highest requirements of an ideal country community with no drawbacks. The property fronting on Long Island Sound is well wooded throughout with lovely shade trees, as the illustration above shows; excellent winding roadways, and each house constitutes in itself a complete individuality as a home.

Some of the Kennilworth houses were also pictured in color in the April, 1929, issue of *Country Life*.

We should be very happy to show you Kennilworth, or you may write for further descriptions.

KENNILWORTH

GREAT NECK

LONG ISLAND

Plans and full description will be sent upon request

Telephones: Great Neck 2080 and 1496

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Complete Country Place and Farm of 200 acres. Colonial main residence designed by noted architect. Garage with living quarters, gardener's cottage, studio cottage, several farm-houses, modern cow barns and dairy, poultry houses, greenhouse and other buildings. Fertile soil; orchards, stream, pond, woods. Many rare old trees, including some specimens originally brought from England. Inspiring views over the Hudson with mountains in the distance. The country homes of many prominent families are in the immediate vicinity. Two hours from New York by main line express trains. Perfect motor roads in all directions.

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Plots of ample dimensions are for sale subject to restrictive covenants designed to insure the maintenance of the high character of this residential park. No speculative building will be allowed.

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In Scarsdale and within 500 yards of the New York Central Station—less than a five-minute walk—is the beautiful residential park, "Berkley." This tract of land is the largest undeveloped area within that distance of the station and careful study over a period of years preceded the opening of "Berkley." Same ownership for over 30 years.

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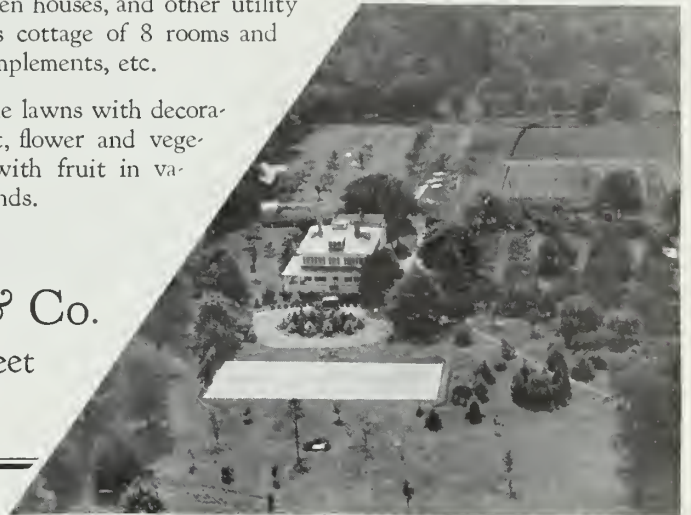
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stands a charming Colonial homestead

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The house is of whitewashed brick and clapboard, and constructed with utmost care throughout. It contains on the main floor—entrance hall, large living room, library panelled in old pine, dining room, excellent kitchen, lavatory and an attached two-car garage.

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of about 40 acres
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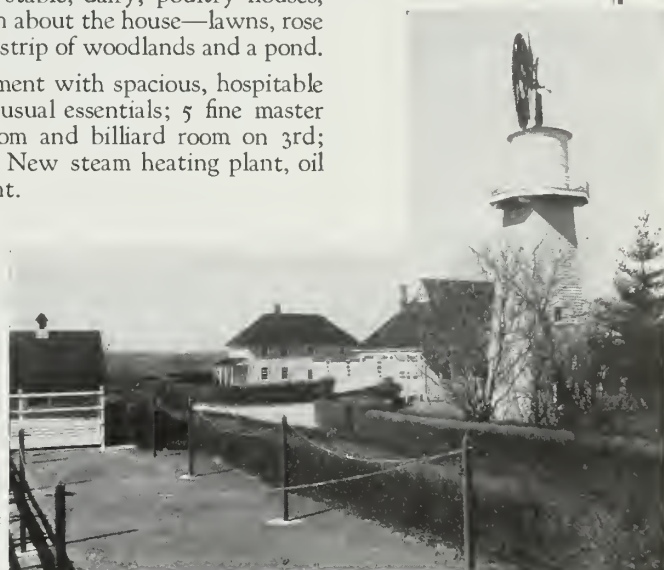
The main residence contains a particularly pleasing interior arrangement with spacious, hospitable living room, reception room, dining room and library, in addition to the usual essentials; 5 fine master bedrooms on 2nd floor with 3 very large tiled baths; additional guest room and billiard room on 3rd; ample service quarters in wing, with bath and servants' dining room. New steam heating plant, oil burner; numerous open fireplaces; 2 Frigidaire's, and all modern equipment.

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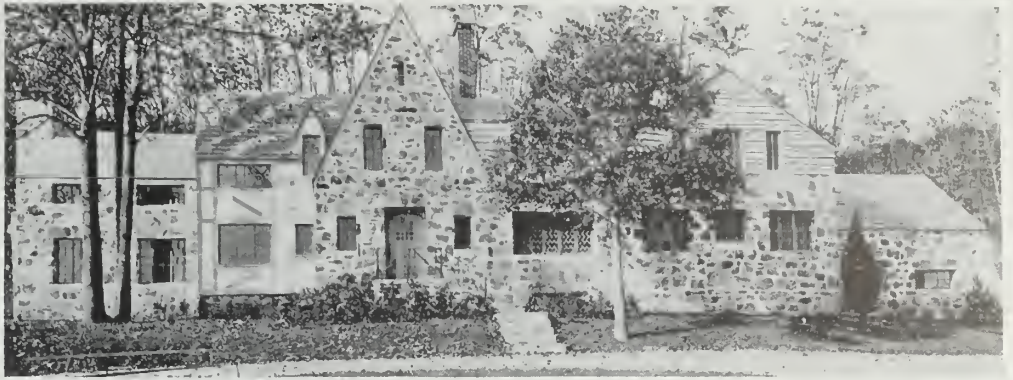
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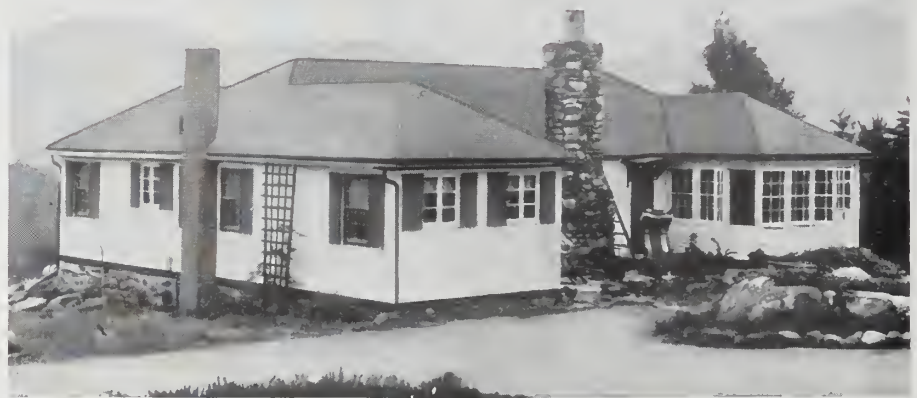
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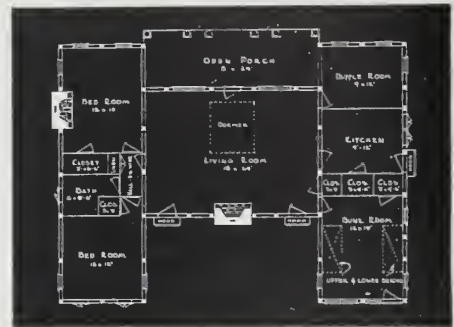
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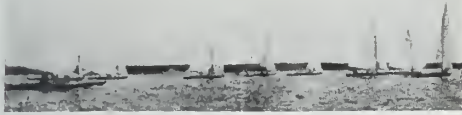
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PADDOCK AND BYRE

Successful summer sales

by **G. W. R. ANDRADE**

THE summer season has been an unusually active one in livestock circles; in fact, trying to keep track of the various events of interest was like attempting to follow a modern five-ring circus.

W. R. Spann has held two very successful sales, the first of which maintained an average of around the \$1,200 mark, which shows that Jerseys are not only holding their own, but are doing better than that, and further indicates, beyond any doubt, that a high quality of cattle is being offered at these sales.

The Linden Grove Sale was also a great success. Linden Grove was established by the late T. S. Cooper in 1873, and was one of the most important establishments in building up Jersey cattle that this country had. At the death of Mr. Cooper, the sales were discontinued, but were started again this year by T. S. Cooper, Jr.



A group of outstanding Arabian Horses recently acquired by that well-known sportsman, Carl R. Raswan. It is to be hoped that they may eventually find their way to his Sun-Ray Gardens Ranch near Indio-Palm Springs, California



PHOTOS © RASWAN



For the second time Jersey Cancalaise, owned by Carll Tucker, has led all animals imported from Jersey with a record of 1,072.37 lbs. of butterfat and 18,882 lbs. of milk



At the W. R. Spann auction held in June, Elm Hill Farm purchased Pallas Polly Spot at the top price of \$6,200



PHOTOS BY SIROHMEYER

You'll Do's April Lass, topped the Cooper auction sale when she was purchased for \$3,200 by Crieve Hall Farms, of Nashville, Tenn.



Arthur H. Sagendorph, of Spencer, Mass., has been elected President of The Ayrshire Breeders' Association

Arthur H. Sagendorph, owner of Alta Crest Farms in Massachusetts, was unanimously elected President of the Ayrshire Breeders' Association at the fifty-fifth annual meeting of that organization. Mr. Sagendorph has been a member of the Board of Directors of the Association for seventeen years, and owns the largest herd of Ayrshires in New England. It is interesting to note in this connection that last year there was a 10 per cent increase in business transactions by the Ayrshire Breeders' Association, as well as an increase of 13 per cent in registrations. Enthusiasm over the results of the Ayrshire herd test plan, which is being followed at the present time in the testing of more than 3,000 Ayrshire cows, was expressed by the large number of Ayrshire breeders who attended the recent annual meeting. Most of these men favor the idea of continuing the testing of each cow in the herd, and of making normal records with-

out forced feeding. It was the consensus of opinion that this was one of the most constructive plans for advancing the breed.

Speaking of Ayrshires, the Strathglass Sale was an outstanding success. Forty-nine Ayrshires were offered at the second annual sale at Port Chester for an average of \$642. The heaviest buyer was Ralph B. Strassburger, of Norristown, Pa., who purchased eleven head for \$6,700. The feeling of timidity which is not present at the Strathglass Sales, because this breeding establishment guarantees the health and soundness of every animal. This is a very broad guarantee and one that other sales would do well to follow wherever it is practical. Auction buyers are coming more and more to demand absolute proof of health, fertility, etc., when purchasing their cattle, and those who are willing to guarantee that these attributes are present will profit financially. Strathglass has led the way.

One more sidelight on the Strathglass Sale. Although the highest prices were paid for mature imported cattle, youngsters of Strathglass breeding were in excellent demand and brought very good prices.

The round of summer horse shows has been a particularly interesting one. To try to describe them in detail would be impossible in the space allotted. The Stamford, Conn., event seemed to the writer to be particularly attractive and colorful. Many of the leading animals of the year were on hand and, for the most part, gave an excellent account of themselves.

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THE DOG FANCIER'S CORNER

by **GEORGE W. R. ANDRADE**

IN THIS occasion we shall take up some of the interesting breeds of dogs in the British Isles. The Bedlington terrier, a dog which weighs in the neighborhood of twenty-four pounds and looks a great deal like a small lamb, is a breed which has certain distinct characteristics. The Bedlington is probably a cross between the otter hound and a Dandie Dinmont terrier. His especial advantage lies in the fact that he possesses a tremendous amount of endurance, is an excellent hunter on both water and land, and is perhaps the most pugnacious of all breeds of dogs. He will fight at the drop of a hat or even before the hat is dropped. The colors are dark blue, blue and tan, liver, liver and tan, sandy, or sandy and tan. The height is about sixteen inches at the shoulder. The coat is hard, lying flat on the sides and slightly rough. The sheeplike appearance of the breed comes from the color and from the way that the coat hangs about the head.

The old English sheep dog is another animal which it does not seem to us has enjoyed its share of popularity in the United States. The dog stands about twenty-four inches at the shoulder and has a long shaggy coat. It has either a very short tail or no tail at all, and the hair on its face hangs down over its eyes, so that at first glance it is difficult to understand how it can see where it is going. The dog is exceptionally good natured and intelligent. They are excellent herders and splendid retrievers.

The Dandie Dinmont terrier is a breed of more than passing interest. It made its bid for fame first in Sir Walter Scott's novel, "Guy Mannering." The Dandie Dinmont, to some extent, resembles the Bedlington terrier, except that it is shorter in the leg and longer in the body. The dogs do not have a level back, but a slight curve up over the loins; the color is pepper or mustard. The dogs have a shoulder height of from eight to eleven inches and weigh around eighteen or twenty pounds.

From Scotland comes the deerhound, of somewhat the same general style as the Irish wolfhound, although it is considerably lighter. It does not have quite the size or massiveness of the Irish wolfhound, weighing in the neighborhood of ninety-five to one hundred pounds and standing twenty-seven to twenty-nine inches at the shoulder. In our opinion the deerhounds should enjoy considerable popularity in this country. They are extremely picturesque, have quiet, easy-going dispositions, are excellent to take for a run on horseback, and all in all are most attractive animals for a large country place. The color is much a matter of fashion—dark blue-gray,



Laurence Bohannon, of Bedford, Va., owns this very attractive collie Annie May



Two six-months old Irish wolfhound puppies owned by Eugene Lilly, of Colorado Springs, Col.

darker and lighter grays, and brindles, yellow, sandy red, or red fawn. White markings are permissible but all white is frowned on. Generally speaking, the less white the better.

Perhaps it is a little out of order to include the mastiff under the English dogs. The breed, however, was developed in England, although



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it is seldom seen there to-day, being more frequently encountered in Canada. The mastiff looks somewhat like a heavy-headed Great Dane, although he is smaller and built in a general heavier fashion. The weight runs around 130 pounds with a shoulder height of about twenty-six inches. The mastiff is an excellent guard for children, being extremely good natured yet possessing a tremendous amount of power to protect them should the occasion arise. The breed is short coated and therefore has certain advantages as a house dog on a country place. The colors are apricot, silver fawn, or dark fawn brindle. In every case the muzzle, ears, and nose should be black.

It is certainly necessary that we mention the Shetland sheep dog, which is really a miniature collie. The shoulder height is about fifteen inches. The general characteristics are about the same as that of the collie. The animal was used originally for driving, herding, and guarding cattle. It has the typical quiet, orderly, intelligent disposition of a herding dog which has been trained for many generations, and the breed is well suited to the requirements of those Americans who wish a small dog as a pet. The average weight is between eight and twelve pounds.

The Irish water spaniel is another dog that should be taken up at this time. In color he is a reddish dark liver and has a coat composed entirely of short crisp curls, not woolly but very dense. He stands about twenty-two inches high at the shoulder, carrying a fairly long tail covered with short hair. The Irish water spaniel is an extremely good dog for a number of purposes. He is efficient as a hunting dog and retrieves well on land and water. He is very active, makes a much appreciated playmate for children, and is possessed of a remarkable degree of intelligence which he perhaps inherits from his poodle ancestors. The Irish water spaniel in outline suggests very strongly the poodle blood which is present in him.

On September 6th the Storm King Kennel Club will hold its annual show at Cornwall, N. Y. This show is one of the most delightful of the summer. A delicious luncheon is served and all attending are the guests of the Kennel Club. For a number of years past the entry has been a thoroughly representative one, with many animals of quality and a substantial rating present in most breeds. Personally, I would not miss the Storm King Kennel Club show for anything, and those who enjoy a dog show should arrange to be on hand.

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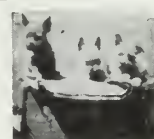
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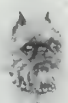
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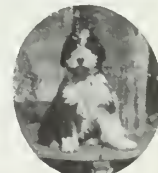


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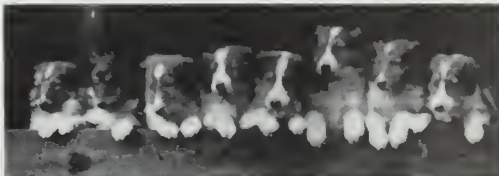
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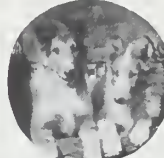
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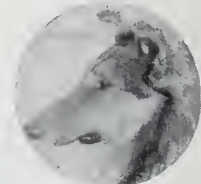
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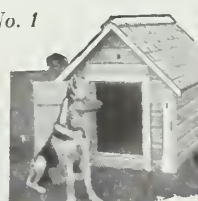
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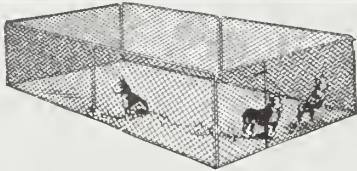
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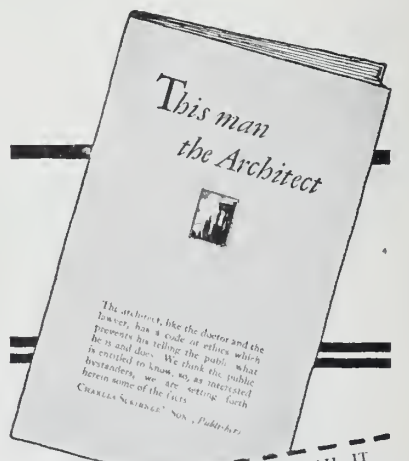


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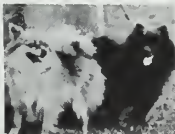
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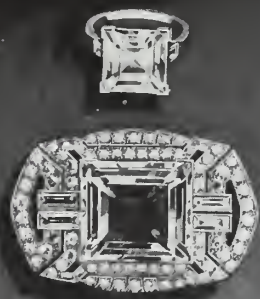
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VAN ANDA

The Building Number of COUNTRY LIFE (the October issue) presents, as its feature article, models, floor plans, and landscaping details of four charming small houses, of which the above is one

TALK OF THE OFFICE

AS WE write, we are still tangled in the fringes of the Hot Spell, the Hot Spell of '30, destined to go down in history along with the Blizzard of '88, as "best in class."

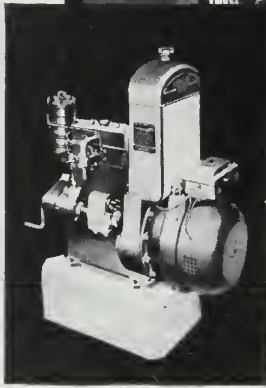
On the rising crest of the heat wave, we savagely resolved one morning to leave the breathless flats of Long Island for the windy canyons of Manhattan, planning to visit a succession of refrigerated movies. Emerging at noon in the theater district of the great city we found our windy canyons. The blast was such as would have withered a cactus, born, bred, and hardened in the Mojave desert, and for a moment we wavered. But we would not give up. The thought of an ice-cooled movie palace buoyed us and over the burning sands of Broadway we pressed on.

The theater we'd set our hot heart upon announced in red letters across its front, "Hell's Island." Not there, by all the gods, we vowed. Had we not but now left that island, and in a super-heated train at that? At the next, encircled with paper icicles, hung the legend "The Flame of Love." Across the street blazed "The Lady of Scandal," not so cool either, we surmised. And so it went; what with flaming this and scorching that, all prospects of relief in the cinema vanished. Self-help alone remained. We resolved to follow those inspired injunctions printed in newspapers and magazines for conduct becoming cool-seekers: we avoided thinking of the heat, we drank our seventh glass of orangeade, eschewed meat, and loosened our clothing. As we had spent the night in bathing frequently, that part of the advice had been complied with. Coming to item "Don't worry," we essayed to whistle merrily and refreshingly. And we began to *think cool*.

It was sunset when we realized that we were walking briskly somewhere up near Dyckman Street or Yonkers. For a whole afternoon we had been immune to the discomforts of temperature, lost in consideration of the delights in store for

readers of COUNTRY LIFE for October! The October number of COUNTRY LIFE is full of tonic, inspiring talk, and stimulating, unusual pictures. It is the Fall Building Number, and opens with plans for four houses, traditional in line but modern in adaptation, with little models of each house, surrounded by gardens designed for us by a landscape architect. It is followed by the story of how a young architect, seeing a barn which attracted him, turned it into a house, saving for posterity its good lines and for himself much good money. Then there are four pages in aquatone of old Louisiana mansions—some of the picturesque plantation homes of other days—presented for COUNTRY LIFE in charming sketches. There is a modern "Room of the Month," unusual and delightful in feeling; a story about the newest conveniences in telephone installation at the service of the country estate dweller; and a Spanish residence in New York State, owned by an American and designed by a leading American architect. Also the home of a prominent decorator, pictures of which give one insight into the first choice of experts in interior planning when it comes to their own abodes. And finally, to top off the building discussion, there is a story about the roof, the importance of it, the weaknesses it might have developed, and the joy and comfort a good one of its kind can confer upon its proud owner.

"A Day in the Life of an Airplane" can be matched by one's own experience but cannot be duplicated, for it consists of a series of photographs taken especially for our October number, showing the take-off from the airport, the up-above-the-world-so-high, the descent for lunch, and the spirited young aviatrix herself in action. Sol Metzger—whose golf article is such an outstanding feature of this, the September, issue—will discuss the proper way to play a dog-leg hole by means of clever illustrations. And so the talk of the office is recorded, heat or no heat.



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IN THE agricultural sections of the nation, where fairs and livestock shows abound, are trim cattle—glossy, silky-haired cows spruced up to win blue ribbons.

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SHOP WINDOWS OF MAYFAIR

BY SHIRLEY PAINE

September is upon us with schools and colleges opening, summer homes closing, shops packed with newer and smarter things than ever and at much more reasonable tariffs than this time last year. Shirley Paine has combed foreign and

domestic markets for this issue of COUNTRY LIFE and we believe the things illustrated here are the most novel and decorative assortment that has been gathered together so far. Send your inquiries and checks direct to the shops mentioned.



A DISTINCTLY satisfying solid pure pewter tray 10 1/4" long and 7 1/2" wide, which the old firm of Daniel Low & Company, Salem, Mass., is offering to our readers for the special price of \$3.95 postpaid. It is ideal for bonbons, hors d'oeuvres, relish, celery. Fine brushed finish.

ESPECIALLY for a nursery or child's room is this "Ducky" lamp, in ivory and green, hand-decorated figure in bright colors. The table lamp is 14" high, \$11; bridge lamp, \$13; junior floor lamp, \$15; all complete. There are also kitten and bunny designs. Originated by Ira A. Jones Co., 308 West Randolph St., Chicago, Ill.



HUNTING scenes suggest crisp mornings with frost on the turf, warming potions beside the crackling logs, friendly conversation. With the season almost here these bright hand-painted porcelain trays meet a definite fall need. They're mounted in Britannia pewter, stouter than the average, to prevent bending in service. The Three New Yorkers Inc., 8 West 47th Street, New York, import these in three scenes: "The Start"; "Over the Rails"; "The Kill," all same or assorted. Five-piece set as shown, 14" tray and four 4" coasters, \$8.25; separately, tray \$5; coasters \$1.75 a pair. A serviceable and decorative outfit.

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IT'S true that the Guido Wrought Iron Shop, at 319 East 44th Street, New York, is a trifle off the beaten path, but little side excursions sometimes reward one with discoveries, just as does poking about in Europe. These candlesticks are both amusing and useful, of hand-wrought iron. "Salute", height 10", \$3; "Promenader", height 12", \$3.50; "Prayerful", height 10", \$3. Without candles. Express collect.



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BEAUTY must be useful these days when every bit of space is so valuable. The Oscar Onken Co., Cincinnati, has combined a booterie for 8 pairs of shoes and 12 pair hose with a smart night table. Height 34 1/2", top 14 x 12 1/2" deep. Fine wood, can't warp; properly ventilated. There is a print mounted on your choice of jade, orchid, Chinese red, or walnut—all antiqued; \$21. Prompt shipment through local dealer.



WHY shouldn't the card table be as decorative as the rest of one's furniture? This one, found at Lord & Taylor, Fifth Avenue, New York, may also be used for a fire-screen, as it stands on graceful legs when tipped back. The Angelica Kauffman print is in soft colors. Background decoration is "snowflake" motif in gold on natural wood finishes or lacquer colors; walnut legs. Price, \$33, prepaid.



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COUNTRY LIFE

COUNTRY LIFE IN AMERICA

for
SEPTEMBER
1930

Editor
REGINALD T. TOWNSEND

Art Editor
FREDERICK KLARMAN

Contributing Editor
C. STANLEY TAYLOR

VOLUME LVIII

NUMBER 5

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Garden City, New York

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A HUDSON RIVER BARONY

by **WALTER BUEHR**

Illustrations by the author

Staunch, its thick red freestone walls surmounted by a broad sloping Dutch roof that is pierced by numerous wide-mouthed stone chimneys, stands a fragment of earliest America, of a romantic period which had its venerable traditions before Washington's coach lumbered up to Boston with the new Continental Commander-in-Chief. This sturdy old house, the Van Cortlandt Manor, once the seat of an American version of the feudal baron, is almost unique in this land of change, for it has been occupied continuously by the original family for nearly two hundred and fifty years.

The old house seems a bit pathetic now, standing in its dignity among ancient gnarled trees which faithfully attempt to shield it from the raw wounds that progress has inflicted on its setting. It stands on a lovely knoll at the mouth of the Croton River, commanding a beautiful view down the Hudson, over Haverstraw Bay and the Tappan Zee. Nothing, in its youth, interrupted the smooth green slope of the lawns to the Croton's edge where, at the end of a sturdy log pier, the family yacht was moored; and nothing ruffled the blue waters of the Hudson save the stealthy canoes of the Indians, or an occasional broad-beamed Dutch pirogue bound for New Amsterdam with a load of cabbages and potatoes.

Now the frightened pigeons wheel above the ancient dovecote, disturbed by the savage growl of high-speed motors rushing along the broad cement post road, a road which was once a grass-grown, wandering lane. The wide mouth of the Croton has almost been closed by railroad embankments, and at the base of the tongue of land called Croton Point, where once stood the pallsided fortress of the Kitchawan Indians, whose bronzed emissaries brought beaver and otter skins to trade, there now stands a forbidding array of

railway shops, coal docks, and roundhouses, whose only contribution to the manor is a thick cloud of black smoke.

Nevertheless, despite the encroachments of the twentieth century, enough of the natural charm of the rugged countryside still remains to make the manor a place of enduring beauty. The Croton still winds between steep, wooded bluffs, its water turquoise against the gray rock walls, and great elms and oaks still mount guard upon the slopes behind the house. Occasionally, when the roar of trains and motors is stilled for a moment, one can recapture something of the ancient flavor of the place, as if the memories imprisoned within the old walls were released, to people the mellow rooms and broad lawns with the ghostly activities of its colonial beginning.

The history of the Van Cortlandt Manor house goes back into the dim haze of the earliest Dutch occupation. These early pioneers made it their policy to construct stone trading posts and forts, always at the junction of two rivers, for the purpose of trading with the Indians who brought down their furs in canoes. Such, in all probability, was the origin of the stone fort which became the Van Cortlandt Manor house. The earliest authenticated mention of the house is 1681, but many historians place the construction of the fort as much earlier.

At any rate, about 1681, Stephanus Van Cortlandt, a merchant of New York, purchased from the Indians various tracts of land containing an enormous amount of acreage, and enlarged the old fort into a commodious country seat for himself and his family. After he had acquired title from the Indians, in exchange for sundry articles of practical value to them, such as axes, clothes, kettles, wampum, and the like, he applied for a Royal Charter to confirm his ownership, and finally in June,



Whether the first Van Cortlandt sat at this secretarial eve do not know, but the desk, though it is a Duncan Phyfe, bears the hallmark of Dutch housewifeliness in its cupboard containing pieces of rare china on its shelves



A HEARTHSTONE OF THE REVOLUTION

The gallant Lafayette made this house his rendezvous in Revolutionary days, and must often have stood before the row of blue Dutch tiles warming himself and outlining with General Washington details of the campaign against the British. The fireplace is in the living room; the mantel and cupboards are delicately hand carved, and the beautiful brass andirons date from the very earliest days of the house

1697, he was "by Royal Charter erected into the lordship and Manor of Cortlandt," consisting of more than 83,000 acres and whose boundaries were: north from the mouth of the Croton River along the Hudson to a point near the present Bear Mountain Bridge; thence east to the Connecticut line; thence south to a point due east of the mouth of the Croton River; and thence west to the point of beginning.

In an imposing parchment scroll, sealed with the great seal of England and signed by the hand of King William III, Van Cortlandt was given power "to hold one Court Leet and one Court Baron, for the purpose of collecting fines, etc., to which the wards in the Manor owed suit and service," and the whole manor "was for the feudal tenure of paying therefor yearly to the Crown on the Feast Day of the Annunciation of the Blessed Mary, a rent of forty shillings yearly." Also over the forests, then celebrated for their fat venison, the lord was constituted "the sole and only ranger to have all benefits and perquisites" which would accrue to a ranger in the same status in England.

There were six great manors in Westchester County at this time, of which the Manor of Cortlandt and the Manor of Philipse were much the largest, and early records show that the greater part of the population of the county clustered about the manors. Although the lords of the manors never received personal titles, and never had those personal rights over the tenantry which accrued to European barons, yet the responsibilities burdening the lord of the manor—who had to see to the welfare of the tenants—together with the isolation of the times must have created a condition comparable in many ways with the European feudal system.

Stephanus Van Cortlandt did not, unfortunately, enjoy his manorial rights for very long. He began vigorously to develop his estate, building water mills along the Croton, extending the fields for planting, and no doubt embellishing his country seat; but before he could do more than get his plans well under way, he was stricken with illness and died, in November, 1700.

The estate was thereupon divided among the heirs, and the manor passed into history as a unit. A long period of peace and prosperity followed for the manor house. Members of the family went out to fight the French and the Indians, were active in the affairs of local government, farmed their lands, and were loyal subjects of the king. Then came the Revolution.

Pierre Van Cortlandt cast his lot with the rebels, and became lieutenant-governor under Clinton, the first governor. Philip Van Cortlandt was given a colonel's commission in Washington's army, and so distinguished himself that he returned to private life, after Yorktown, a general. After the Battle of White Plains, the harried Continentals established their lines about Peekskill, with outposts along the north side of the Croton River, all the country south to the Harlem River becoming "no man's land," constantly harassed by the operations of British and American dragoons. The manor house became much too perilous a place for the family, so it was reluctantly abandoned for the duration of the Revolution.

Those were dark days for the old mansion. Roving bands of guerillas mutilated the rooms, ripping out carved mantels and destroying paneled woodwork. At different times the old roof sheltered detachments of British regulars, splendid in scarlet and gleaming gold braid, and grimly determined little bands of Continentals in faded blue or ragged homespun. The empty window frames must have watched the *Vulture*, a British frigate, beat up the river and come to anchor opposite the point, bringing the ill-fated Major André to his conspiracy with Benedict Arnold in the little house across the Hudson at Haverstraw. The old timbers must have quivered with the concussions, as the aroused home guard fired their little brass cannon at the bold intruder, forcing the *Vulture* to slip her cable and hastily drop down the stream, to the ultimate disaster of André and Arnold. The old walls must have listened

The Van Cortlandt Manor house stands on a knoll commanding a wide sweep down the Hudson River. Originally its domains covered 83,000 acres, a feudal tenure granted by William III of England, but in 1700 this tract was divided. The house itself has been occupied by heirs of the original family for nearly 250 years



to despairing conferences among the leaders of the Revolution, must have heard Washington's counsel heartening the staff officers, ably seconded by the gallant Lafayette, who often made this house a rendezvous to meet his chief—for the Van Cortlandt mansion overlooked the only crossing for miles on the road between New York and the north, and so was often the gathering place of military councils.

With the advent of peace the family returned to find the home ravished and mutilated but still home to them. One night an express messenger found General Van Cortlandt in bed; the message caused him to fling on his clothes and gallop down the Post Road, through Tarrytown and Yonkers, and finally into New York, in time to see the British fleet sailing down the bay amid the jeers of the populace, and to watch American sailors nailing cleats to the greased flagpole at the Battery in order to climb up and replace the Cross of St. George with the Stars and Stripes. The family settled down to repair the ravages of the war, and to try to find and reclaim the scattered furnishings of the manor house.

It is fortunate indeed that this house has been occupied by a succession of incumbents who were interested in and sympathetic to the traditions it embodies. Down to the present owners, they have always endeavored to maintain it and add to its charm. The first structure was little more than a stone cube with a flat roof, one door, and T-shaped embrasures, that were no more than slits, for windows. The walls were immensely thick, built of red freestone brought from ancient quarries at Nyack by the Dutch river sloops. When the house was converted into a dwelling and windows cut through, the openings were embellished with flat yellow Holland brick, brought over in vessels which were the direct descendants of the *Half Moon*. Several of the musket embrasures were left, and may still be seen, high up in the walls of the dining room.

The main entrance is a Dutch half door, of massive construction with huge hinges and lock, which leads into the front hall. Here, in the dim light, one sees the portrait of John Van Cortlandt as a boy of twelve, in a long blue coat, his hand resting on the head of a tame stag. Family archives have it that this deer actually grew up about the manor and died in 1730, whereupon its horns were cut off and hung above the living-room door, where they are to-day.

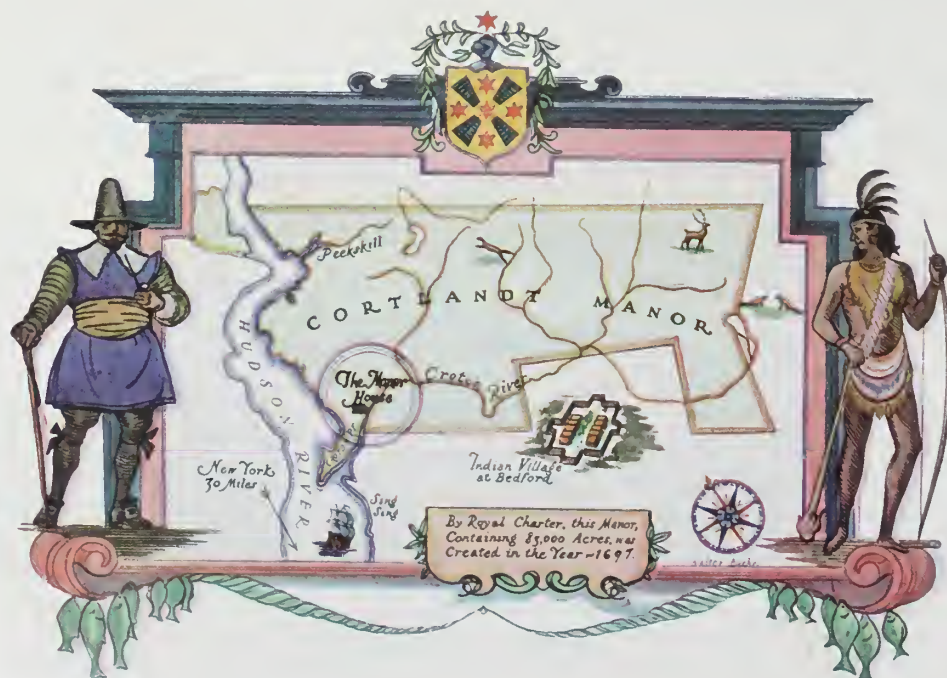
The living room is graced with a beautifully carved mantel, flanked by china cupboards, all the delicate moldings and panels carved by hand, even to the lunettes and curved panels above the cupboard doors. Along the top of the fireplace is set a row of blue Dutch tiles, each one a delightfully naïve representation of the home of one of the Van Cortlandt relations, as it looked in Colonial days. The huge polished brass andirons,

dating from the early days of the house, were lost to view for years, and were again restored to their proper setting by the ever watchful chatelaine. In one corner stands a lovely tall secretary with a side chair before it, each revealing, by its grace, that the hand of Phyfe fashioned it. No good Dutch household would be without an ostrich egg, suspended by a ribbon, for good luck; and true to this tradition, in one corner of the china cupboard, flanked by rare pieces of glass and china from Holland and England, may be seen dangling a large ostrich egg. On the walls stern-faced Van Cortlandts look out from their gilt frames, and no doubt listen with dismay to the roar of traffic just beyond the garden wall.

Across the hall is the dining room, mellow with satiny old mahogany. Its *pièce de résistance* is a marvelous old Dutch oval table, brought from Holland before the Revolution, the patina of its top so rich that it seems as though one could look deep into the wood. An interesting taboret by the door turns out to be a wine cellarette; alas, an outmoded piece now. Among the mantel ornaments stands a piece of gilt china, decorated with the design of the Coldstream Guards, belonging to a set known as the "Dean China," which has a curious history.

In pre-railroad days most of the Hudson River traffic was borne in sloops, which plied up and down the river between New York and Albany in great numbers. Varied as the life on the river must have been, it lacked the excitement vouchsafed the sailor who cleared for "furrin parts," or so at least it must have appeared to one Captain Dean, fiery skipper of a Hudson River sloop. At last adventure could no longer be denied, and the doughty captain informed customers along both banks that he was for China no less, his next trip, and could he take orders for goods from the Orient? Amid a good deal of badinage he solemnly wrote down the desires of his clients, and to their astonishment and dismay actually did set out for the other side of the world in his little vessel. Three long years passed. One drowsy Sunday morning, loungers near the docks in Albany were roused by a shout. A strange, yet familiar, craft was putting in to the landing. The entire village rushed down to the dock. Sure enough, smartly rounding into the wind, was Captain Dean's sloop, home from the China coast, with a cargo of heathen merchandise, among which was the pattern known ever after around Albany as the "Dean China."

One leaves the old mansion with a feeling of reverence and admiration for the men who laid the foundation for our country, men who built so well that their work still stands, a monument to their industry and love of beauty, and a source of inspiration to later generations. May this manor house and others of its time always remain in the hands of those who will love and maintain them.





HEWITT

THE ROOM OF THE MONTH

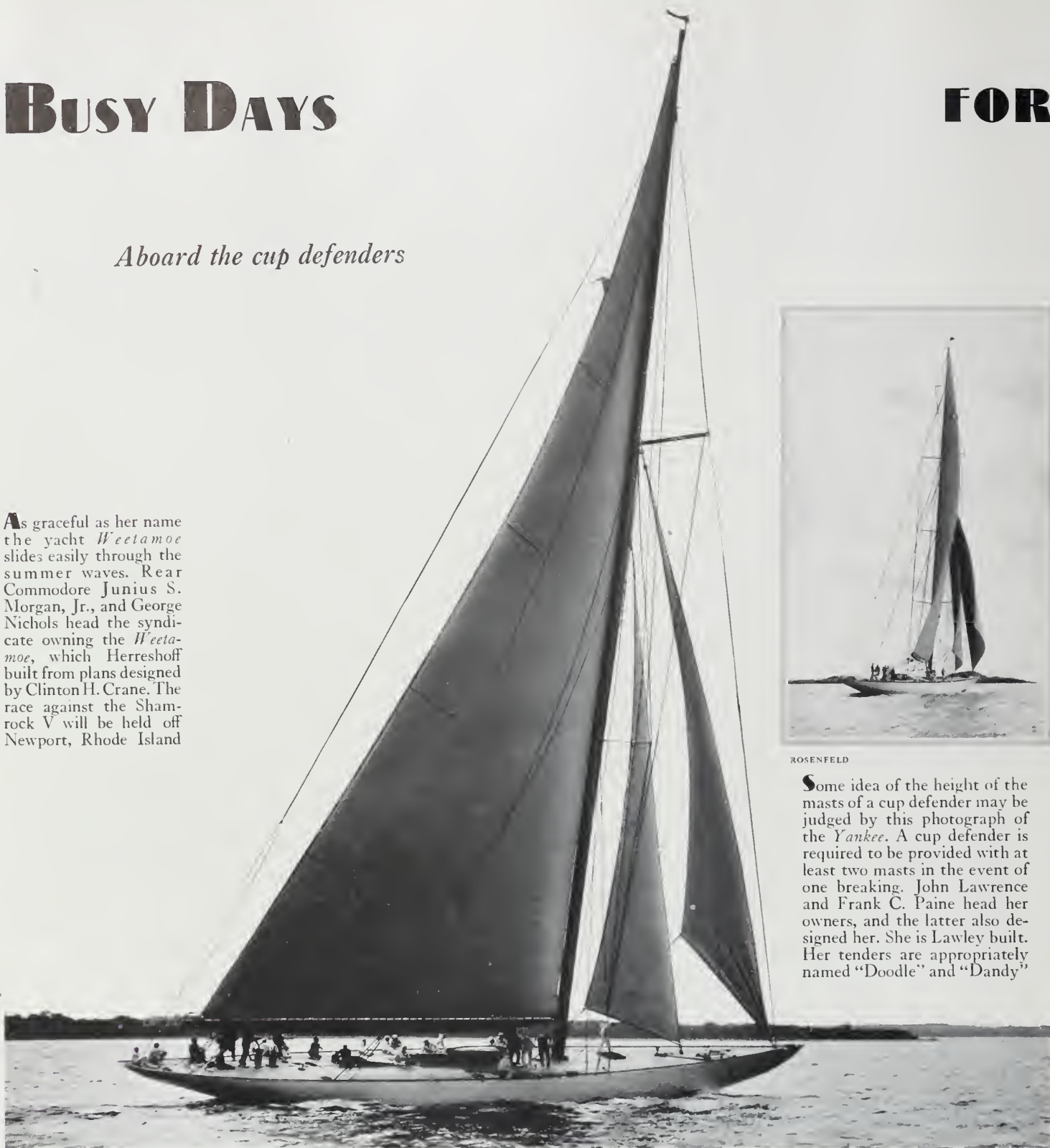
The treatment of the fireplace is frequently a problem for the decorator. In this charming room the grouping of eighteenth century French furniture and *objets d'art* is so perfectly balanced as to produce an harmonious whole of great beauty. The walls of the room are a delightful blue green; the *fauteuil* is upholstered in gold and the *bergère* in apricot velvet. Bertha Schaefer was the decorator

BUSY DAYS

FOR

Aboard the cup defenders

As graceful as her name the yacht *Weetamoe* slides easily through the summer waves. Rear Commodore Junius S. Morgan, Jr., and George Nichols head the syndicate owning the *Weetamoe*, which Herreshoff built from plans designed by Clinton H. Crane. The race against the *Shamrock V* will be held off Newport, Rhode Island



PHOTOGRAPHS BY EDWIN LEVICK



ROSENFELD

Some idea of the height of the masts of a cup defender may be judged by this photograph of the *Yankee*. A cup defender is required to be provided with at least two masts in the event of one breaking. John Lawrence and Frank C. Paine head her owners, and the latter also designed her. She is Lawley built. Her tenders are appropriately named "Doodle" and "Dandy"



The man of the hour is the man at the helm, and he is more important and more necessary than a football quarterback. Upon him may easily depend the outcome of the race, for the best of boats cannot win if badly handled. Harold S. Vanderbilt, in his handling of the *Enterprise* (left), has proved himself a past master in this fine art

THE

BIG YACHTS

in Narragansett Bay



Belying her name, the *Whirlwind* loafs along in a light breeze almost "as idle as a painted ship upon a painted ocean." And what a picture she would make for one of our gifted artists like Charles R. Patterson or Gordon Grant. L. Francis Herreshoff designed the *Whirlwind*, George Lawley built her. Paul Hammond and Landon K. Thorne head the owners' syndicate



An idea of the vast amount of canvas carried by a cup defender can be judged from this photograph of the *Enterprise* bowling along in a stiff breeze. W. Stanley Burgess designed the *Enterprise* and Herreshoff, famous for former cup defenders, built her. Winthrop H. Aldrich and Harold S. Vanderbilt head her list of owners

If yachting isn't the poetry of motion we'll defy anyone to tell us what is. Can't you almost hear the swish of the waves and sniff the tang of the sea as the *Yankee* goes racing along at a fine clip and there's nothing for the crew to do for the moment except keep a wary eye on the other contestants and pray for a good blow

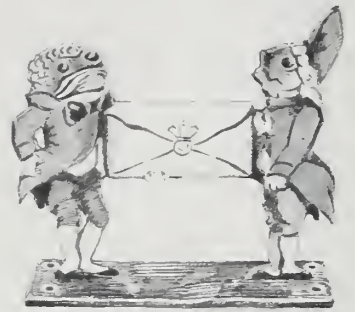




The boy at the barnyard fence is a jolly little chap and holds the gate steady for every foot. He is suitable for a rural doorstep and may be had from *The Wesley Associates*

AUTUMN, the time of cross-country tramps through gorgeous foliage, scarlet, brown, and citron colored, is also the season of muddy boots and of footscrapers. No house owner, proud of his castle, likes to have his rugs and nicely polished floors soiled, so we offer here some solutions which combine novelty and beauty with utility. Here are footscrapers for the country cottage, the log cabin, the bungalow, and the lordly mansion. Here is utility made picturesque.

Sketches by JACK MANLEY ROSÉ



The fish and frog footmen, bearing an "invitation from the Queen to play croquet," add an *Alice-in-Wonderland* touch to the cottage. In gay colors. (From *Malcolm's, Inc.*)



This charming sea-horse design, from Carl Schon's studio, may be had in solid bronze with a greenish finish which improves with age



Reynard, the fox, lends himself well to designs, black and mysterious, and will stand rough usage. (In wrought iron, from *Todhunter*)



A squirrel in wrought iron makes a graceful and sturdy scraper. (From *Todhunter*)



From *Todhunter* comes this spirited wire-haired terrier, in wrought iron with brass knobs

Below, the matador bravely throws his bronze cloak over a fierce Texas longhorn, penned in under the scraper. (From *Wesley Associates*)



Above, the bronco buster and his steed struggle for the freedom of the rope. (Design from *T. M. Wood*)

Below is another design from the studio of the cowboy artist, *T. M. Wood*. A 60-gallon hat brim can hold a lot of mud on a rainy day



FANCIFUL FOOTSCRAPERS



PHOTOGRAPHS BY COSTAIN

The 15-inch Staffordshire figure of Lincoln (top row) dominates this group of presidents of the United States; at the left is McKinley and on the right Roosevelt. At the left below is a white Washington jug, dated 1802; the bust of Washington is Staffordshire, 1890. The vase with the medallion portrait of Garfield and the cameo head of Lincoln are both of American make, as are the Washington and Hoover jugs

POTTERY PORTRAITS

The gentle art of collecting china celebrities

by **ALBERT LEE**

IT WOULD be difficult to state exactly when the first portraits in pottery were made. Doubtless some of the ancient Kiang Hsi figures represent individual mandarins or poets or statesmen who flourished under the Ming dynasty. Nor is it at all unlikely that many of the dainty Tanagra figurines, modeled four centuries before Christ, represent dancers whose fame had spread throughout Bœotia, for among the statuettes still preserved in our museums we can identify figures of Mercury, Leda, Bacchus, and other demigods. Yet, so far as I am aware, no collection of these early statuettes has ever been based on portraiture. Their interest and value rest upon their artistic merit and beauty.

Portraits in pottery have been more or less extensively made in most European countries from the middle of the seventeenth century. The first efforts were crude plaques, medallions, and plates; but in the eighteenth, and particularly in the nineteenth century, china statuettes and figures reached the highest perfection of ceramic art.

The Wood family—Ralph and Aaron, and their sons Ralph and Enoch, of Burslem—were the fathers of ceramic portraiture in England. They made many statuettes, mostly of mythological and romantic characters, and were the first of the English figure-makers to mark their wares. Ralph Wood,



King John signing Magna Charta: a white and gold Staffordshire piece thirteen inches high, made about 1840, showing the King in his tent on the field at Runnymede



A porcelain Robinson Crusoe six inches high, made at Rockingham about 1830, when that factory was producing its gaudiest decoration. Man Friday completes the pair



A COLLECTION OF PORTRAIT TOBY JUGS

The characters are, from left to right, top row: Wellington, Admiral Lord Howe, Lloyd-George, Roosevelt, Washington, McKinley. Second row: Wellington, Nelson, Beatty, Hoover, Wellington, Napoleon, Mr. Pickwick. Bottom row: Bleucher, Baldwin, Nelson, Washington, Napoleon, Pope Leo XIII, and Gladstone. The groups on top of the cabinet represent, left, King Charles and Cromwell; right, Robin Hood and Little John; center, King Edward VII, when Prince of Wales



John Wesley, the Methodist preacher, was a favorite with Staffordshire potters. This bust was modeled by Enoch Wood in 1781

the elder, who lived from 1715 and 1772, inscribed his pieces "R. Wood"; his son, who lived from 1748 to 1795, used the mark "Ra. Wood." Many such marked pieces exist in both public and private collections, but there are a greater number of unmarked pieces, more or less justly ascribed to these prolific artists.

Among the pieces by the elder Ralph Wood, portraying individuals or fictional characters, are the Dutch admiral Van Tromp, Lord Mayor Beckford, Britannia, St. George and the Dragon, and Hudibras. By the younger Ralph Wood, there are busts of Handel and Milton; figures of Sir Isaac Newton, John Wilkes, Benjamin Franklin, Hercules, Neptune, and Venus.

But Enoch, the youngest of the Woods, was the most talented of all, and ranks high among British sculptors. Born in 1759, under George II, he died at eighty-one years of age in 1840. He was industrious, prolific and inventive, and created hundreds of models. He was one of the first potters to make "old blue" and to market his wares in America.

Nevertheless, the most famous of all English potters was Josiah Wedgwood, a contemporary of Enoch Wood although thirty years his senior. Wedgwood produced portrait pieces, both in figures and busts, almost too numerous to mention.

In the early years of Queen Victoria's reign, as roads were bettered and transportation facilities (particularly for so frail a product as chinaware) became improved, a large trade was developed in what the potteries designated as "cottage ornaments"—earthenware figures in great variety. In the mid-Victorian era, there was scarcely a cottage chimneypiece in all of England ungraced by a Sailor and His Lass, Robin Hood and Friar Tuck, Nelson and Wellington, or other brightly colored earthenware groups or figures.

It was during the last quarter of the eighteenth century that the great potters of Staffordshire performed their best work. Decadence began toward the end of the first quarter of the nineteenth century. Quantity then began to displace quality, especially in the making of cottage figures and statuettes. Soon after the accession of Victoria, almost every little pottery found it profitable to produce portrait pieces of popular or eminent characters, and thus a vast number of inferior pieces, original and copied, came into being. Statuettes of Queen Victoria and her consort, Prince Albert, were produced in endless variety.

It was not only the Staffordshire potters who made portrait pieces. A very numerous and interesting group of these was produced in salt-glazed stoneware at Lambeth, Fulham, and in Derbyshire, beginning as early as the end of the eighteenth century and continuing at Lambeth even until our own times. Most of these portrait pieces are in the form of flasks, but there are also several toby jugs and face jugs.

Staffordshire figures of the mid-Victorian period, except those of contemporary royal personages and of celebrities such as Nelson or Wellington, seldom offer more than a remote claim of actual resemblance to the originals; but the identity of these is usually indicated by an inscription, where not already clearly apparent by the action represented. There is a white and gold group of two bearded cavaliers, in rolling boots and feathered hats, labeled "King Charles and Cromwell." Here is the only occasion on which I have seen Cromwell portrayed with a

beard; but, after all, what is a beard more or less to a Staffordshire potter who needed a bit of color to add character to his product?

As to the figures and groups which bear no inscription, but where the identity of the character or characters is readily apparent from the action depicted, take for example the royal personage seated in a tent, signing an important looking document, with plumed pages at either side watching respectfully. This can be no other than "King John signing Magna Charta." And when you come across a figure of an oriental young woman resting a jar upon what appears to be a stone wall, you know that you have "Rebecca at the Well." If you are so fortunate as to find a group showing a bearded patriarch, with two

or three black birds placed where their wings may be easily broken by careless handling, you at once recognize "Elijah and the Ravens." But if any of the ravens' wings are missing, steel your heart against buying the damaged piece. Some day you will perhaps find another with all the ravens in perfect health.

There is yet a third classification among the portrait figures—not only of Staffordshire, but of all pottery—which is sorely distressing to the collector whose familiarity with historical



Hundreds of busts and figures of John Wesley were made during his lifetime and afterwards. This one was made by Pratt in 1790



These two figures and the pulpit piece of John Wesley are of Staffordshire earthenware and were probably made about 1785



The rulers of France: The two central pieces represent Napoleon I, the upper face jug being of Lambeth salt-glazed stoneware, the lower one of porcelain. The plate on the left is one of twelve, picturing incidents connected with Napoleon's exile to St. Helena. The figure of the emperor next to the plate is Staffordshire. In the top row, the busts, beginning at the left, are the French kings—Charles VIII, Louis XII, Francis I, and Henry IV. The first three are of earthenware; Henry IV is of porcelain. The small standing figures of Napoleon III is Paris porcelain. The seated figure at the left is also a Staffordshire portrait of Napoleon III, and the two dark figures portray Napoleon III and the Empress Eugenie. On the right is a Paris bisque porcelain portrait of M. Thiers, the first president of the Second Republic, 1872

physiognomies cannot be all embracing. They are those un-inscribed pieces—that may be jugs or busts or statuettes—which, in their modeling and in their details of costume, give every indication of having been designed to portray some particular personage. The potted traits bear unequivocal conviction that here indeed is a true likeness.

The collector is now confronted with a problem. A new element enters into the excitement of the chase. The portrait hunter has found a portrait, but of whom? He must dispel the mystery that lies hidden in that mute glazed countenance; he must solve the enigma the very answer to which, so to speak, is staring him in the face.

Sometimes the solution of the puzzle is not so very difficult, particularly with characters in naval or military uniform. Indeed, with English pottery, a little patience, research, and observation will usually result in definite identification, for the English potters made few portraits of minor celebrities. But when it comes to continental pieces, of which there appears to be an infinite variety—for the continental potters made a far greater variety of portrait statuettes than did the English—the problem is frequently baffling. Consequently, almost every collection contains its "mystery" piece, the acquiring and possession of which adds to the sport of collecting, after all.



A salt-glaze stoneware figure of Queen Victoria, twelve inches high, was modeled by John Broad in 1897. Although an exquisitely delicate piece of modeling, it is made of the same material as water-pipes, and is of a uniform brown color

The bust of Shakespeare, center, seven inches high, is of Staffordshire earthenware about 1820; the other is of French porcelain, Sceaux, of about the same date. Between these two is a Staffordshire bust of John Locke, 1820. The bisque porcelain vase bears a portrait of Tennyson, and next to it stands a small Staffordshire figure of Milton, about 1810. The tall Staffordshire figure on the left is Walter Scott, about 1860, next to whom stands Edward Gibbon, a Staffordshire piece of about 1805. The bust of Dante is of comparatively modern Italian majolica. The Staffordshire flask portrays Dr. Johnson. Robert Burns is of highly glazed and colored Staffordshire earthenware about 1860





PHOTOGRAPHS BY PAUL J. WEBER

With all the character of an old Southern homestead, the residence of Henry L. Finch, Esq., is of modern construction and on a site well above the Mason and Dixon line. It is guarded by stately trees and looks out over wide green lawns to the green and rolling hills of New Jersey

CLEARLY COLONIAL

*Is the residence of Henry L. Finch, Esq.,
at Middletown, N. J.*

CHARLES H. HIGGINS, *Architect*



At the far end of the terrace one turns a corner and comes upon a broad flight of steps flanked by simple iron hand railings in keeping with the simplicity of the shingled and shuttered house



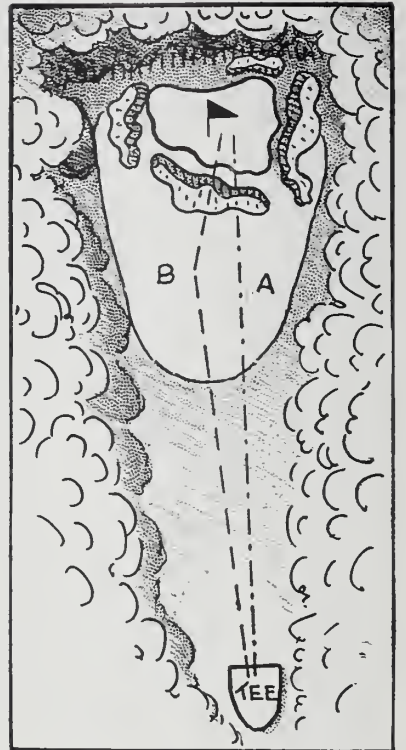
Long lazy afternoons are spent on the stone-flagged terrace when the sun moves to the other side and makes a place of shade and coolness between the columns, the restful dignity of which is harmoniously accented by a wrought-iron balcony



FAMOUS AMERICAN GOLF HOLES

*With pars of 3 strokes demand-
ing a pitch shot*

Illustrated and described by SOL METZGER

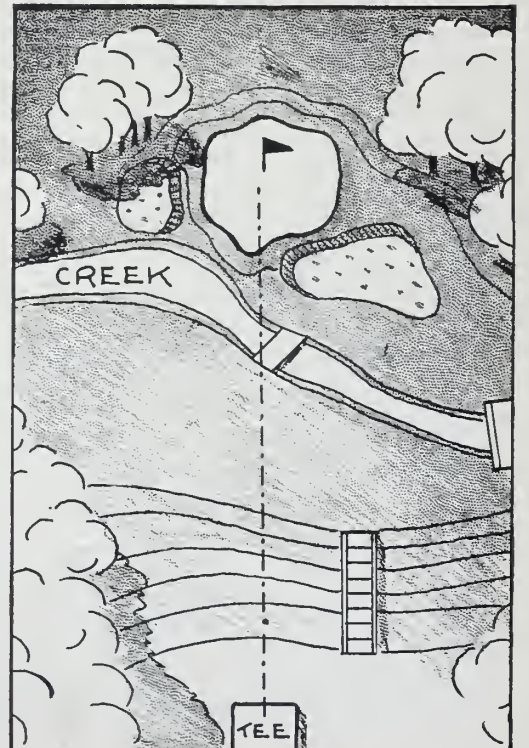
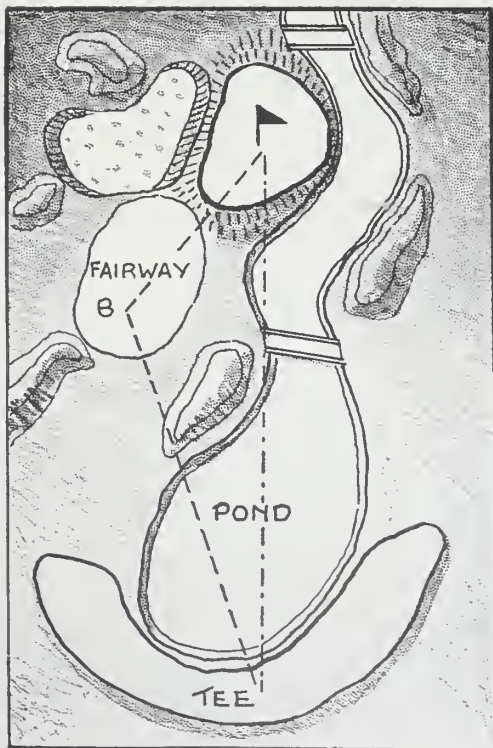


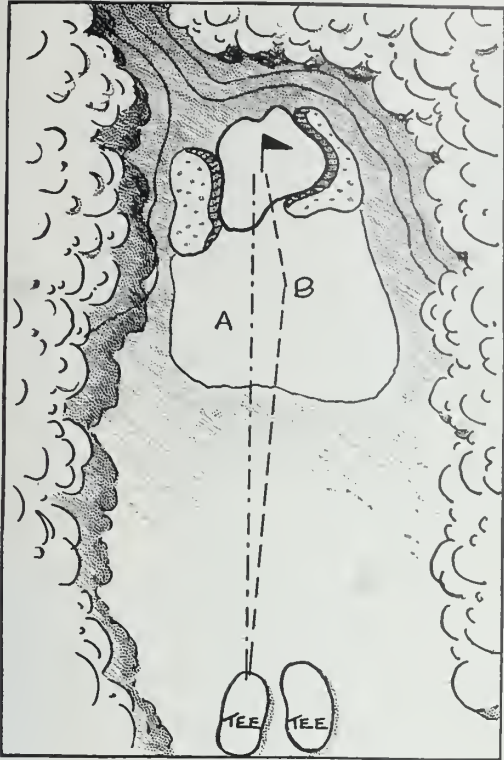
The par 3, No. 13, 150 yards, of the Seminole Club, Palm Beach, Fla. One of Donald Ross' masterpieces. A testing mashie pitch for a star, especially if the flag is on the upper terrace to the right. The green rises from a setting of glistening sand traps. Woe to him who overplays it. Beyond and down a 20-foot slope is the Atlantic Ocean, a gorgeous vista from the green itself. Route A is the course for the star. The more cautious player may successfully pitch short to B, and then chip on to achieve a 4

The par 3, No. 16, 140 yards, of the Women's National Golf and Tennis Club, Glen Head, L. I. Designed by Emmet, Emmet and Tull. A mashie pitch hole of unrivaled beauty, nesting as it does in verdant woods. Miss Glenna Collett thinks it one of the finest tests of its type. Courageous golfers alone go for the pin, as too strong a shot scoots into the woods beyond. There are commodious traps for one who otherwise fails of the mark. The timid way is indicated by B. A is the orthodox tee shot

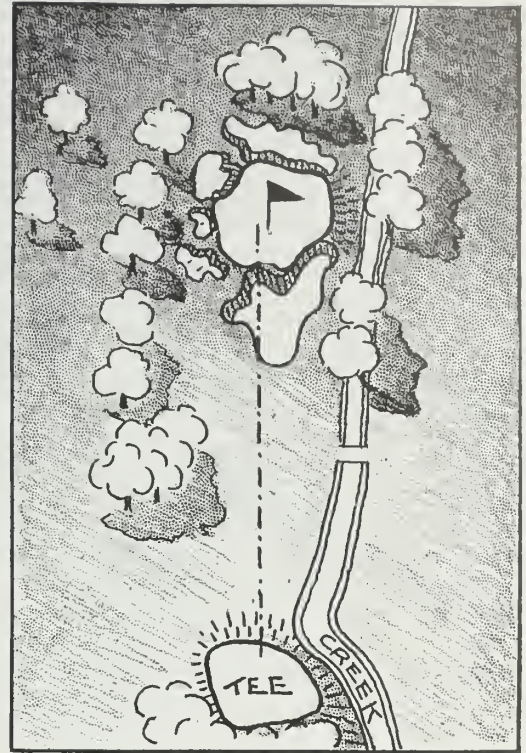
A model par 3 mashie pitch hole designed by A. W. Tillinghast, who has developed some of America's great courses. His idea of a pitch hole is one without trees and with a green that is elevated but below the tee. The par seeker has a job avoiding the sand pit to the left, if the water hazard does not first break his courage. A feature is the semi-circular tee. By changing the markers, the hole always presents new difficulties. For less skilled golfers route B, via the patch of fairway, is purposely planned

The par 3, No. 16, 153 yards, Olympia Fields Club, Matteson, Ill. The No. 4 course, of which this hole is a part, was designed by Willie Park. Scene of the 1928 National Open Championship. An outstanding example of utilizing nature to produce a great golf hole. Here Johnny Farrell's par 3 won him the U. S. Open title in 1928 in his play-off with Bobby Jones. Jones overplayed and took a 4. The green is 25 feet below the tee. One pitches to the hole or is out of luck, for the surroundings are exceedingly rough





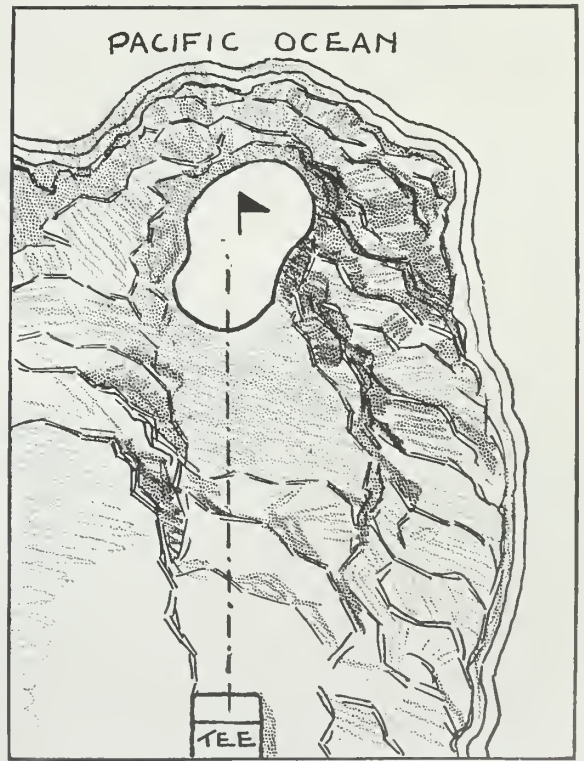
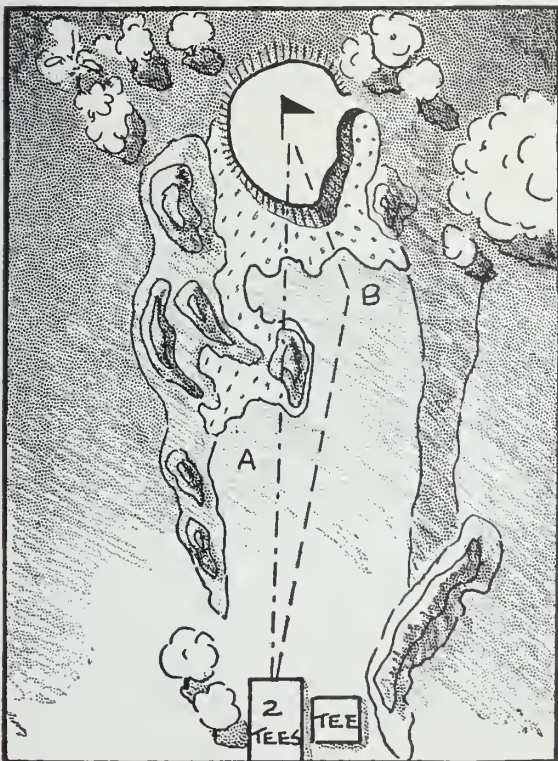
The par 3, No. 8, 150 yards, of the Cascades course, Hot Springs, Va., known as the "Cemetery Ridge" hole. One of William S. Flynn's fine layouts and the scene of the 1928 National Women's Championship. Picturesque because of its wooded environment; testing because of the deep ravine just beyond the green. Two routes are open: A mashie or mashie-niblick pitch to the green (A); or a pitch short (B) for the doubtful soul who prefers a 4 to the grand total possible when the tee shot fails to get home



The par 3, No. 13, 125 yards, East Course, Merion Golf Club, Ardmore, Penn. Toomey and Flynn, architects. A popular links for titular events, as here was played the National Amateur in 1916 and again in 1924. It will be staged here once more this month. The Women's National was also decided here in 1926. With no fairway and a deep trap guarding the entrance to the green, there is no choice but to go for it. Traps to left and rear catch the player; at the right the slope is into a boundary creek

The par 3, No. 17, 150 yards, Palm Beach Country Club, Palm Beach, Fla. Another Donald Ross conception. An elevated green beyond a jumble of sand dunes and sand traps. No fairway. One must go for the green, as the architect planned. The weak golfer who plays short may reach home with his second, but there is no certainty of this result because of the rough to catch his tee shot. Generally golf architects make the No. 17 hole a pitch affair. Players should have such shots working perfectly

The par 3, No. 7, 110 yards, Pebble Beach, Del Monte, Cal. By H. Chandler Egan. Here was the scene of the 1929 National Amateur. Considered one of the hardest golf tests in the world, as it is laid out on the rocky Monterey Peninsula overlooking the Pacific Ocean. No. 7 is a mashie-niblick pitch that worries anyone with the wind blowing. The green lies upon rocky crags. A true and natural test of golf. One either gets a par or amasses a scandalous total because of the gigantic water hazard



BUSINESS OF BUYING A CAR

A sad tale of lack of sales resistance

WHETHER it was the man who doles out mail in the murky post office, or a boy catching smelt off the wharf, I can't seem to remember; but I must have mentioned to someone that I rather thought I'd like a small roadster sometime. That was Tuesday.

Wednesday afternoon, dressed in a blue smock with a swipe of green paint across the sleeve, I crouched on the ground clucking at the dahlias. They were looking a little peckish. As I ladled out a nicely calculated dose of fertilizer to each plant, a speedy little car rushed up and stopped within four feet of my moccasins. Out stepped a youth in churchly looking trousers, churchly because they gave every indication that the owner spent many hours on his knees . . . one way or another.

I have a marked talent about these things and I at once perceived that here was an agent (advised by the incredible wire-less of the countryside) and that he had come to sell me a car.

He advanced a few steps haltingly. "Is there a young lady here that wants to buy a car?" he inquired, in a mild, unaggressive voice. It was on the tip of my tongue to reply that if such a person existed, it was not my privilege to know her. Certainly I was not young. And twice as certainly I had no intention of buying a car until I reached Connecticut again. But he was a beardless boy and I could afford to be gracious. (The gracious business was very expensive. I *couldn't* afford it!) I looked up and smiled. This was my initial error.

The youth stood about awkwardly for several minutes while I finished with the dahlias; then, with an indulgent gesture, I invited him into the cabin. Surely there could be no harm in listening to his outrageous price quotations. I begged him to be seated. He chose my best wicker chair and looked exceedingly uncouth in it, which gave me a distinct advantage.

"I couldn't seriously consider buying a car here," I began at once in an open, friendly way, "because you are so frightfully expensive, you see." He nodded understandingly. "Don't tell me it's freight and all that twaddle. It can't make such a difference in price," I added crisply. "I happen to have looked a bit into prices before coming up . . . just in a casual way, of course. If they can sell a car in the northern part of Maine for a little over six hundred dollars, there's no sense in its price being so exorbitant in Nova Scotia."

"No, that's true, too," he agreed. "Don't it beat all how them customs men acts? Ridic'ulous, I call it. Ridic'ulous."

I paused. That youth gave me absolutely no resistance to pull on. "Somebody's getting a grand rake off, you or the government," I said sternly.

He bent a long regard on his shoes, which were brown with dust in the creases. "Well, I don't know about that," he hazarded. "Mebbe tain't that exactly."

"If dealers can make a profit in Connecticut at that price . . ." and on I talked, emptying all the vials of irritation out of my system, just as he wanted me to. Plenty of time afterwards to plant in the cleared acre of my mind the insidious germs of salesmanship. "No," I concluded, reaching for my trowel, "I'm sorry, but I'll wait until next year and bring a car up. I'm really quite contented without one."

"I can see how you feel. Guess likely I would too, if I lived in the States. But if you change your mind, we'd be glad to make it right for you, as we can."

I laughed, and he drove off in the speedy little car very unobtrusively. I gave up clucking at the dahlias for the day. Let 'em be languid if they wanted to!

For three days thereafter my mind mumbled ineffectively over the silly problem. I saw myself brisking about the countryside, twittering between ox carts, purring up the long hills, dipping like a swallow (growing lyrical!) into the valleys, meeting friends at the station twenty miles away. But no . . . out of the question. Why at home, that same car . . . and so forth for hours. Then, when the proper time for germination had expired, those seeds of salesmanship sprouted. I wanted a car. I wanted it immediately!

No one troubled me for a week. (It's a good system.) A man acquainted with the guile and wisdom of the breed suggested that, in order to make a sale, an agent could sometimes be induced to whittle down his commission. This remark caused considerable damage to the marigolds. In the mental fog immediately generated by the mixture of greed and commonsense, I tore up yards of innocent young plants.

In nine days I succumbed. I had a plan, an aromatic blend of craft and innocence. I called up the agency. The man came. Another one. Older. He selected a porch chair to sit in, and did not look uncouth in the least. It was at this point that I began to have my first misgivings. And they were wholly justified. He was a nice man, gentle but undeviating. I tried my plan. He punctured it instantly in three places. I can't remember his arguments but they were excellent. "Wife and kiddies" came into one of them (at the place where I began the whittling process). He said he had to look after them, you know, and his kind eyes grew positively tender.

Benevolence tinted another argument: "Why, you know that young feller I just been speakin' of was a good boy; just had bad luck, like we all do sometimes. 'I gotta give up me truck,' he says. 'I run 'er into a rock, backin', and I lost me job quick because I couldn't go on workin'. I can't make this month's payment at all,' he says. You'd oughter seen his face. I was sorry for him. 'Nonsense!' I says, 'I know you're honest. We'll repair your truck and wait for the pay if you can get another job' . . ." and so on. (This to encourage my deep-rooted doubts about the finance plan.)

Then we figure. He with one pencil. I with another. He subtracts and divides and multiplies. A sheet of symbols. I reflect pensively on my savings account, and wildly gamble on work still out in the market. We come to an agreement, or rather I am led to an understanding. A roadster, a blue roadster with red wheels, and little, butterfly, side windshields is what I finally decide upon.

But I bought a coup! And there you have it. I wanted a roadster and I bought a coup! I had a ride in it you see. The agent said his regular demonstration car was away, so he had to bring this one. (Vile liar that he was!) It was a speedy little affair. It flattened out the hills, shaved down the bumps, and was as cozy as a lounge. I adored it!

The man who doles out mail stared at me as we passed. The boy in a sweater grinned. I somehow felt that they had been the secret cause of my undoing, that is by their reiterated chatter they had created the inevitable situation from which I could not escape. What black magic, what sly art persuaded my authentic New England resolution to melt I cannot guess. I only know that I am the possessor of a cocky little cab, that I pray it will eventually be paid for to the uttermost farthing of the last installment, and by *me!*

PATIENCE EDEN



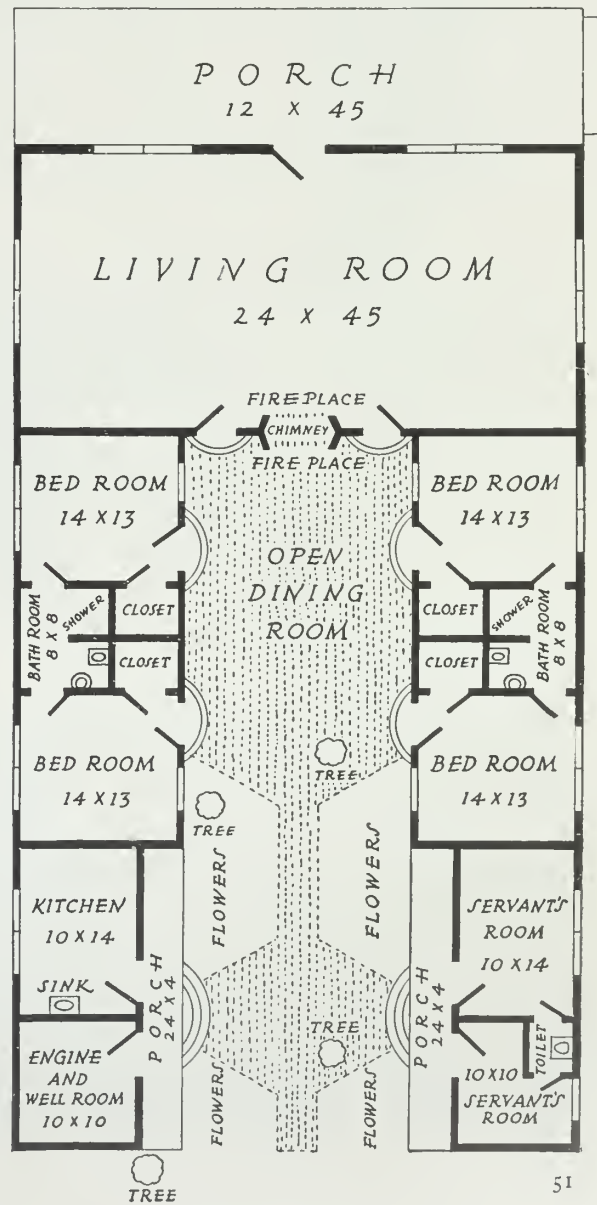
Ten miles from Birmingham, Alabama, on the banks of the Cahaba River, this camp-in-the-woods was built by William L. Cowles, M. D., its designer and owner. A feature of the bungalow is a patio with an outdoor fireplace in it. It also contains an electric plant. Pine logs were used, with lime, cement, and sand

A BACKWOODS BUNGALOW

Of unique plan and many conveniences



RIVER



FIRE WITHOUT SMOKE

Science builds better chimneys

C. STANLEY TAYLOR

IS THERE any greater disappointment in home building than, after planning for the luxury and comfort of open fireplaces, to have them remain cold and unused because they smoke? Many a prayer has been raised to Heaven by the home owner, architect, and contractor that the fireplace being built will draw well. Why the construction of fireplaces should remain a gamble, in which the outcome rests in the lap of the goddess Chance until the fireplace has been finished and tested, is one of the absurdities of building. Rules have been long established and tested that will guarantee the development of a

perfect fireplace if their admonitions are precisely followed. In the opinion of most experts, no architect or builder should escape blame for constructing a fireplace and chimney that fail to function properly.

This is not the place to present construction diagrams, tables of designs, and all of the other working paraphernalia which the actual designer of a good fireplace should utilize in his work. Such information is available from many sources, including the U. S. Department of Agriculture, architectural and building magazines and books, and the manufacturers of fireplace equipment. But there are a few basic rules which the owner may well bear in mind, because some of them directly affect his decisions with respect to the size of the fireplace, the location of the chimney, its height,

and the use of certain manufactured appliances which are designed to assure satisfactory results.

The first of these rules is really not a rule, but an explanation. Every home owner should appreciate that the scientific design of successful fireplaces requires a very definite relationship in the dimensions of every part. The size of the fireplace opening, its depth, relation of width to height, the position and size of the chimney flue, and a dozen other details, all relate, one to another, in such fashion that almost any single dimension has a more or less important influence upon all of the others.

To begin, then, one should not build a fireplace that is out of proportion to the size of the room. A fireplace that is too large will overheat the room and it will require such a large chimney that air may be drawn from the room so rapidly as to create drafts through doors and windows. The size of the fireplace is also related to the type of heating plant in the house. A small (Continued on page 72)



Apart from its proper building, the fireplace should conform to the style of the room in which it is placed, as does this artistic conception in a modernistic living room

If there can be any beauty in severely simple lines, it must be embodied in this fireplace, with its trimming of tiles and tiled hearth and its lack of the ubiquitous mantelpiece



J. H. GREGORY, ARCH.

Especially suitable for a man's den is this little fireplace tucked away in a corner of the room in the Robert M. Haig residence in Riverdale, N. Y.





A collection of cornucopias showing, left to right, a blue and white glass specimen excellently cut; a rare one of papier-mâché decorated with painted flowers; one of china in green and buff; a fluted and oval bronze cup on white marble

base; ruby red glass horn with base and hand of china; one of purple glass on marble base; a rich dark green glass horn, beautifully cut, in a bronze snake's head on polished black marble base; a white glass horn in an ox head on a china base

“PROSTRATE TRUMPETS OF GLASS”

A Victorian antique returns to favor



A figurine of bronze, supposed to represent the spirit of an ancestor, was kept in all Roman households. This one holds aloft a rhyton, or Greek drinking cup

by **FRANK GALSWORTHY**

THE cornucopia had its origin in the “drinking horn” of the ancients, and can be directly traced back to primitive man, who first realized that it was easier to drink out of a gourd, coconut shell, or some sort of vessel than to bend over a stream. But in countries where no gourds would grow and where coconuts were unknown, the horn of an animal answered the purpose; it was constantly in use, and even to-day is used to drink from. The drinking horn is familiar to us all, being so frequently seen upon the stage in operas and plays dealing with the remote past.

There have been found in Crete some pottery drinking cups in the shape of a horn which are attributed to the Bronze Age, some thousands of years before Christ. Some of these pottery horns are fashioned with an animal's head at their pointed end—why an animal's head instead of another design seems impossible to determine. We know, however, that drink has always been and still is associated with most interesting customs, beliefs, and ceremonies, and its association in these cups with particular animals is due most probably to the

belief that their dominant qualities would be imbibed with the liquor. It is noteworthy that all animals so used imply strength or swiftness or virility.

The Greeks, those experts in the arts, excelled in designing cups for drinking purposes which they called “rhytons.” There is a large collection of rhytons in the British Museum among the other Greek vases, and their variety and beauty is always a joy to those who take the trouble to study them. The horn-shaped ones, with designs or motifs descended from the Bronze Age, are generally exhibited in the cases in a standing position and supported by wire on a block of wood, in order that their proportions can more easily be appreciated than were they lying flat on a table or shelf; and it is without doubt that from these, and the manner of exhibiting them, our more modern cornucopia vases have been copied.

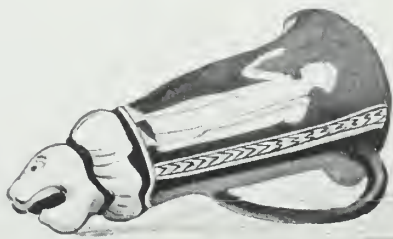
A Greek drinking cup, or rhyton, with round metal handle, to be slung from the belt when not being used



A beautiful silver drinking cup, of which the base is a bull made of gold, now in the British Museum, London. It was found in Syria and dates back to about 700 B. C.



Below, a Greek rhyton ending in a lion's head. Having no base or support, it was laid prostrate on the table



It appears that Greek rhytons of whatever shape seldom, if ever, had a stem or support, so they were not placed upright upon the table. Filled with drink, they were held high above the head and, after a libation to the gods was poured onto the ground, they were drained to the bottom and laid down prostrate upon the table. Later the Romans used this form of rhyton, and it was still customary to raise the cup above the head to drink from it.

After Roman days, the horn-shaped drinking cup seems to have given place entirely to other shapes more convenient, doubtless for their use at the table. But they have been revived for a different purpose, and it is of these I am more particularly writing because, for some reason, they have an appeal which has caused me to make a quite extensive collection.

In 1770 or thereabouts, Wedgwood was making pottery of great beauty and good quality. His taste appears to have been towards classic and particularly Greek designs, so that his designers frequently must have gone to the collection of Greek vases in the British Museum for inspiration, and to make actual copies from the

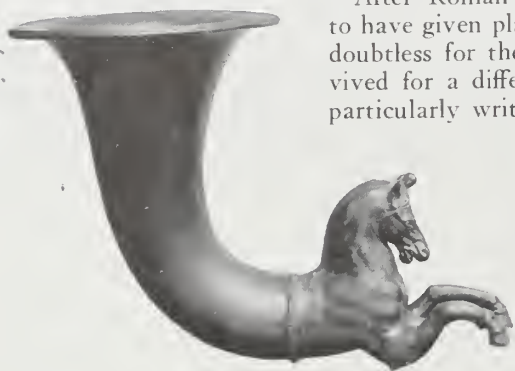
antients (as seen in the famous Portland vase). I am sure that one of these designers saw and appreciated the rhytons supported on their wires to wooden blocks, and from these made, in pottery, the cornucopia vases shown in one of the photographs.

More recently made cornucopias were more poorly proportioned, and belong to the early Victorian age, when designs and tastes of nearly every kind were of an inferior quality. It was usual, during this period, to show the horn placed in a lady's hand, a bit of an elegant sleeve showing, and delicate, ladylike fingers well beringed. The shape and quality of these hands varied considerably, as did the tints of the glasses.

The cornucopias were originally made and sold in pairs, and stood on the ends of the mantel shelf. It was the fashion to put in them artificial flowers probably made of wool work, because the prevailing waxwork fruit and flowers would hardly stand the warmth of the mantelpiece.

The variety of cornucopias is surprising, and until one begins seriously to collect them one does not realize how many different designs have been made from time to time since Wedgwood started his Greek pattern.

So assiduous have I been in searching for them that, in the course of a few years, I have accumulated more than 350 cornucopias, and at present have in my possession nearly three hundred. There are some repetitions, of course, also many pairs and dozens of odd ones, so that now, unless I see something quite new to me, I will have no more. They look ever so well on shelves across any windows which are not made to open, as the rich colors in the glass are then seen to perfection; and along a corridor in my home each window sill is gay with a different color. Sometimes a mixture of colors can make a bright patch, and is as decorative as a stained-glass window.



A fine specimen of Greek rhyton, in which the cup is made of black basalt with a glossy finish and ends in a prancing horse with a knob on its head



A silver cup, fluted and decorated at its upper edge, has a well-designed griffon's head and paws as its base. It was found in Armenia and probably dates from 500 B. C.

Below, at left, an over-elaborate French vase by Jacob Petit (1700), whose designs were without restraint and almost ugly. Center, an opaque white glass horn decorated in the Chinese manner in gilt and bright colors, the base being of marble and the boar's head in bronze; at right, a French cornucopia of the Empire period—the base, ram's head, and scroll is of gilded metal beautifully modeled, the horn of purple luster china, a gilded swag and white figures in relief forming a frieze

Below, left, a dull green pottery vase in ram's head, a design used often by Wedgwood; the two horns next to it are of glass with brass heads fastened to marble bases; the horn at the right is also glass, ending in a brass dolphin on a marble base



KALEIDOSCOPIIC CALIFORNIA

*Whose houses and gardens owe their
inspiration to many lands*

Obviously of English inspiration is the sundial garden on the W. W. Mudd estate in Beverley Hills. From this charming spot, one looks out over a broad and beautiful meadow that stretches down into a grassy dell. The house, of half-timber construction, was designed by Arthur Hawes



In a canyon of the Arroyo Seco, near Pasadena, is Boulder Crest, the Swiss chalet of R. J. Busch, Esq. It is of wooden construction with hand-carved wooden trimmings, and the roof shingles are held in place in the Alpine fashion by placing over them boards fastened down by rocks

MOTT STUDIOS





A delightful Japanese garden forms part of the Gurdon W. Wattles estate in Hollywood. Winding paths, tiny bridges, pools, waterfalls, and miniature trees are here cunningly arranged



MARSHALL P. WILKINSON, ARCHITECT

Sincerely Norman is the house (above) of P. J. Winnett, Esq., in Santa Monica. It is built of gray stone with a dark slate roof; the doors are of paneled wood and beautifully decorated. Grass terraces, roses, and hollyhocks complete the picture

In the Sicilian garden of Miss T. H. Graham in Sierra Madre, the oblong flower beds lie on terraces below the house. Columnar junipers, like sentinels on guard, stand in the midst of all this floral loveliness



The Elbridge Fowler garden is enchanting. Pathways bordered by flowers of every hue and odor enclose a lawn and lead to a limpid pool—in which is a bronze figure that was brought from Castile, Spain—and to a latticed, vine-covered summer house. Palms, ferns, flowers, and shrubs grow in large masses



The M. Hanson residence in Flintridge is an excellent example of the Moorish gayety and color of Southern Spain that has been transplanted to California. Here is shown the patio of the house, with its tiled canals and garden pools, its stone benches, and tubs filled with gay flowers



The Villa Castello, near Rome, Italy, could not be more beautiful than Jualita, the residence of Gurdon W. Wattles, Esq., in Hollywood. A green terraced lawn and a row of palm trees flank the house on one side, an orange grove the other. The entrance road climbs sharply through landscaped gardens to reach the whitish-gray villa with red tile roof in its setting of sage and gnarled-tree covered hills



HIGH DIVING

Illustrating the finer

Photographs by



Some years ago COUNTRY LIFE published singularly striking photographs illustrating the art of fancy diving taken especially for the magazine and for which Miss Aileen Riggin, the then world's champion, posed. Just recently H. Armstrong Roberts, the same photographer who took the former studies of Miss Riggin, completed a new series of diving photographs of Herman A. Ringler at the Green Hill Farms pool in Pennsylvania, which are equally as interesting as the earlier series, and of which we present six illustrating the more popular dives. On this page, reading from top to bottom are (1) the swan dive, (2) back somersault, (3) one and half somersault; on the opposite page, (1) back dive, (2) half gainor, and (3) half twist

HIGHLIGHTS

points of fancy diving

H. ARMSTRONG ROBERTS

That the spirit of youth is abroad in the land is amply demonstrated to-day when we read almost daily of new records being established by the youngsters in about every form of sport. Swimming and diving are no exceptions to the rule; in fact, most of the titles in these two fields are held by youngsters in their early twenties. Herman A. Ringler, who posed for these special photographs for COUNTRY LIFE, is but twenty-one years old. He is interscholastic champion and holds all the titles for diving in the Middle Atlantic States, and is rated high among the best amateur divers in the United States. It is this enthusiasm and skill among the younger generation that will be an asset to the United States in the next Olympic Games





Adam and Eve probably held the first picnic under the apple tree in the Garden of Eden, since which time the picnic has held a firm place in the list of outdoor enjoyments of summertime. Now, to avoid the congestion of the crowded highways, comes the airplane picnic. Hop into the plane, fly away until you come to a likely looking spot,

then land easily, and enjoy this most modern kind of a picnic. Especially appropriate for air picnics is the new luncheon tableware shown in the picture, which is very light in weight and almost unbreakable. (Linens from Lord & Taylor, hamper from Abercrombie & Fitch, "Beetleware" luncheon set from Synthetic Plastics Co.)



Like horses drawn up in a ring at the horse show, the airplanes are lined up in front of the Aviation Country Club for the inspection of the judges and the spectators at the aerial gymkhana

AN AFTERNOON IN THE AIR

The airplane gymkhana provides high adventure

by **BETTY THORNLEY**

THE pretty little white club house on Long Island is alive with activity. Cars are whirling up the speedway and depositing young people in smart sports clothes. Waiters are running about inside, seeing that everybody has more lobster, even if the latest arrival must sit companionably on the arm of somebody else's chair to eat it. The early comers have finished lunch and settled themselves on the terrace. Club officers dash around with that air of worried importance inseparable from honors and responsibilities.

The gymkhana has commenced to wind its leisurely way through the afternoon, after the immemorial fashion of such affairs in which the intervals take up more time than the events, without boring the spectators who all know each other and have plenty to talk about. So far, the meet might just as well have taken place ten years ago, for all the difference one would note in the *mise en scène*.

The horses, however, don't paw the ground. They stand in a stately row across the field, looking as though motion were impossible with such bulk. Each is groomed within an inch of its life, for the first event, run off at noon, concerned the smartest mount—age, color and condition taken into account. The winner was a steed by the name of Bellanca, with the power of three hundred old-time horses hidden under its shining coat. It has a nose, a tail, a body in common with the en-

tries that its owner's grandfather may have taken to Saratoga. But this horse is of the new day—born with wings.

How easily and how naturally America has taken to the air one judges best, perhaps, from just such meets as this. No one is out to make money, establish a record, or get into the papers. Men and women who have always been able to do as they liked are choosing to fly because they find more pleasure in the empty air than on the crowded roads. At no time during the afternoon is there the slightest sense that anyone among spectators or participants has the faintest sense of fear. One, two, three hundred horsepower no longer awe the modern mind, and blue roads are as naturally traveled as though they were green of the sea or dust of the earth.

At one o'clock, the spot-landing contest, a free for all, gives each contestant a five-foot obstacle to clear and three points to land as close as possible—Bird, Avian, and Stearman win on this, while the crowd is still gathering. At two, a car slips off to the far end of the field to release a flock of big red bubbles—balloons for the contestants to dive at and burst, one man and one target in the air at a time. While normally a small ship is best at this sport, the first-prize winner flew a big Bellanca that got all three on the nose, while a Waco and a Fairchild each did in a brace of them later on. A Navy blimp, looking like a huge and lazy fat silver cigar, lounged (Continued on page 74)

Photographs by H. ARMSTRONG ROBERTS





PHOTOGRAPHS BY WALLACE NUTTING



There is no mistaking the date of the main portion of the Sumner F. Fuller mansion in Suffield, Conn.—its massive central chimney, gambrel roof, fine coign blocks, and front door “date” it as being of the early half of the eighteenth century. Double doors, such as exist in the house, with their two pairs of square top lights, their thick construction, and their massive hardware, are found from about 1680 onward for some seventy years

The parlor contains this delightful corner cupboard. Its handsome pilasters, broken at the center, end in a cornice; and for completion there is a scroll of delicious naïveté

AN ARCHITECTURAL ANTIQUÉ

by **WALLACE NUTTING**

EVEN as long ago as 1730, it was the ambition of every substantial citizen to establish a homestead, not of the city type but rather as a unit in village life—one of those villages made up of a single wide, shady, very straight street, trailing back from which, in long narrow ribbons of many acres, lay the individual farm lands of the villagers.

Each strip abutted on the hospitable village street and there, as though to fasten his property once and for all to the life of

the community, the landowner built his dwelling, as commodious and well furnished as possible. Overshaded by luxuriant trees, flanked perhaps by a summer house, a well, and storehouses, the house itself was guarded far to the rear by ample granaries and barns.

Of such villages there are but few remaining in New England, and among them old Suffield, in Connecticut, is outstanding. And among all the notable examples of New England dwellings of the Early American period, there is none more arresting in individuality nor more satisfying in perfection of style than the Sumner Fuller mansion in Suffield.

"Four square to the world was the man who built this place," the house would seem to say, "upright in character, genial and generous, but dignified and shrewd withal, cherishing his great family, welcoming his friends, aiding all whether neighbors or strangers, spending his energy in work and in hospitality."

The pace of life had swung to a wide and leisurely pendulum in 1736, when the sills of the main house were laid for its owner, Captain Abraham Burbank. The Captain's son, Shem, inherited and sold the place, and some fifty years later it passed to a New York merchant, Asabel Hathaway, Jr., who added the great north wing.

The place was bought from the Hathaway descendants by Sumner F. Fuller, a young banker of culture and taste who planned to restore and occupy the mansion, furnishing it faithfully in its period. Upon his untimely death, his mother assumed the project and carried out the plans as a memorial to him. Hence it is that the estate is known as the Sumner F. Fuller homestead.



At the back of the old kitchen, which is now used as the dining room, a back stairs winds engagingly up and around a corner cupboard, thus forming a unique architectural feature

The Great Room, comprising the entire old south wing, contains a court cupboard in a remarkable state of preservation, and a stupendous four-gate table, suggesting either a big family around the board or hospitality on a mammoth scale





A second ell, which extends to the rear, contains the old kitchen that is now used as the dining room; a new kitchen has been built and extends farther out. The dresser and fireplace, with its crane and iron pots, claim the center of the stage in this fine old room



The upper hall in the north wing, which was built in 1780. The rooms and halls in this part of the house are hung with the original wallpapers brought from France in the year 1795



The old north parlor has been converted into a comfortable bedroom, in which the quaint flowered paper forms a delightful setting for the beautiful four-poster bed and old furniture

THE FINE POINTS OF THE FIELD DOG

Some notes on pointers and setters

Photographs by

H. ARMSTRONG ROBERTS

The setter's fine quality of characters is clearly exemplified in this realistic camera study



Intelligence and resourcefulness are outstanding qualities characteristic of the pointer

his spaniel, until the hunting scene was reached. Then, with keen olfactory nerves alert, the dog would locate the birds and flush or spring them; therefore, the name springer spaniel. At that moment the falcon would be released, to dart after the flying game and clutch it in her talons. The sportsman then recovered the falcon and her prey.

The further development of the spaniel as a bird dog was brought about by the introduction of the net into the material of the sportsman. With this equipment the dog was taught not to flush or spring the birds as for the falcon, but after locating them to "set" or crouch before them, and, behold, we had the "setter." The natural instinct of the dog is to pause upon scenting his game before attempting to catch it, and the instinct was cultivated until he would hold his position while his masters covered the birds with their nets.

However, with the continued development of the fowling piece, the net, as well as the falcon, fell more and more into disuse, while wing shooting grew more and more popular. Naturally, with the increased employment of guns, there was a greater demand for better dogs and, as would be expected, no effort was spared in their development. This development has been carried on until to-day there is scarcely a more intelligent member of the whole animal kingdom than the bird dog.

While, as we have seen, the spaniel was the progenitor of the setter, the other great representative of the bird dog family, the pointer, is the descendant of the hound. However, in his long journey from that sagacious animal, the pointer has lost his musical voice when following his prey, and now, instead of baying his eagerness with every leap, the pointer sails silently over the ground.

The pointer is so named because, instead of "setting" or crouching upon scenting his game, he stands more or less erect, his nose pointed in its direction. However, as is well known, the modern setter does not "set" his birds, but "points" them as does the pointer, and the difference in the two is in their physical make-up, the most striking contrast being that the setter is long haired and the pointer short haired.

In the great setter family there are three breeds, the English, the Irish, and the Gordon, and all are descended from the early spaniels. The English setter originated in the tight little island, and is the most popular and numerous breed of the setter family in America. He is a fine-looking animal with his white and black, white and lemon, white and liver, or white, black, and tan coat, his fine, proudly held head, and his straight tail with its soft, silky feathering. The typical English setter has a long and lean skull, but with plenty of brain room; a moderately deep and fairly square muzzle; moderately long ears,

by **LOYD THOMPSON**

IT WAS some time during the Middle Ages that dogs were first employed for hunting birds, and by birds of course is meant game birds, such as the pheasant, the quail, and the partridge. At just what date this custom came into vogue is unknown, but as early as 1387 Gaston de Foix, a noted French count and sportsman, described in his "Livre de Chasse," among a great many other kinds of dogs, those used in hunting birds. These bird dogs were called spaniels, and owed their name to the fact that they were thought to have had their origin in Spain.

At that romantic period, falconry was at its height in Europe. The fourteenth century sportsman fared forth, his falcon perched upon his gauntleted wrist. By his side romped



The pointer, with his restless energy, seems almost tireless as he dashes about in the hunting field seeking out and pointing quail or other birds for his master

Duke of Gordon, who lived about the beginning of the nineteenth century. However, the term Gordon setter is probably somewhat of a misnomer, as the evidence seems to show that the doughty Duke had very few setters of the type which later became known by his name. The color is black and tan, some of the Gordons being almost pure black. The Gordon setter is a heavier dog than either the English or Irish setter, showing strength in his make-up and not speed. His body is more bulky, rather larger in every way, with more bone.

The great pointer family, of which there are many strains but only one breed, as mentioned above, descended from the hound. They were probably developed separately in the British Isles and on the continent, although some authorities think all pointers originally came from Spain or Portugal. The short hair of the pointer is soft and mellow, but not absolutely silky. The color of his coat is similar to that of the English setter—that is, white and black, white and lemon, or white and liver. Occasionally one almost pure black, or pure liver colored, is seen and by some are greatly prized. In addition to his short instead of long hair, the general contour of the pointer differs considerably from that of the setter, the skull being wider across the ears and the muzzle longer. The chest is deeper and not so wide, while the legs and loins are lighter, though muscular and built for speed.

Now, while all setters and pointers are bird dogs, not all bird dogs are used for hunting birds; in fact, three more or less distinct classes or types have been developed, with three distinct objects in view. The first of these, of course, is the shooting dog, the real bird dog, and, as might be expected, the vast majority of bird dogs belong to this class. With the shooting dog the ability to find birds—that is, a good nose, with keen olfactory nerves—is the first requirement. These qualities are given him by Nature. The good shooting dog must also have speed and range and must be so trained

that he obeys his master's commands. He must be taught to be staunch on his points, and must be "steady to shot and wing." Finally, the ideal shooting dog must be a good retriever.

The second class or type of bird dog is the bench show dog, and is made up of animals which are used only or mainly for exhibition in bench or kennel shows. With the bench show dog, conformity to standard—in color, contour, markings and so forth—is the all-important factor, and the dogs are judged accordingly. However, many a bench show champion has been a perfect shooting dog as well.

The third class is the field trial competitor, and in him the bird dog has reached his highest development. In addition to all the qualities which make the ideal shooting dog, with the exception of retrieving, the field trial animal must have great speed and range. When turned loose in competition he must fly away out, sometimes as far as a mile or more, and remain out hunting for birds. But he must be under perfect control.

The bird dog is a wonderful animal, and whether he is simply a bird dog with no pedigree or the pampered show winner and has never scented a bird, or one of the national field trial champions, he has won for himself a place which cannot be surpassed.

set low on his head and hanging close to the cheek. His neck is rather long and lean and muscular, set on a muscular body with a deep chest and short level back. His legs are strong and brawny, showing great driving power without bulkiness. His whole appearance is one of symmetry and speed.

Next to the English setter, the most popular and numerous breed of this great family of bird dogs is the Irish setter, and deservedly so. He, too, originated in the country of his name, and some of the finest specimens still come from "the Emerald Isle."

The coat of the red Irish setter is a rich mahogany color, and without question he is the most handsome of the setter family. While the typical Irish setter resembles the English setter in general contour, he has a more rugged appearance than his English cousin and, with his stately bearing, his lean, intelligent head, dark eyes, and his high-carried tail, he is always greatly admired.

The Gordon setter owes his name to a famous Scottish sportsman, the



Apart from his excellence as a hunting dog, the setter has a rare quality of gentleness and trustworthiness which makes him an ideal pet in the home



HEWITT

BEATTY & BEATTY, LANDSCAPE ARCHTS.

The still water of the pool doubles the value of the rock garden, reflecting the colors of marshmarigold, red-flowered trumpet leaf, American cranberry, and other marsh-loving plants, as well as trees and sky

PLANTING THE ROCK GARDEN

The list of eligibles is long and varied

by **OLIVE HYDE FOSTER**

IT IS an astonishing thing how many plants one can successfully use in a rock garden. The list seems almost endless, but herewith we make a few suggestions from which one may make up a collection suited to one's own rock-garden problem.

For the very small rock plot, little plants naturally are the ones to use, and those having the effect of a carpet will include aubrietia, *Epigaea repens* (trailing arbutus), *Cerastium tomentosum*, the different dianthus, dwarf sedums, *Gypsophila repens*, *sempervivum* in variety, *hepatica*, *iberis*, *Phlox divaricata*, sub-

lata, and *amoena*, with thymus and violas in different varieties.

Among low-growing plants with high flower stalks are *Alyssum saxatile*, *Campanula carpatica* and *rotundifolia*, *Dicentra formosa* and *spectabilis*, *heuchera* hybrids, *Iris pumila atrovioleacea*, *saxifrage* in variety, *Veronica incana*, and *primula* in variety.

Taller plants that can be used either in small groups or as specimens include *anemone* in variety, *Aquilegia canadensis*, *aster* in variety, *Polygonatum biflorum*, *trillium* in variety, and *Mertensia virginica*, one of the loveliest of all.

Many of our hardy garden plants are commonly used in rock gardens: forget-me-not, which in partial shade grows in the greatest profusion; *lychnis*, *achillea*, *erica*, *Iris cristata*, *verna* and intermediate, *lobelia*, *oenothera* in variety, *thalictrum*, and *wahlenbergia* (tufted harebell).

We love to have our rock gardens gay with the earliest bulbs, and before the snow has fairly gone we can enjoy the different *scillas*, *snowdrops*, *chionodoxa* (glory of the snow), *muscari* (grape hyacinth), and the *crocus*s, all of which can be planted according to their height and will furnish a succession of bloom



PHOTOGRAPHS BY HEALY

extending over a period of about six weeks. Tulip species, daffodils, and narcissus can be used, too, and will come up in increasing numbers year after year.

Hardy native ferns rightfully belong in a rock garden; tucked in on each side of a boulder they give an impression of naturalness hard to achieve in any other way. Many nurserymen are now specializing in Alpine and native rock plants, as well as fine ferns, and any gardener, whose conscience will not let him remove these plants from the woodlands, can buy them direct from a dealer—or what would be perhaps more interesting, grow them from seed himself.

The wild lady slipper and Jack-in-the-pulpit make outstanding features and are at home in moist shade. Various club mosses, including the ground pine (so desirable at Christmas time), can easily be cultivated and make fine coverings, often running for many feet. The Japanese pachysandra has been introduced for

rock-garden work with great success, as it is a shade-loving evergreen, while our native myrtle is always desirable. Bearberry, with nearly all the alphabet in its scientific name, is one of the best evergreen ground covers in light soil.

The actual bog plants, to be used wherever a brook or pool makes the ground quite marshy, include calamus (sweet flag), American calla, marshmarigold, *Iris pseudacorus* (yellow iris), *Sarracenia purpurea* (pitcher plant), *S. flava* (trumpet leaf), *S. rubra* (red-flowered trumpet leaf), *vaccinium* (American cranberry), *Typha latifolia* (cattail), and some of the orchids.

Certain evergreens are indispensable in any kind of a rock garden, both for color and form, many being good for covering banks, such as the common juniper, with prostrate branches that curl up at the ends. The American arbovitae is perfectly hardy, the Tom Thumb variety being a slow grower that remains small in size. The globe variety is also

For a miniature planting, little plants are naturally the ones to use, or low-growing plants with high flower stalks, as was done in the charming rock garden at Panfield, the estate of Mr. and Mrs. A. G. Milbank, at Huntington, L. I.

slow in growth and attractive in its form. The Canadian hemlock, a tall member of the conifer family, will attain a height of a hundred feet as a single specimen; but it can be kept trimmed down and will make the loveliest kind of a hedge. The Carolina hemlock is hardy as far north as New England.

Evergreen shrubs indispensable in a wild garden of any size are *Kalmia latifolia* (mountain laurel) and andromeda, including both *Pieris japonica* and *floribunda*, having attractive white-flowered racemes that bloom in May with the mountain laurel.

Azaleas of the hardy evergreen type, usually referred to as the Japanese, come in many named varieties, and range from white through varying shades of pink and lavender to bright scarlet and rosy purple. Our native flame azalea (*Azalea lutea*) is especially good for bloom and color. The low-growing habit of these plants makes them valuable for use in any small wild or rock garden.

Handsomest of all this class of evergreens are the rhododendrons. The native maximum is particularly adapted to shady situations, while the catawbiense hybrids do best in more open places where they will get some direct sunshine. Both kinds require a well-drained soil, though they need plenty of moisture. A light garden loam is found to be best; if the natural soil is clay, it can be lightened with either peat moss, or sand and leafmold, or ordinary top soil that the season before was treated with decomposed manure well spaded in. No lime can be tolerated and a thick yearly (Continued on page 76)

Candytuft in lovely clumps, interspersed with Cotoneaster horizontalis, gives to one section of the beautiful Milbank gardens an aspect of snowy luxuriance and softness hard to duplicate. Tall trees and shrubs provide contrast and emphasis



Gorham presents

"THE HUNT CLUB"

The distinguished new
1931 Sterling inspired by
the traditional elegance of
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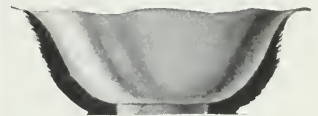
... are now using the "Hunt Club"
Sterling in their beautiful country estates



The New "HUNT CLUB" Sterling is as smart for the intimate dinner as for the most formal entertaining. Dinner knife and fork and tablespoon shown.



Coming home after the hunt at Harford—Harry I. Nicholas, M. F. H., in the lead.



Gorham artists designed this beautiful punch bowl as a trophy for the Autumn race meeting of the fashionable Harford Hunt at Monkton, Maryland.

IN the sparkling elegance of the Hunt Breakfast, Gorham artists have found inspiration for this suave, distinguished new Sterling—the "Hunt Club."

Already, masters of the smartest hunts in America are using the "Hunt Club" pattern in entertaining at their magnificent country estates.

Among these renowned sportsmen-hosts are Harry I. Nicholas, Esq., Joint Master of Fox Hounds of the famed Harford Hunt—Daniel C. Sands, Esq., Master of Middleburg—Henry G. Vaughan, Esq., Master of Norfolk—Austin N. Niblack, Esq., Master of the Onwentsia Hunt.

Like the ceremonial of the hunt, Gorham's new "Hunt Club" is in the high tradition, inheriting from the elegance of silver created in the days of great manors and princely hospitality. Yet its clear, cool simplicity of line is as unimpeachably modern as the smart men and women who today ride to hounds.

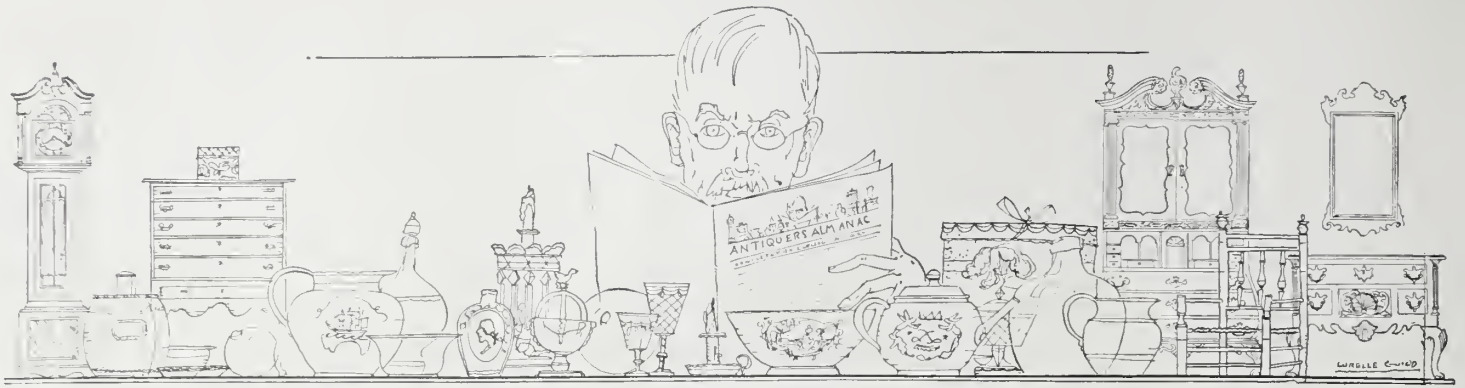
When you see the "Hunt Club" Sterling at your own jeweler's, you will appreciate the elegance of decorative detail—notice in each lovely line the mark of the master... in subtle, long curve of knife handle... lovely contour of spoon bowl... delicate fluting of stem.

Yet Gorham's "Hunt Club" is quite within your means, for a complete service for eight may be bought for only \$227. Beautiful hollow ware to match is also moderately priced. Each piece is identified by the name "Gorham" on the back or base.

Your own jeweler will gladly give you a beautifully illustrated 18-page booklet, "The Hunt Club," showing all the popular pieces in the new 1931 Gorham Sterling. Or send this coupon to The Gorham Company, Dept. J-6 Providence, R. I.

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GORHAM



ANTIQUER'S ALMANACK

By LURELLE VAN ARSDALE GUILD

The Itinerant Antiquer



The time is a-comin' when thar ain't goin' to be no more antiques in them thar hills an' thet time ain't far off, neither. The antique bugs hev jest about et the country clean an' are a-goin' into the small cities jest to see if they overlooked anything thar. What's mighty strange, though, is how they overlooked fer so many years their biggest buy—the old house itself!

"Now, within the last year the craze for them old places has grown so contagious thet the architects got riled and tried to stop it by law. An' if they pass it, thar will be antique dealers a-bootleggin' houses, fer they've found it's big time stuff. Thar's some of 'em as buys the hull house right to the durned funny whopper-jawed bricks in the old chimney, but thar's them as buys the mantels and stairs or other odd parts, sech as doors an' winders. Why, thar's even a premium on the foggy old winder glass, the kind thet makes the hull world look cockeyed. If anyone war lucky enough to git the purple winder glass on Beacon Hill, he sure will hev a meal ticket for the rest of his life. But Boston people like their antiques, an' hang on to 'em.

"Yassir, it's gotten now thet you can hev about most anything, from a hitching post to a secret staircase. All you does is to call up your local antique dealer an' tell him what you want—a couple hundred feet of feather-edged board, a chimney breast an' a mantel tossed in, an' three or four oak summer beams. It's jest like orderin' a can of baked beans from the corner store. Sometimes you hev to wait to hev your order filled, but like as not they carry what you want right in stock.

"An' about them as does the buyin'—well, some buys fer to do one room all over into Early American. Others does the hull house over, an' still others, not content with even a new shell, buys the blame old house, an' sets it up an' fills it with old furniture. Thar ain't a better

background fer these old things then the one they war made fer—sorta natural an' sensible like, after all.

"It reminds me of what Will Rogers said in the pitcher I saw him in t' other night, as he walked inter one of them grand houses in England, 'Say, this must be one of those old Long Island places they've shipped over and put up over here.'"



Shop Talk

Perhaps the mere words "Shaker furniture" sound plain and uninteresting, but tucked away in an antique shop in Ridgefield, Connecticut, we found a collection of Shaker furniture that would excite the most blasé. The difficulty of assembling such a collection, as well as the scarceness of the type, make it worth a visit to anyone interested in Americana. Strict simplicity and utility combined to form the foundation for all Shaker furniture, although we do find countless forms and variations which were strictly sectarian and do not appear elsewhere. No brasses were used and no carving and very little turning, but the choice of woods and the sincerity of handling made up for a lack of ornamentation.

Certain distinctly Shaker pieces are the ladderback chairs which tilt upon small balls set into the rear legs; tailors' benches like low chests of drawers with drop leaves; writing tables on tripod stands with tops resembling small Bible boxes; high chests of drawers with cupboard doors near the top; and lap desks which also bear strong resemblance to the well-known Bible box. We must not forget to include the trestle table which appears among the Shakers with a unique feature, in that the stretcher is usually within six inches of the table top. As with many other Shaker innovations, we are at a loss to give a definite reason for this change but it may have been purely a matter of comfort, for the high stretcher leaves ample knee room. This type of table was found in great numbers in Shaker settlements and its simple beauty warrants study. Curly maple was often used and enhances the beauty of the various pieces.

We have selected, to show here, an interesting sewing chair that is often found in Shaker homes. Made of maple, it is light both in its color and in its construction. The seat revolves on a center screw which terminates in the heavy cross stretcher. Despite the apparent lightness of the chair, it is extremely sturdy. The style resembles somewhat the Windsor, although it is found only amongst the Shakers.

From a casual glance at a group of pieces, one gains the impression that Shaker furniture is outstandingly delicate in proportion, as well as in details of finials, splats, and simple turnings. However, the sincerity of construction and the excellent handiwork which were put into the various pieces make them worthy to rank with the best. In fact, the most sophisticated of us will feel the charm of these quaint expressions of a plain people.



Enquiries



These figurines have been in my family for some time and I am anxious to know more about them. They are marked with a small anchor incised upon the underside.—*F. B. Clark.*

The general appearance of these figures is distinctly Chelsea, and the anchor is a Chelsea signature. This porcelain was made between 1745 and 1784. Later the Chelsea potteries were taken over by the operators of the Derby factories and all pieces made at this time were called Derby-Chelsea and signed with a script "D" and the anchor. Chelsea was made for the finer homes; it was never cheap at any time and to-day is the collector's delight.

I am enclosing picture of a large wooden vat about three feet high. Can you tell me what was its use?—*Winifred Hoyt.*

Your wooden article is a mortar, although it is far more pretentious than the average. In fact, it is unique. These large mortars were made for grain and usually were merely hollowed-out logs or an equally crude cylinder. Small spice mortars were turned, but this is the first time that such a large specimen, so elaborately wrought, has come to our observation. It is very interesting.



Can you tell me anything of the origin of this chair?—*Mrs. Charles Brown.*

This chair is a type which has been found only in the northern section of Vermont and in southern Canada. It is a rare piece and particularly desirable for its exquisite and numerous turnings. There is a belief among collectors that chairs of this type were all made by a journeyman cabinetmaker whose trips through towns and cities were naturally restricted to a small area. The type is distinguished as a "Salamander" chair, and certainly shows strongly the French tradition.





TAFFETA LAMPAS

Louis XVI Period
with Directoire influence



TROPICAL BIRDS perched on the branches of a fantastic tree, the urn heaped high with exotic flowers, cupids tying love knots, flowers drifting from graceful, fern-like stems; and throughout the entire design a mobile symmetry which is the breath of all beauty.

Schumacher has reproduced here a reversible lampas in a taffeta weave faithful to the inspired design of Louis Seize and the Directoire Periods.

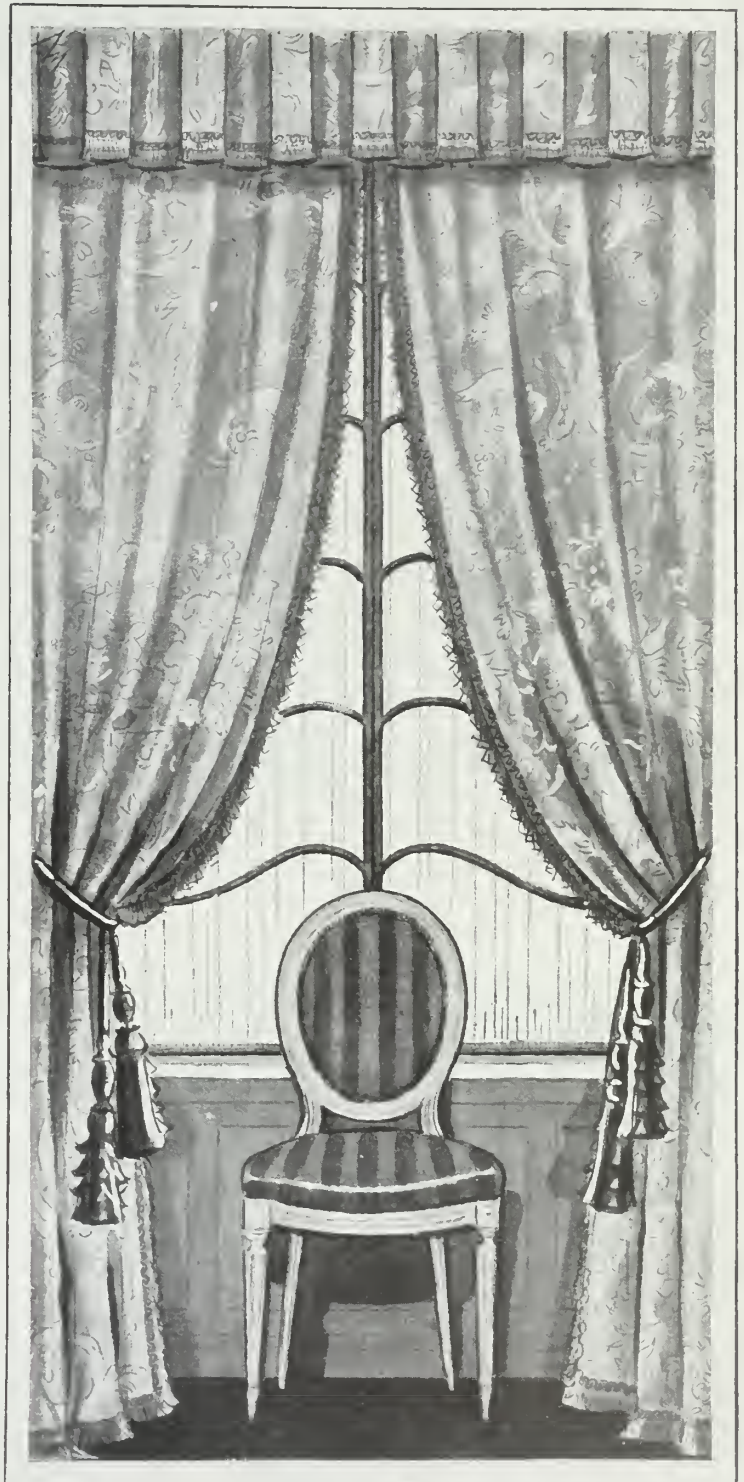
Here is a texture interestingly different from the usual damask or broche, adaptable either to the intimate boudoir or the formal drawing room. Nowhere can there be obtained a taffeta lampas of more exquisite quality or finer craftsmanship.

A Schumacher fringe and tie-backs with tassels to complement the tassel design in the fabric have been made as a finishing for draperies.

In Schumacher collections you will find authentic designs from all the illustrious periods. Schumacher offers, also, a wide range of trimmings for every type of fabric.

"*Fabrics—the Key to Successful Decoration*". . . This generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator—and to discover many new sources of charm for your home. It will be sent without charge upon request. Write to F. Schumacher & Co., Dept. C-9, 60 West 40th St., New York, Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.

Draperies of reversible taffeta lampas trimmed with Schumacher's silk fringe. Tie-backs of heavy cord with rich tassels. The fine pile carpet shown is the new Schumacher "seemingly seamless" carpet



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FIRE WITHOUT SMOKE

(Continued from page 52)

cabin, without any other heating system, can employ a large fireplace effectively, but a house that is well heated by other means requires a small fireplace, or else the fireplace will be little used when the heating plant is in service. A living room 15 x 20 feet (that is, one having an area of 300 square feet) should have a fireplace opening from thirty to thirty-six inches wide. Larger rooms may have larger fireplaces in proportion.

The next rule is that fireplace openings should not be too high. The height should not be greater than the width; thirty inches is ample for fireplaces up to thirty-six inches wide. A maximum of from thirty-two to thirty-four inches is sufficient for larger fireplaces. The old-style fireplace, into which one could walk upright, has more charm of appearance than efficiency of operation.

Nor should the fireplace be too deep, for if it is the sides will cut off considerable heat radiation; while if the fireplace is too small, smoke is likely to curl out into the room. A depth of twenty inches, measured from the face of the opening to the fire back, is the usual minimum and is suitable for fireplaces up to three feet in width. The depth may be increased from two to six inches for larger openings.

It is best to have the sides of the fireplace splayed inwardly so that the rear dimension is narrower than the opening at the face. The angle found best by experience is approximately five inches for each 12 inches of depth. The back of the fireplace should begin to slope toward the top of the opening after a vertical rise of about fourteen inches. Another rule is to begin this slope a little below half the depth of the opening. The back slope should not be



A chimney and fireplace built of field stones is appropriate for the log-cabin style of dwelling. The exposed beams in this room add to the rugged appearance of the fireplace

greater than thirty degrees from the vertical, or it should come forward approximately three inches to each five inches of rise.

Now these dimensions are all matters for the home builder to keep in mind when planning fireplaces with his architect. Insistence upon proportions not in conformity to these time-tested rules may create a faulty fireplace for which the owner alone is to blame.

Beyond this point, however, the matter becomes much more technical and difficult to describe, for what happens within the chimney

just above the fireplace opening is quite as critical as the proper shaping of the opening itself. Nevertheless, a few more general rules or cautions may prove helpful, even though the details of internal construction are left to others. First, the chimney flue should be vertically above the fireplace opening, or at least not materially off center. The flue itself should have an area not less than one-twelfth, and preferably about one-tenth, of the area of the opening of the fireplace into the room. That is, a fireplace opening three feet wide and thirty inches high, having an area of 1,080 square inches, should have a flue with an area not less than 108 square inches. This calls for a flue twelve inches round with an inside area of 112 square inches, or a square flue measuring 13 x 13 inches, which has an inner area of 127 square inches. There is nothing difficult about this unless the owner tries to crowd a fireplace into a space that does not permit the erection of a chimney of sufficient size. If the chimney flue has to bend above the smoke chamber, it should be carried in a gradual slope without any abrupt angles, because what one is seeking is a smooth path for the smoke from the fire to the chimney top.

The most complicated part of fireplace design—and even this is very simple to the experienced architect or mason—is in the construction of the smoke chamber and the throat which contains the customary damper. There are several ways of assuring perfect results in the development of these highly important parts of the fireplace. The manufacturers of fireplace throats and dampers usually build them in such fashion that the mason has little opportunity for making the smoke chamber too small. Better yet, a complete steel-plate

English Garden Furniture . . . made from GENUINE BATTLESHIP TEAKWOOD

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The "POWERFUL SIX" Garden Set

Width of Table 3' 6". When chairs are fitted close,
width overall 3' 9".

PRICE. \$200.00

Freight and Customs Paid and delivered on rail
New York

Sent Cash on Delivery, or against remittance.

In previous issues of "Country Life" we have drawn attention to our Battleship Teakwood Garden Seats.

Now we illustrate the "Powerful Six" Garden Set. The latest thing we have designed and built for Garden Lovers.

Here is something new—unique in design. A Hexagonal Table, with six really comfortable Chairs. Just the set for the open air, either on the lawn, under the trees, on the shady verandah, or in the Summer House.

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smoke chamber can be purchased for use with a throat and damper which automatically creates an opening of the correct size and shape.

There are two important types of fireplace equipment now marketed which utilize a great deal of the heat that otherwise would pass up the chimney and be wasted out of doors.

One of these units is a completely built fireplace which is made of heavy metal and boiler plate. It has double walls between which air is allowed to pass, either from the floor level within the room or from cold air boxes beneath the floor. The air circulates in back of and over the fire, picking up a great deal of heat from a hot metal fire back, whence it is then conducted by one or two ventilation flues to small grilles above the fireplace opening, or on either side of the fireplace breast. Of course, the entire unit is built into the masonry so that nothing is visible except the little ventilating grilles and the metal lining of the interior of the fireplace. This unit, because of its standard and scientific construction, insures the fire drawing properly and also facilitates the masonry construction. The other device employs flexible metal tubes to carry fresh air around and over the fire and thence out through warm-air ducts and registers into the room. This device is made in two forms—one that can be installed in an existing fireplace, and the other a form to build into a new chimney. The latter type conceals the flexible hot-air tubes behind the grille work at the back of the fireplace, and also provides a complete metallic casing around which the mason constructs the chimney, thus guaranteeing a perfectly formed fireplace with efficient ventilating and heat-economizing features.

Before abandoning these practical matters, one should not overlook the mundane detail of an ash pit below the fireplace. This is merely a large opening in the foundation of the chimney with a door at the bottom and a metal ash dump at the back of the hearth. One cannot deny the convenience of removing ashes by merely lifting the ash-dump plate and sweeping them down to a storage place from which they are removed perhaps once or twice a year. But if the clean-out door below is not tightly fitted, it is possible for a blast of air

to rush up through the ash drop and scatter the ashes about when one attempts to sweep them into the cellar.

Thus the ashes and smoke are cared for in the well-designed fireplace. But what of the fuel itself, and how does it reach the basket, or box, by the side of the hearth? Modern ingenuity has devised inexpensive fuel lifts which are much like diminutive dumbwaiters, built into the basement and extended up to a window seat or permanent wood box not far from the hearth. With one of these modern conveniences, the wood box can always be kept filled without hard labor. The fuel lift is loaded from a wood pile in the basement, and a few pulls upon a rope raise the container to the floor above. Three or four hundred dollars will cover the complete cost of such a convenience, including installation. A few hundred dollars more would install a complete dumbwaiter from basement to attic for carrying fuel as well as trunks, trays of food, or anything else one might desire from one floor to another.

After all of these practical matters have been settled and put aside, there is still the delight of planning the fireplace for beauty and convenience. The world may be combed for materials to decorate the fireplace opening or its mantel. Holland, Spain, and the Orient may provide inspiration for tilework to surround the opening. The marble quarries of the world may supply their richest and most colorful stones for more formal treatments. The wood carvers, metal craftsmen, or stone cutters may contribute their handicraft, creating a mantel or breast of exquisite beauty.

Or if one prefers, these elements may be found easily on a shopping tour, for some of the largest department stores and many specialty shops offer faithful reproductions of famous mantels and newer designs from the shops of the masters. And the antiquarian may hunt for fine originals in the byways of this country and abroad.

And then there is the pleasure of selecting fireplace fittings: The andirons or fire basket; the tongs and poker without which few men are completely content; the seat fenders, fire screens, and trivets; bellows, hearth sweeps, and fire lighters of infinite variety and design and of various materials all engage one's interest.

AN AFTERNOON IN THE AIR

(Continued from page 61)

on the horizon—an aerial box from which a favored few watched the darting ships.

Then came the 110 h.p. race, off around the water tower in a vast loop proportionate to the speed that tore the air around the two Fairchilds who kept the event in the family. One lost sight of them, buried in the hazy distance of our

spectacular day when miles are flicked off so easily that the map shrinks, and the oceans are drying up to the size of lakes. The 225 h.p. came next, with a couple of Travel Airs in the lead places and a Waco sailing them close. Even for the aerobatics that followed, the crowd had merely an appreciative rather than an anxious eye. A falling leaf

QUEEN ANNE WALNUT

This interesting period is represented at the Vernay galleries by a group of rare specimens including; a two-chair back settee and four chairs en suite with carved hoop-backs, and old needlepoint seats; a set of six tall spoon-back side chairs also with needlework seats; a rare pedestal desk fitted with secret drawers and compartments.



A beautiful example of a Queen Anne Walnut chest on chest with richly figured veneers and delicately inlaid canted corners. 1705-1710. Width 3'4½", depth 1'10", height 6'.

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ANCHOR FENCES

brought merely nods—yes, he was doing it well, as he always did. An inside loop was taken as meant—a joyous business of throwing one's cap in the air rather than over the windmill.

In the comedy race, each pilot carried a girl passenger whose duties were judged to be much more onerous than the mere routine matter of flashing a plane out of sight and home again. Before the start, toy ships were raced on a table, each being moved as its number came up on dice rolled by the referee. When her ship reached port, each girl had to blow up and burst a balloon before rushing across the field to be hurled into the cockpit by the companion of her voyaging. When the course was covered, the lady was supposed to dive groundward, race back to the table and drink a panting glass of water through a straw. The team that flew the Waco were in the lead until the water hazard, but alas, prohibition had probably made another drinker unaccustomed to such beverages, for the Stearman team won after all, with the Waco second and a Travel Air third, its feminine passenger being so young that she flew in two-foot curls. A free for all closed the afternoon in which chief honors undoubtedly went to the fastest ship, a Laird with 160 MPH chalked up in its favor, followed by a well-flown Travel Air

and the same superlatively piloted Bellanca that did for three balloons.

To-day, such pleasant afternoons may be relatively rare, taking America by and large, since the road to plane-owning still runs by way of Bradstreet's. But we're told that while commercial travel in this country aggregated some fifty million passengers last year, this year's forecast puts it at two hundred million, or about double the total for the whole world in 1929—and who that has flown to get to his destination doesn't arrive with the yearning to fly for fun? The engineers are working like mad to bring the price for going up on one's own steadily farther down. The sisters and the cousins and the aunts who formerly disapproved are rapidly dying off or becoming converted. The stern fathers who held aloof now dream of handling the controls on solo flights...

Did you know that even so irreproachable a conservative as Pope Pius XI has recommended the use of airlines by church dignitaries as a means of making more frequent visits to Rome without loss of time? When the College of Cardinals takes to the sky, the new day is surely here. If gilded youth is to have its fling before we see gymkhanas on the corner lot with the Caseys against the Mulligans, the time to get it is now!

PLANTING THE ROCK GARDEN

(Continued from page 68)

mulch of old oak leaves will aid in keeping the necessary acid condition in the soil.

The fine hybrid rhododendrons range in height up to ten or twelve feet when they are a good many years old; but they grow slowly. *Boule de Neige*, *Album elegans*, and *Album novum* are fine whites. *Delicatissimum* is a delicate flesh pink; *Lady Armstrong*, pale rose; *Charles Dickens*, crimson; *Mrs. Milner*, rich crimson; *Everestianum*, rosy lilac marked with yellow; and *Purpureum elegans*, a fine purple.

Daphne cneorum (garland flower) is a beautiful foot-high evergreen for rock gardens and edgings that carries clusters of fragrant pink flowers in May and again in August.

Splendid native lilies should be used wherever possible, and among the best for shady dells and under trees or shrubs, come the shasta (*L. washingtonianum*), ranging from white to red; the red wood lily (*philadelphicum*), a dazzling scarlet; *humboldt magnificum*, a red-spotted orange; and the *kellogi*, a fragrant pink. For damp open places, such as the edges of brooks or moist meadows, come the turk's cap (*superbum*), a spotted orange-yellow; *parryi*, a choice, fragrant bright yellow; the leopard lily (*pardalinum*), a large crimson-tipped orange; and the meadow

lily (canadense), in both red and yellow, especially attractive in July.

Among the desirable deciduous shrubs is the native downy service berry (*Amelanchier canadensis*), which blooms about the first of May. *Summersweet* (*Clethra alnifolia*) carries small, fragrant, creamy flowers in July, while the silky dogwood (*Cornus amomum*), especially good at pond margins, carries bright blue berries which last until winter.

Every wild garden should show masses of our American elder (*Sambucus canadensis*) which bears those familiar large, flat clusters of white flowers in June, followed by small black berries in September. The coral berry (*Symphoricarpos vulgaris*) makes a desirable ground and bank cover as good in partial shade as in full sun, with quantities of coral berries all winter. The native dogwood tree, abloom each spring in white and pink (*Cornus florida* and *C. florida rubra*), is especially desirable in a wild garden and, while it is now being protected in many places where it grows wild, can be bought at quite reasonable prices from the nursery.

Our American white birch is also indispensable in these surroundings and can be bought in good-sized clumps when desired for the most naturalistic effects.



ENTRANCE TO THE HOME of Judge William E. Hirt, at Erie, Penn. Brick as well as wood homes are made more beautiful by painting with Outside Barreled Sunlight.



The sparkling new whiteness of Judge Hirt's home has caused much enthusiastic comment.

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which perfected Interior Barreled Sunlight, the famous paint enamel used on walls and woodwork of thousands of fine homes.

Outside Barreled Sunlight costs a few cents more per gallon than "just paint," but the difference is amply justified by lasting beauty and durability.

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AN AMATEUR CLIMBS THE MATTERHORN

by FRANCES BURR ELY

TO BE in Switzerland and not to climb one of the lofty peaks of the Alps does not seem quite the proper thing. I have many friends who have done much climbing, and their stories of the fun and adventure to be found in making ascents fired my imagination; so one fine day, while I was last in Switzerland, I determined—rashly, to be sure—to attack no less a peak than the Matterhorn, perhaps the most famous peak of all the Alps. I say rashly purposely, for while I had ascended Mt. Rainier one summer, I had had no experience with rock climbing such as one encounters in the Alps.

Nevertheless, ignorance is bliss, and I left Zermatt, nestling in the valley below the Matterhorn, one fine summer morning about eleven o'clock with two guides. Dressed in knickers, red flannel shirt, and heavy hobnail boots, we climbed steadily all day, and reached the Belvedere-Cervin, a stone hotel at 10,000 feet elevation, at about half past four in the afternoon. The weather was perfect and the panorama magnificent, Mont Rosa, the Breithorn, and the Matterhorn being all in full view. Because of the strenuousness of the next day's climb, I retired early.

I was called the next morning at half past two; we had a light breakfast and at three o'clock we started off, Otto and Peter, the guides, each carrying a little square lantern with a candle in it. It seemed so utterly absurd for me to be doing such a thing at that hour in the morning that I could hardly believe I was really there.

The first part of the trail was not bad, but soon it became rather violent exercise, as it was climbing up steep cliffs. I became wet with perspiration from my exertions, and from then on I was either soaked to the skin or shivering with cold if we halted for a minute's rest. Occasionally Otto would say, "Now you wait here until I say ready," which meant there was a dangerous place ahead and that he would go on, get a firm foothold, and brace himself to hold me. The tiniest little crack had often to serve for a foothold and all the rocks looked unstable, the whole mountain being apparently made up of small pieces—or so it seemed on the surface, anyway.

Dawn finally came and the candles in the lanterns were put out. While I hardly dared look down, it was no consolation to look up either, because there was an overhanging ridge above us and above that again the top piece which had to be climbed. I can't imagine how we ever got to the summit. In the worst places there were ropes staked on top of the precipices and hanging loose. Some of them were so rotten they couldn't be used; some of them

we simply had to use. The method was to go up the rope hand over hand, almost at right angles to the rock, in a manner of walking up it; and in places where there were what is called chimneys, one would brace oneself by pressure with the body against one side and the feet against the other.

Three times on the way up I banged my head on overhanging rocks, the third time so hard my forehead and the bridge of my nose were cut. Twice Otto stepped on one of my hands with his corked boots. When I told him, on the way back, that I had never done rock climbing before, he and the other guide looked at me in amazement. They said everybody always climbed a lot of smaller and easier mountains first and slowly led up to this.

We finally reached the summit and walked along the top of it. There is snow on one side which makes it a little broader, but the top of the peak is only about ten feet wide with death on each side a sheer drop of a mile. One walk would have preferred to crawl on that bit of snow the entire length—about 100 feet—to get to Italian border mark, a cross. Beyond it we sat and ate a second breakfast. I had a hard boiled egg, a small piece of cheese, and a cup of hot black coffee.

What a magnificent panorama lay below and around us! Mont Blanc to the east, to the north the Jungfrau and the entire range of the Bernese Oberland, then of course our own range, and the Italian one also. We stayed fifteen minutes on the top before starting down.

Never do I expect to experience anything more thrilling than the descent. We had to go down precipice after precipice, just swinging off into space (on the end of a rope) with no footholds at all! Of course, Otto held me tight with his rope, but the strain on my own hands and arms was terrific. After climbing down for what seemed like hours, the valley and the glaciers below still looked as small and far away as ever.

In one place the cliff was overhanging; we went down it by a rope ladder that was looped sideways so one had to change from one side to the other of it, a bottomless abyss yawning below. Then we came to a series of little peaks on the ridge, just like a row of enormous teeth, varying from forty to sixty feet high. We had to crawl, like flies, up each one, then walk along the top of it, which was sometimes a ledge about a foot wide, and then scramble down the other side. It seemed like overcoming one insurmountable obstacle after another.

The weather was changing and soon we were engulfed in a dense
(Continued on page 82)

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A very fine antique jardiniere velvet curtain with cream ground and soft red colourings. One of a set.

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No other store in America can show you this exquisite pattern!

WHAT a perfect wedding gift! A Service, not only unique in its beauty, but one that cannot be duplicated anywhere else in America.—Note its graceful design and its simple, yet richly decorative pattern.—What bride could fail to love it for itself! And who, among those familiar with the exquisite productions of the famous Adams Potteries, in England, would not prize it all the more because of its distinguished origin!—Indeed, a gift of China or Glass from this establishment signifies a desire to more than ordinarily honor the recipient—and there is always satisfaction in finding that, at Plummer's, your selection of an exclusive gift need not be expensive.—Truly, our exceptional connections with famous Old World Pottery and Glaziers, over a long period of years, make this a veritable Treasure House of "the beautiful" and "the unusual."

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Molten stone snipped into rare shapes by scissors held in sensitive fingers—that is Venetian glass

appreciates and requires tasteful, well chosen appointments, no less than the feminine contingent. Brides, take notice!

There is another very interesting way in which our point of view has changed, that plays a part in the art of to-day and turns tradition upside down. We amuse ourselves by changing, thwarting, and arresting time with various ideas and devices. The unchanging beauty of precious stones is given a seasonal character through the setting, and we have winter and summer jewelry. On the other hand we have such "seasonal" things as fresh fruits and vegetables the year round.

Once the New Englanders told off the official arrival of the summer season with green peas and salmon. Now that everybody has exotic delicacies of all kinds in season and out, one must perforce express seasonal changes in the choice of table appointments. All of which is vastly enlivening and does away with monotony in the dining room.

But doesn't all this variety call for a larger outlay, question the timid, with an eye on the stock market reports? No, it doesn't.

In a sense it saves, because one accumulates rather than discards. Also smaller services are the rule to-day for the average family.

It is to be taken for granted that everyone owns good silver. That is the *sine qua non* and foundation of good table appointments and is a permanent possession.

In the matter of linens, no greater quantity is required than formerly. But instead of their being more or less alike, the adequate linen closet now contains damasks in white and flower shades. In the selection of patterns, there is the opportunity to choose period (including contemporary) designs in harmony with the style of the silver and the furniture, which means of course another chance for variety. Moreover damasks are softer, silkier in texture than formerly, and include some rich effects in rayon.

In addition to the damask cloths, there must be some informal luncheon and breakfast sets, perhaps embroidered linens from abroad, and some in gay colors that look well with an earthenware service. The linen closet need contain no duplicates. New patterns



The modern mode has introduced many interesting patterns in table damasks

A.D. 1780 ¹⁵⁰ years to A.D. 1930



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Furniture of authentic period influence brings old-world dignity to our homes of today . . .

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Tudor chest inspired by a famous English storage chest of 1690 . . . in solid walnut, beautifully carved. The Charles II chairs are delightful companions . . . a pair of them are of present-day utility in dining room and living room as well as in the hall.

Visit our nearest showroom . . . with your decorator and dealer if you desire . . . and let our representatives help you in a careful selection within your budget. In New York—at 205 East 42d St.; in Buffalo—at Factory, 1893 N. Elmwood Ave.; in Chicago—at 433 East Erie St.; in Los Angeles—at Factory, 1300 S. Goodrich Blvd. For literature, address Kittinger Company, Dept. 505, N. Elmwood Ave., Buffalo, N. Y.

KITTINGER
Distinctive Furniture



In a Byzantine palace at Murano the magic breath of furnaces crystallizes, as in the ancient manner, into such delightful shapes as these

and styles should be acquired when they are introduced. Manufacturers catering to novelty may discontinue them, but this does not mean they are not as useful for entertaining.

Naturally one cannot have so many changes of china and glass as of linens. A complete porcelain dinner service is a needed and comforting equipment. The note of change can be introduced by alternating the china vegetable dishes with silver ones, or the silver ones may be used altogether. Decorated service plates to give color and life to the table are now a recognized necessity, and if there are silver service plates, also, so much the better. Sometimes one, sometimes the other gives the proper key for decoration. Dessert plates interestingly painted and unusual after-dinner coffee cups, have also a place in the lingering memory of a perfect dinner.

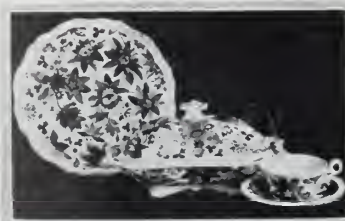
Cheerfulness and informality should mark the breakfast appointments. China of simple design or, still better, an earthenware service of gay pattern seems the best purveyor of the hot, crisp morning foods. Supplemented by occasional dishes and a slightly more elaborate plan, the same service takes on a quite different appearance on the luncheon table.

Glassware assists greatly in changing the mood of the different meals, and here again one needs to be able to ring the changes to some extent. For sheer beauty everyone wants a set of Venetian glass. The lovely lines and exquisite color are an unending delight to the eye. By all means own at least one complete set of goblets and wine glasses, and perhaps a less fragile set for luncheon use; and from time to time add to these a set of a new color or design. White glass is to be recommended, since there are times when its cold sparkle is just the touch of brilliance which the massed colors of flowers, cloth, and china may need.

There are many literal-minded people in the world who go about asking just what is the correct thing. They want it pinned down to an unmistakable set of rules. The essence of good form has always been intangible. It is more so than ever to-day. Certain rules as to the disposition of silver and china are of course clear, but the spirit of distinguished entertaining and delightful living is individuality. "Be yourself" is a dangerous motto broadly adopted by the wrong people, yet if one has taste and imagination, it is the only one worth having.



To create a particular effect in color or period arrangement, the silver table decorations may be replaced by such a set as this from Wedgwood



The sunflower forms one of the most decorative and colorful designs in earthenware



A Georgian porcelain service of white and gold for formal dining



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YOUR hallway! It is the introduction to your home. Here you greet your guests. Here you say farewells. Here are formed those first and last impressions of a household. Such a place the *cushioned floor*, with order, dignity, and beauty, permanently transforms.

For Rubber Flooring combines efficiency with great beauty. It muffles sound. It will not stain. It can not scar or scuff. The smooth lustre of the finish remains always the same. Always the patterns, brilliant or dark, modern or in an older mode,

stay permanently fresh. Rubber Flooring is made in many colors and many textures. It can be patterned to agree perfectly with your present architecture. But whether Spanish, Louis Quinze, Early or Late American, the period finds a proper complement in Goodyear Rubber Flooring. With alert courtesy, with cleanliness, it guards your threshold always.

For every room in the house Goodyear Rubber Flooring is suitable. To dining

rooms it brings a sense of good living. To living rooms a generous hospitality. To bedrooms a quiet restfulness. Water does no harm in bathrooms or kitchen. No flooring is so easy to care for. Smooth and yielding underfoot, Rubber Flooring lessens the fatigue, increases the charm, the comfort, and order of the modern house.

For attractive booklet, descriptive of this comfortable modern flooring material, write to Goodyear, Akron, Ohio, or Los Angeles, California.

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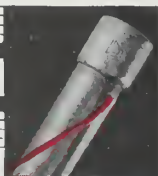


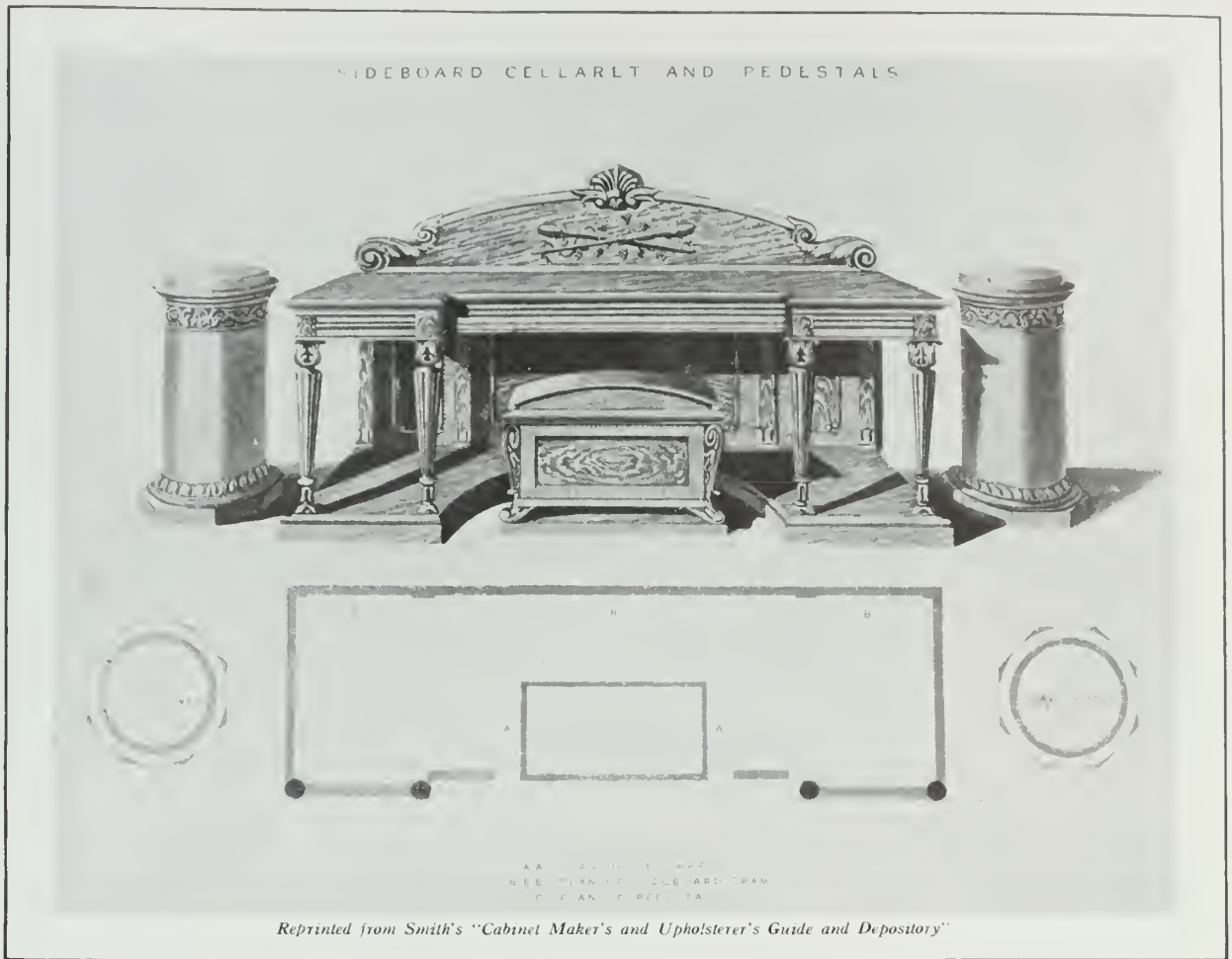
of the constant service and enduring protection, it is most economical. It is a lasting investment—not a temporary outlay. . . . Byers Genuine Wrought-Iron Pipe is a standard specification in better homes today. Its leadership in other fields of service is equally recognized. Wrought-Iron is the only ferrous metal that contains the *Vital Element* (silicate of iron) in sufficient quantity to resist corrosion decade after decade. In Genuine Wrought-Iron, this silicate of iron is present throughout the metal, 250,000 and more rust-resisting ribbons to the square inch. Like the companion-silicate from which glass is derived, this *Vital Element* offers lasting resistance to all forms of corrosion. . . . Remember, "Byers" is the trade name for perfection in wrought-iron pipe. It is readily identified by the

Spiral Stripe. If you wish, we will be pleased to send you Bulletin No. 38 which tells more about Byers Genuine Wrought-Iron Pipe and its uses. A. M. Byers Company, Pittsburgh, Pa.

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In the Mode of His Majesty **KING GEORGE the FOURTH!**

Above is a most interesting sideboard reprinted from "Smith's Cabinet Maker's and Upholsterer's Guide and Depository", published in 1826 by George Smith, "Upholsterer and Furniture Draughtsman" to His Majesty, King George the Fourth of England.

Commenting on this quaint design, Mr. Smith writes:

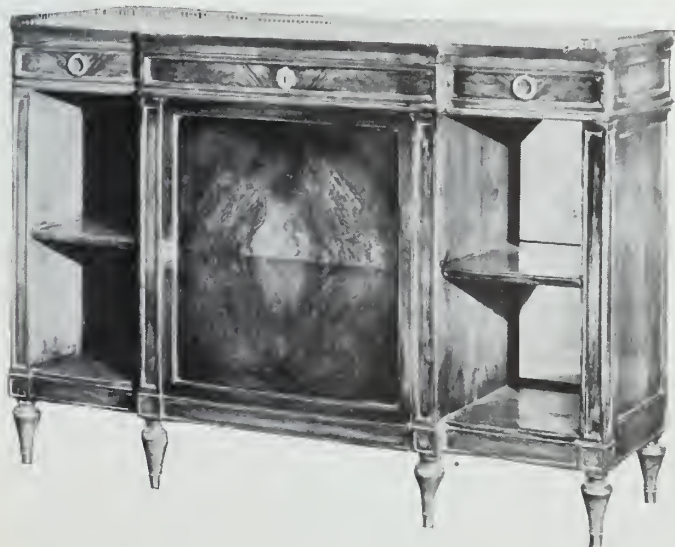
"In this plate is given a design for a sideboard and cellarette, with circular pedestals at each end detached; one being fitted with racks and a heater and lined with tin, for the purpose of keeping the plates warm during the time of dining. The other pedestal also serves a practical purpose as described on the plan. Under the center is placed a cistern lined with lead inside, in-

tended for holding the ale and beer jugs, as well as the ice for cooling the wine in hot weather."

Dining today, in this year 1930, has lost some of its old time ceremony. The amazing momentum of contemporary life hardly affords us the time necessary for the real savoring of choice viands and, of course, the enjoyment of rare vintages is a disobedience.

The mode of the day, as we all know, is mirrored in furniture and costume. While the sideboard illustrated below is strongly reminiscent of the classic lines of the English Regency and also owes some of its charm to the refining influence of Louis XVI, yet, both in scale and feeling, it is peculiarly adaptable to our smaller proportioned dining rooms.

This inspired piece is indicative of the styles one may find at any of the Cassard Romano showrooms, where our imported furniture and art objects are available through accredited dealers and decorators.



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The tree-bordered Champs Elysées, with the famous Chevaux de Marly flanking either side of the entrance, with the Arc de Triomphe making a glorious terminus, is one of the loveliest sights in Paris, probably the loveliest of cities

PARIS, PERPETUALLY BEAUTIFUL

The Mecca for Americans abroad

by **FRASER NAIRN**

FOR YEARS we've asked ourselves what it is about Paris that is so fascinating. Just what is there about the city that attracts such hordes of Americans and other foreigners to the banks of the Seine each year? For 75 per cent of the passengers on almost every big transatlantic liner that touches at Cherbourg or Havre are bound either direct or indirectly for Paris.

Possibly the fact that Paris is the starting point for almost every European trip has something to do with its popularity, but what probably is the reason is the fact that Paris is undoubtedly the loveliest city in the world. Stand in the Tuileries by the Louvre and glance up the long Avenue des Champs Elysées, past the obelisk in the Place de la Concorde, to where the Arc de Triomphe stands outlined against the sky, and we dare you to deny that fact. Or stand by the Pont Alexandre III on a moonlight night and gaze up and down the Seine, with its lovely bridges, and let your eyes rest on the Invalides, with its gilded dome glistening in the moonlight, and again we dare you to deny that Paris is the loveliest city of the world. And finally, motor out into the country some day at twilight and look back just as the setting sun gilds the domes of the Church of the Sacré Cœur, that crowns the heights of Montmartre, and you'll see what we mean.

Yet it isn't by any means by beauty alone that the city fascinates one. Its odd little streets on the Rive Gauche, its tiny squares packed with history, and its people themselves,

all add to the picture. It is fun to wander over to the Porte St. Denis and watch the crowd that mills about the pushcarts. It is interesting to watch the dealers around the Halles, and it is fun to sit in one of the smaller cafés in Montmartre at night, when there are few if any tourists, and watch the life flow by.

Or, if you prefer it, perhaps life is a little more animated along the Grands Boulevards or on the Rue Royal. But you'll probably find half the tables occupied by your compatriots or other foreigners. And this holds true of the big theaters that stage the revues which cater almost exclusively to the tourist trade and where the tourist, visiting Paris for the first time, is convinced that he is being desperately wicked and really seeing life at last. Without the support of these gullible ones, the music halls couldn't exist, any more than the night clubs in New York could without the patronage of the out-of-town visitors. Nor could there exist, either, the soft-footed, oily-voiced gentry who sidle up to one, in the thoroughfares mostly frequented by tourists, and offer to sell one "naughty" postcards which, for the most part, are no more "wicked" than the undraped ladies who now adorn the pages of so many so-called "art" magazines on the newsstands of New York. Don't imagine that we are trying to make out that Paris has turned puritan. On the contrary, if you're looking for vice you'll find plenty of it and quite easily in Paris; but no more easily than you will in Berlin or Vienna or in any other of a hundred cities. You can find cafés

full of youths in women's clothes and you can find cafés full of women in men's clothes; but when there is so much that is beautiful to see, why bother about the ugly?

We generally spend the first morning or the entire day after we arrive in Paris wandering about our favorite haunts to note if any changes have occurred. We were distinctly shocked, on our last visit, to find that the mighty chestnut trees that lined the Champs Elysées on both sides had fallen prey to some disease and, dying, had been cut down and removed. However, young trees of a hardier character have been planted where the chestnuts stood, and in a few years the Avenue will have assumed its wonted appearance, excepting only in the springtime, for nothing can ever replace the glory of the *marronniers* in bloom.

We stroll along to the Arc de Triomphe to pay our respects to the Unknown Soldier, whose tomb lies under the Arc lit by an eternal fire. We are surprised to find the Arc de Triomphe equipped with elevators, making it easier for tourists to view the city from the top of the arch; and incidentally making it easier, as the Parisians remark, for one to commit suicide. Ending one's miseries by jumping from the Arc de Triomphe has always been a very chic and popular form of suicide, second only to drowning one's sorrows in the Seine. One takes to the air instead of the water!

Eventually we reach the Place de la Concorde, in the middle of which, where now stands the Egyptian obelisk, stood the bloody



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We wonder if anyone has ever stopped to count the number of bridges that cross the Seine? Their number would seem to be legion and almost every one is a thing of architectural beauty. This etching of the Ile de la Cité with the Cathedral of Notre Dame in the right background, contains several examples of the city's bridges



The world-famous Place de la Concorde, the scene of so many stirring events in France's eventful history, with the rue Royale in the direct center leading up to the Church of the Madeleine. Statues symbolical of eight great cities of France surround the square, while in the center the obelisk occupies the site of the guillotine of revolutionary days

One of the busiest spots in the world is the Place de l'Opéra. There are times when Forty-second Street and Broadway, New York, resembles a quaint country lane compared to the bedlam of traffic here. The Opera House, where so much musical history has been written, dominates and gives its name to the square

guillotine in the turbulent days of the Revolution. We pause again to pay our respects to the Statue of Strasbourg, one of the eight statues representing the great cities of France. We wonder vaguely if anyone remembers the names of the eight cities the statues represent. For the life of us we can remember but six of them—Strasbourg, Lille, Lyons, Nantes, Bordeaux, and Marseille. Next time we must surely remember to jot down in our memory, the names of the other two cities. We muse a little on the Statue of Strasbourg; we can remember it for many years draped in black, when that city was the capital of the province of Alsace and in the hands of the Germans. Then we can recall it during the days of the World War, no longer draped in black but with its neighbor, Lille, buried under myriads of wreaths and flowers; and here it is to-day once more occupying its rightful place amid its sisters.

We stroll through the Tuileries—no changes of any sort here, and we wander along the Seine to browse amongst the old book stalls that line the quays. To our quiet satisfaction we find the patient fishermen along the banks of the Seine, waiting, always waiting it would seem, for a nibble. Never yet have we seen one of these veteran anglers catch anything, and never do we expect to see them do so. Yet they must or they wouldn't sit there day after day, year in and year out. We watch the courteous, busy little steamers plying up and down the Seine, each one bowing politely to the bridges, as it passes under them, by lowering its smokestack. We reach Notre Dame and pause and rest awhile in its cool, dim in-

terior, recalling that the last time we were here was the Sunday after the Armistice and the Cardinal of Paris, surrounded by all the great generals of the French and Allied armies, intoned a *Te Deum*. Never shall we forget that magnificent spectacle.

Then over to the Sainte Chapelle perhaps, and back for lunch at Prunier's in the rue Duphot, where they make a specialty of sea food that is truly delicious. We consume a dozen "Portugaises", those little French oysters, so delicious and so much more tasty than ours, followed by a lobster thermidor, or maybe a *gigot de Lapin*, all washed down by a demi-Anjou. In the afternoon we may wander over to the Invalides to see Napoleon's tomb, or we may visit the Louvre or Musée de Cluny or possibly the spring Salon. We finish off the afternoon by a drive in the Bois, with tea at the Prê Catalan or the Château de Madrid. If the weather is fine we may elect to dine at Armenonville in the Bois. Otherwise we'll return for a bite of dinner at Larue's or Voisin's, or any one of the hundred and one restaurants that are famous for their food. If we are alone we may dine at some quiet place like Le Bœuf à la Mode, or even have an *omelette aux fines herbes* and a mug of beer at some friendly *brasserie*. Then we'll amble slowly over to the Théâtre Edouard VII and see a French farce, or maybe we'll go to the opera or the Opéra Comique. Possibly, if we are in the mood for it, we'll go to the Grand Guignol and see a thriller.

A day or two we set apart to visit the Louvre, perhaps the finest museum of art in the world, and we will want to see the Musée

de Luxembourg, where are displayed the works of living artists. The Musée de Cluny and the Carnavalet will require some time, and of course time must be left for a visit to Versailles, Fontainebleau, St. Cloud, St. Germain, Chantilly, and other delightful spots in the vicinity of Paris.

And the shops! Whole articles could be written about the shops; with their wares displayed in their windows, window shopping is raised to a fine art but the difficulty is that few can remain outside looking in. The goods are so tempting that the first thing one knows, one is inside and one's pocketbook is considerably thinner. Prices are high—that is, for the tourists and in the shops that cater to the tourist trade—but if one knows the ropes and can get off the beaten highways and especially if one has a knowledge of and can speak French, then one can do very nicely when it comes to bargains. But the tourist is legitimate prey here as he is all over the world, so it is well to be on one's guard when it comes to spending the francs.

One can very easily visit Europe and never stir from Paris, and yet have a most delightful time. When there is so much to do and see there, it seems a pity to hurry off helter skelter to other parts of the continent. We used to worry that, with so many tourists, France might become Americanized. We do so no longer. Had this been possible it would certainly have occurred by now, so we know that next time, and may it be soon, that we visit it, we'll find Paris the same delightful spot that it has always been, and we trust always will be.



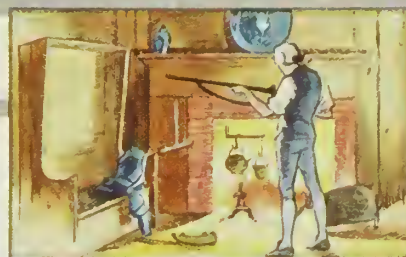
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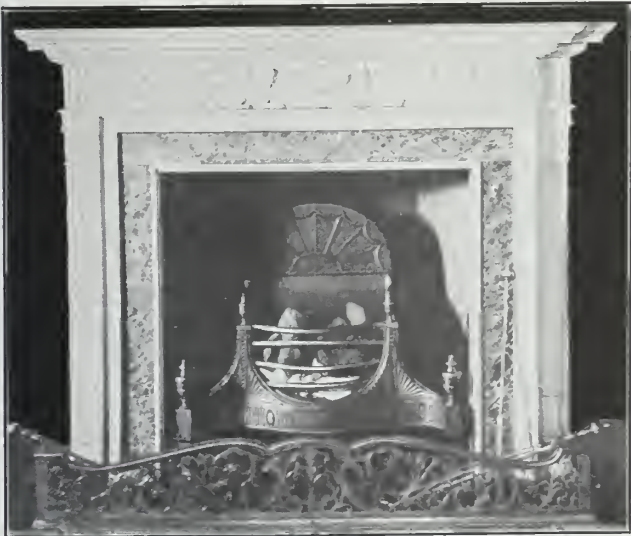
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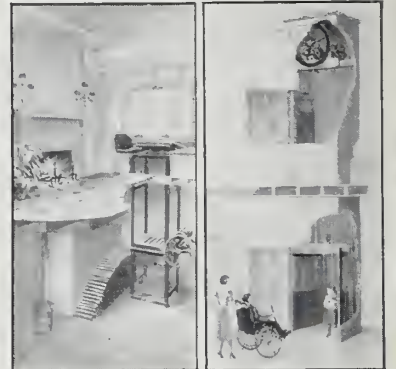
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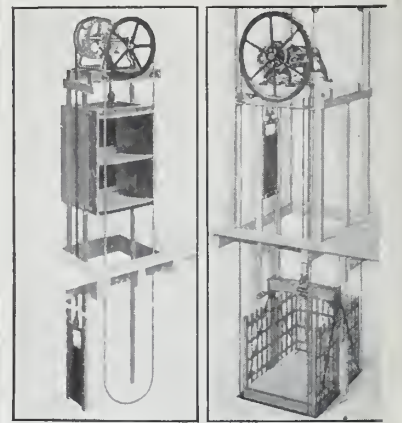


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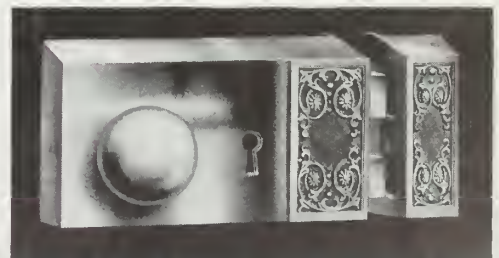
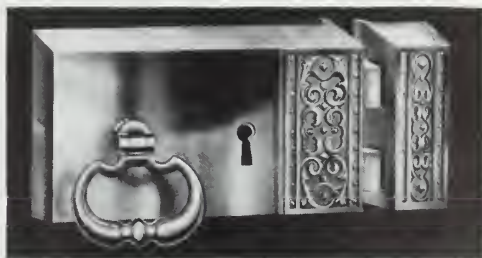
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HUMIDITY IN THE HOME

by B. C. McCLURE

EVERYONE knows what temperature is—it is our sense of feeling that tells us when we are hot or cold—and we know that the thermometer is an instrument that indicates temperature. Comparatively few, however, know much about humidity, or the water content of the air, because we are not so sensitive to the relative humidity in the air as we are to its temperature. Yet it is humidity that does far more damage than temperature, which we can regulate indoors by means of many heating appliances.

The knowledge of humidity is usually limited to the use of the word "humid" to express what is also termed a "close" day—a day when the relative humidity of the air may be 80 or 90 per cent. Air with a relative humidity of 90 per cent contains 90 per cent of the total amount of moisture it can hold.

A cubic foot of air at 70 degrees, when saturated, holds about eight grains of water. If the relative humidity is 90, a cubic foot of air will contain 90 per cent of the eight grains, or seven and two-tenths grains. If the relative humidity is 10 per cent, a cubic foot of air will contain 10 per cent of eight, or eight-tenths of a grain of water.

One of the driest spots in the world is the Sahara Desert. Supposing that its temperature is ever as low as 70 degrees F., the air over the Sahara, even at that moderate heat, contains but three grains of water per cubic foot, or 38 per cent of moisture. That is very little water; in other words, very low humidity. The air over the Sahara is distinctly "dry."

At 70 degrees F. (cooler air contains less and warmer air more water), a cubic foot of air could contain eight grains of water. That would mean 100 per cent humidity, and saturation. The climate would be distinctly "wet" though never a drop of rain fell.

Some people thrive in Colorado, a "dry" climate, with humidity of 40 to 50 per cent; others get along very well in New York, which goes as wet as 70 per cent. In general, however, it seems to work out that with a medium humidity of, say, 45 to 55 per cent, people feel cheery and energetic and friendly. The genus *homo* thrives in air that contains three and one-half to four and one-half grains of water per cubic foot.

Why, then, do we Americans insist upon filling our houses with air containing actually less water than that over the burning Sahara, driest of die-hard dries? Most heated houses, apartments, and offices are dying of thirst with a relative humidity of less than 30 per cent and so on down to even 10 per cent, well below the Desert's record. We live, quite literally, in bake ovens. Oven air is very thirsty—as witness the creaking and cracking of furniture, the warping of books, the static electricity,

the dusty sunbeams. And if the air is thirsty, what of the victims who depend upon this atmosphere for their lungfood, for their complexions, for their very lives?

Even in the drying processes of industry, such dryness would not be permitted in the air surrounding the products as that with which we surround our bodies. Every bit of moisture in the skin is absorbed by the dry air. The membranes of nose and throat are continually being dried out, and when we stay indoors in winter, in company with the singing radiator, we "catch cold" easily, we "feel chilly" even in a temperature of more than 70 degrees, and our faces become lined and sallow because of too-dry air. Thirsty air causes headaches, dullness, and lowered mentality.

And yet we pay cash for the privilege of such ruination, for the heating bill rises as the humidity rate falls. It is necessary to heat rooms and offices to a much higher temperature when air is dry. A normal fuel expenditure will secure a temperature of 70 degrees, provided the air is damp enough, and rooms will feel more comfortable if held at 68 degrees in a moist air than at 70 degrees in dry air. Thermometer will run up the coal bill if its partner, Hygrometer, is not there to check the hot-headed one.

The hygrometer is a little gadget that measures the moisture in the air; it consists of two thermometers, one of which has a piece of wick wrapped around the bulb and extending into a small container of water so that the bulb is always wet. The wet bulb will always register a lower temperature than the dry one (unless the air should become 100 per cent moisture saturated) because dry air evaporates the wet bulb continually, thereby creating coolness and dropping the mercury. By reading the two mercury tubes, noting the difference in temperatures registered, and consulting a chart, the relative humidity of the air is obtained.

It takes large quantities of water feeding to produce, in the air of homes and offices, enough humidity for health. For a six- to eight-room house, probably two to three gallons of water per day are required; for the average private office, one gallon a day. Outside humidity and outside temperature, of course, control the amount of extra water needed; the amounts mentioned are rough estimates.

Mechanisms have been invented by which to feed moisture into the air by switching a button. If, upon arriving at the office, one finds a temperature of 70 degrees and a dryness of 32 per cent, in a room 24 by 12 feet by 13 feet high, the humidity can be raised in fifteen minutes to 55 per cent. And just by pressing a button.

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The Man of the Month—at least, the month of September—is our old friend, Sir Thomas Lipton, who once more is attempting to lift The America's Cup with the Shamrock V. From a cartoon by Galdon

SIR THOMAS AND THE AMERICA'S CUP

A drama of the deep blue seas

by **JAMES DEVINE**

THE history of The America's Cup race is similar to a play. From the beginning, it has possessed something resembling a plot and, as time has passed, the action has become more and more intense, and the actors have become more and more involved.

The curtain arose on this drama during the great World's Fair which was held in London during 1851. Promoters of the fair believed that, along with other world-wide products, there should be seen one of the widely known American pilot boats as an example of American skill in shipbuilding.

Immediately the eagle eyes of the New York Yacht Club got hold of this request, the first syndicate was formed, and the plot began to develop. A boat was built 102 feet over all, 23 foot beam, and 11 foot draft. Her planking was of three-inch oak. She was christened *America*, was sailed to Cowes immediately and, upon arriving there, Commodore Stevens, of the New York Yacht Club and *America's* principal backer, issued a challenge to all schooners of the Royal Yacht Squadron. There was no reply. Three weeks later he entered in a race for a special cup valued at one hundred guineas which was offered by the Squadron to the yachts of all nations.

In this race over a wild course around the Isle of Wight, eighteen boats of various types competed, and *America* crossed the finishing line about eight minutes ahead of her nearest rival. The cup was brought back to this country, and it reposed in Commodore Stevens' home until 1857, when it was deeded to the New York Yacht Club as a perpetual challenge cup for competition between foreign countries.

The curtain came down here, to denote a lapse of several years while we fought a Civil War and went through a reconstruction. Then came an Englishman, James Ashbury, with *Cambria*, and raced James Gordon Bennett,

Jr.'s, *Dauntless* across the ocean, losing by less than two hours. The official race for the cup followed, and again the English boat lost. Mr. Ashbury tried again a few years later with *Livonia*, and failed the second time.

Then came two challenges from Canadian clubs, and in each case the American boat won. All this time the cup was getting more and more settled in its case at the New York Yacht Club.

By this time, however, promoters of international racing were beginning to realize that the races thus far had not contributed anything to the improvement of design or construction of sailing vessels. Extensive experiments on various types were tried, and by 1884 definite improvements in design were everywhere in evidence.

Several English challenges followed, races were run, and still the cup remained safely in its little resting place.

And then—at the start of the second act, while the orchestra softly played "The Wearing of the Green"—there entered Sir Thomas Lipton, quietly, yet significantly, like a genuine leading man. The challenge came from the Royal Ulster Yacht Club of Belfast, and Sir Thomas furnished the first of the famous *Shamrocks*. She raced the American defender *Columbia*, and lost two races. In the second one her topmast was carried away and she was forced to withdraw.

Allowing the legal time of two years to elapse, Sir Thomas then challenged with his *Shamrock II*. *Constitution* was built to race her, but after trials *Columbia* proved the better of the two yachts, and again she defended the cup. *Columbia* won, but in the third race in the match *Shamrock II* was only forty-one seconds behind.

Sir Tom is quite persistent—sufficiently persistent, indeed, to have cornered the tea supply during his lifetime—and in 1903, two years later, over he came with *Shamrock III*.

America's Reliance, which many authorities believe represents the highest speed attainable in a sailing craft of her length, trimmed *Shamrock III* in three consecutive races.

It was not until 1913 that *Shamrock IV* challenged. *Resolute* was built to meet her, but another war interfered with the plans, and the race was not run until 1920. Again the American ship won the honors.

And now the fifth *Shamrock* is here. As the other Lipton ships have been, she is the last word in design and construction. She will be manned by experts. She will be watched with enthusiasm.

The old cup, on which so many millions have been spent, is too permanent a fixture in the New York Yacht Club rooms. It seems that it is time for an American yacht to lose this race, for it is evident that the old rule of chance will take effect soon.

Sir Thomas has proved time after time that he is the perfect example of a good loser. We feel that he would be an equally good winner.

And considering the situation from a purely dramatic standpoint, it is at once apparent that the races for The America's Cup have taken on a distinctive colorful romance since the entrance of Sir Thomas, and that to forever keep the cup in this country will make the race seem more like a local institution than an international one, as the original intentions were.

Still bearing in mind the romantic touch, it is certainly evident that "From Cowes around the Isle of Wight" has a more adventuresome and picturesque flavor than "Fifteen miles to windward off Ambrose light vessel and return." And, of course, a British challenger must win the cup in order that the race may be run in waters other than American.

But we have one consolation. We feel certain that Sir Thomas will be the one in connection with The America's Cup who will be always revered and remembered, win or lose.



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discolored?

Do you remember . . .

when last you returned to the city—
the water pipes were full of rust, your
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An additional line for the use of servants may conveniently be installed, with extension telephones in the kitchen, butler's pantry, and service quarters.

Placing a telephone at their disposal is as much a part of hospitality as flowers on the guest room table

1 1 1

MUCH of the charm of gracious hospitality lies in the little things you provide for the comfort and enjoyment of your guests. Fresh-cut flowers. Theater tickets. The latest novel. A breakfast tray. A guest room telephone for their personal use.

This last is a modern courtesy which adds the final note of convenience to the other arrangements you have made. It makes it possible for your guests to place outside calls whenever they want . . . or to receive them in the privacy of their own quarters. If your telephone system is intercommunicating, it enables them to talk with their host and hostess and various other members of the household.

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—BUILDING SERVICE EDITOR.

If your fingers just itch
to plan rooms that are *different*



Here's
a helpful hint from
Hazel Dell Brown
and an offer of a
whole bookful of
unusual interiors

The bright beginning for this unusual room was a floor of original design. Plain blue Armstrong's Linoleum forms the field. A sixteen-point star insert completes the effect.

"ALMOST every woman," says Hazel Dell Brown, "hides a longing to really venture a bit when she decorates. But habit holds back your hand, even when fingers itch to lift rooms out of the commonplace.

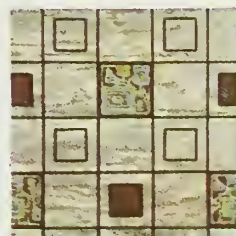
"It really doesn't take any daring. Merely discard some obsolete ideas, get a bright beginning, and go ahead.

"This girl's bedroom is a good example. Take that bold arrangement of beds. It's really not so bold, and is certainly very practical now that it has been done. And the plain blue linoleum floor with its sixteen-point star of autumn tan. *That* certainly upsets some old-fashioned ideas! But doesn't it *make* the room?

"That's exactly what it did. It was the bright beginning I mentioned. Somehow, when you start with a floor of smart color and design, your room can't help but be delightfully different.

"And that start, that bright beginning, is not at all difficult to find. The hardest task is to pick out just *one* Armstrong Floor from the many fashionable effects now showing at local

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linoleum, department, and furniture stores.

"It's very much like selecting draperies. Your new Armstrong Floor, too, can be installed with as little bother (cemented over linoleum lining felt). And then you'll make the happy discovery that these floors are different in many practical ways. Quiet and foot-

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"I'd like to tell you more about these floors that give rooms bright beginnings. So please let me send you my latest book, '*New Ideas in Home Decoration*.' In it you'll find a free offer of my personal help when you decorate. Just send 10¢ for mailing. Address Hazel Dell Brown, Armstrong Cork Company, Floor Div., 933 Pine Street, Lancaster, Pennsylvania."



Product

Armstrong's Linoleum Floors
for every room in the house

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The refrigerator with the *monitor top*

The Monitor Top, which contains the hermetically *sealed-in-steel* mechanism, is the modern symbol of economical refrigeration. Its splendid performance record merits the name—MONITOR TOP.

WHEN you buy your electric refrigerator, look for the Monitor Top *first of all*. It is your assurance of efficiency, your guarantee of economy and convenience.

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The dependable mechanism of the Monitor Top makes the General Electric Refrigerator a servant that lightens labor, saves money and above all guards the health of the family.

Prices now start at \$205.00 at the factory. You can have a gleaming white General Electric Refrigerator—striking in modern beauty—placed in your kitchen tomorrow by taking advantage of our time payment plan.

For booklet, write Section Q-9, Electric Refrigeration Dept., General Electric Company, Hanna Bldg., 1400 Euclid Ave., Cleveland, O.

. . .

Join us in the General Electric Program, broadcast every Saturday evening on a nation-wide N. B. C. network.

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This company—makers of every recognized type of fire extinguisher—can afford to be exact and unbiased in their recommendations as to the protection of your property. A talk with one of our representatives carries no obligation. Ask to have a representative call. Or write for a copy of "Correct Protection Against Fire", a booklet that describes all types of fire extinguishing devices—and the correct use of each.

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COME INTO THE GARDEN

with **LEONARD BARRON**

A page of intimate news for the garden enthusiast, conducted by the Horticultural Editor of COUNTRY LIFE

SANITATION of the garden and other cultivated areas, by the simple method of prohibiting the planting or possession of certain disease-host plants cultivated for ornament, is not quite so modern as some of us might be inclined to think, nor is it a modern invention of America. Away back, nearly three centuries ago (1660, to be exact), a report says there was a Barberry eradication law in Rouen, France, and farmers in Europe generally noted the relationship between the Barberry bush and the wheat rust, or the "blasting of wheat" as it was referred to in a prohibitory law passed in Massachusetts in January, 1755, which provided that all Barberries must be destroyed by June 13, 1760. We now know that the law was not enforced and perhaps was found unenforceable. At all events, an awakening every now and then to the fact that one's own garden or estate may be in a region which has some plant restriction law covering it always seems to bring one up with a certain sense of surprise and shock.

In this page last month, in discussing this very topic, it was stated that yellow-flowered Currants were prohibited in the State of New York. That was a slight misstatement, although it was true up to a very recent date. Early in this year, the New York State law was amended to have the prohibition apply only to the Black Currant, *Ribes nigrum*; so after all, it appears that we can plant yellow-flowering Currants in New York State if we are so minded.

The Black Currant, despite its gustatory qualifications, is still *planta non grata* because it has been fairly convicted in open court of being the nurse of the blister rust of the White

Pine. The danger zone from Black Currant, according to a diagram published in the United States Department of Agriculture Miscellaneous Publication Number 27, extends one hundred miles, so that it may be somewhat difficult to determine the exact source of local infection.

Just what will happen if you may be the unfortunate possessor of any one of these really dangerous plants is not quite obvious, but it should surely devolve upon the individual in each case to satisfy himself that he is not nursing a possible focus point of disease. Inasmuch as the laws of various states differ, as conditions differ, the necessary information should be had by direct application to the state authorities concerned. In many states the laws provide that, if such prohibited plants like European Black Currant and common Barberry (not the Japan Barberry) be found growing in a garden, upon failure of the owner to destroy such plants after due notice, the work may be done at his expense, the charge becoming a tax, or in some instances a lien, on his property.

Possession of the offending plants is prohibited in thirteen states, as follows:

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The fashion for alpine plants, which finds its expression in the conventionalized rockery, has led to the publication by the Macmillan Company, New York, of a very comprehensive manual and guide to the plants themselves: "Rock Garden and Alpine Plants," by that master alpinist, Henri Correvon, than whom no one enjoys a more thorough personal and intimately practical acquaintance with the flora of rock and mountain. After his tour of this country a couple of years ago he decided to give to the American gardening fraternity a compendium of his experience, knowledge, and enthusiasm; and this now takes form in this volume of 544 pages. It is not a book for the beginner but for the student who has reached the higher stages of experience and who wants factual matter. This book must long stand in unassailable eminence.

In this connection, I call attention to the recently organized Alpine Garden Society with headquarters in England but with international aspirations. Mrs. C. S. Houghton, Suffolk Road, Chestnut Hill, Mass., is acting as assistant secretary for America. This is a sturdy little organization, organized to disseminate factual matter particularly about the plants that fall within its sphere of interest. The first bulletin by Sir William Lawrence is "Bulbs for the Alpine Garden". Sir William Lawrence's garden at Dorking, Surrey, will be recalled by many garden enthusiasts who have visited England in recent years.

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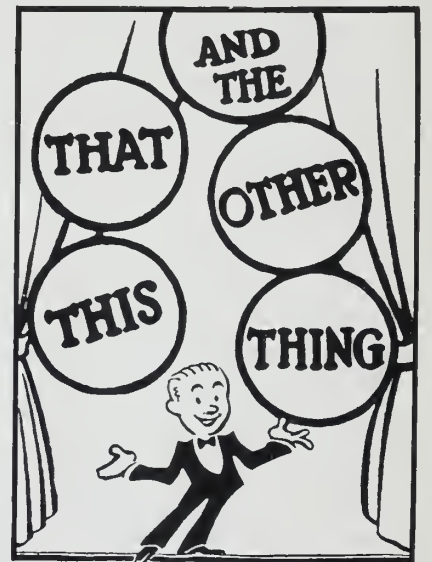
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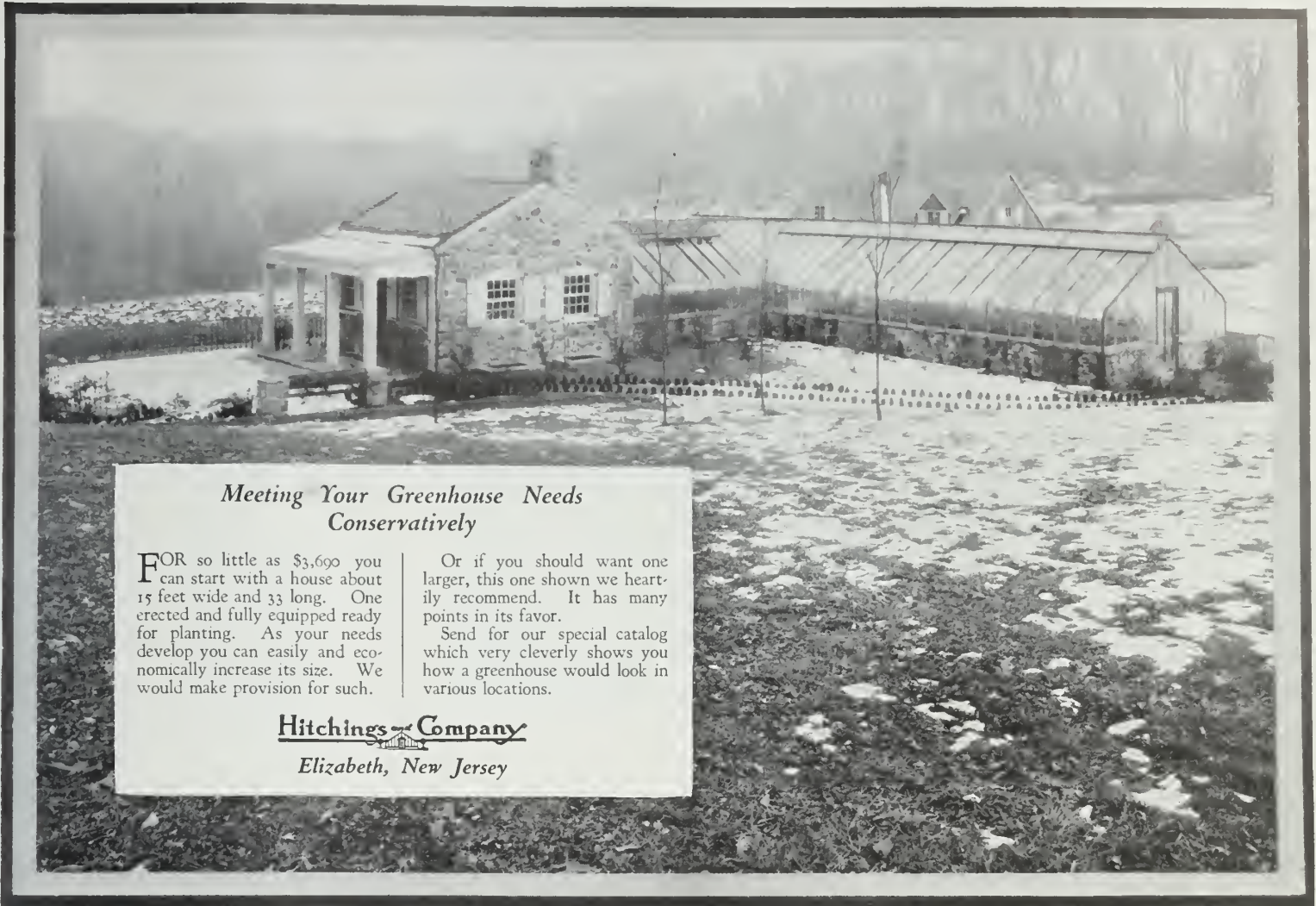


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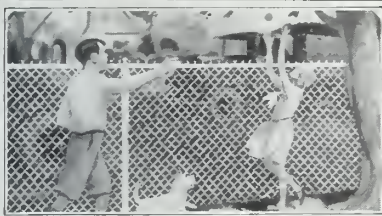
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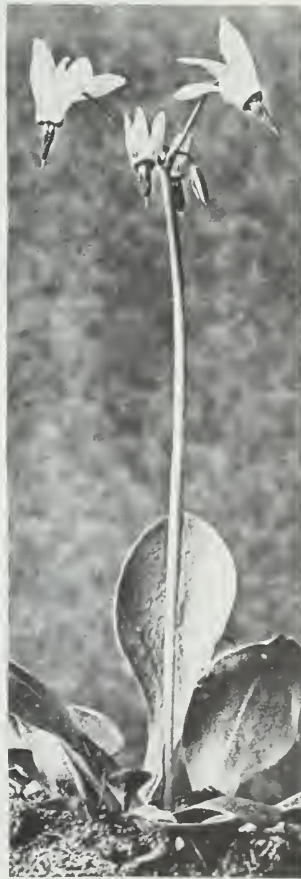
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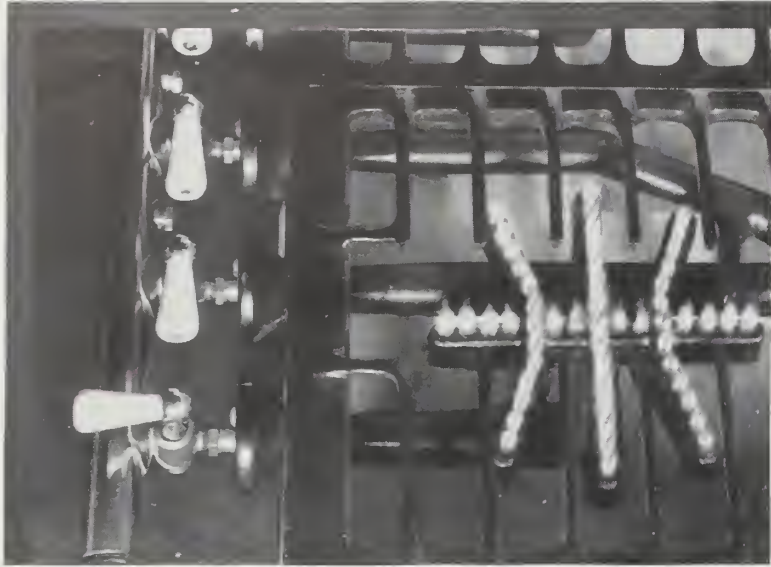
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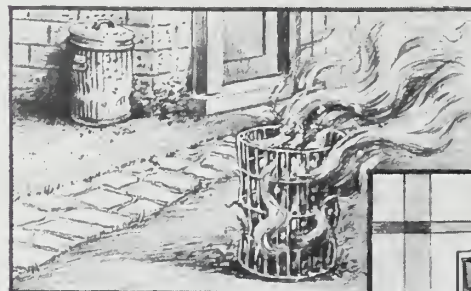
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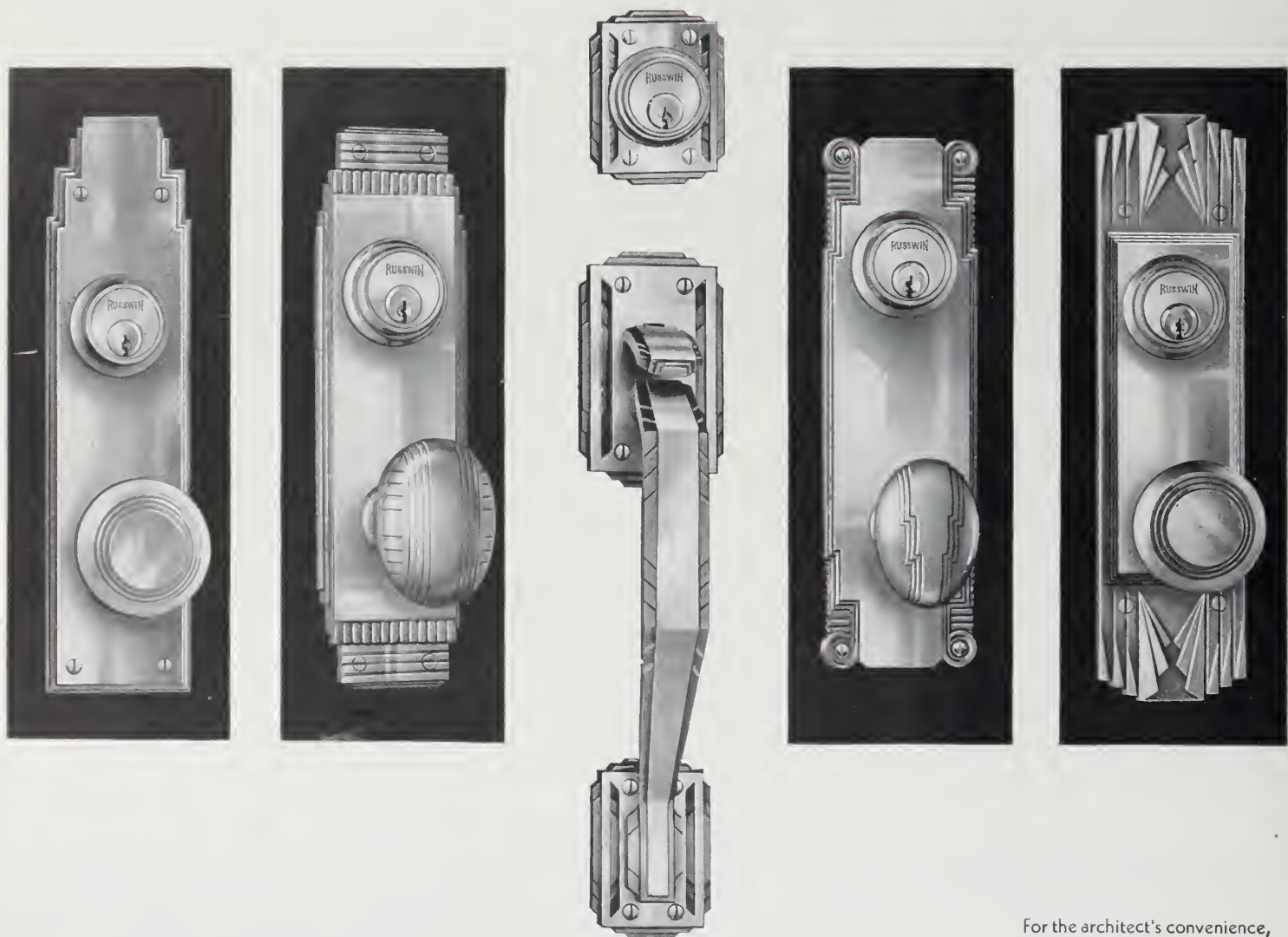
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Over 7 acres in all, beautified about the house and terraces with abundant planting of choice evergreens; garage for 2-3 cars with apartment for chauffeur; combination gardener's cottage and stable with several horse stalls and 2 stanchions for cows; paddock and pasturage; chicken house and run; fine flower and vegetable gardens; and a championship tennis court—altogether an unusually comprehensive and delightful establishment.

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* * * *

The estate is abundant in large shade trees and charming planting. A rushing stream, banks lined with heavy firs and hemlocks, forms one of the boundary lines.

* * * *

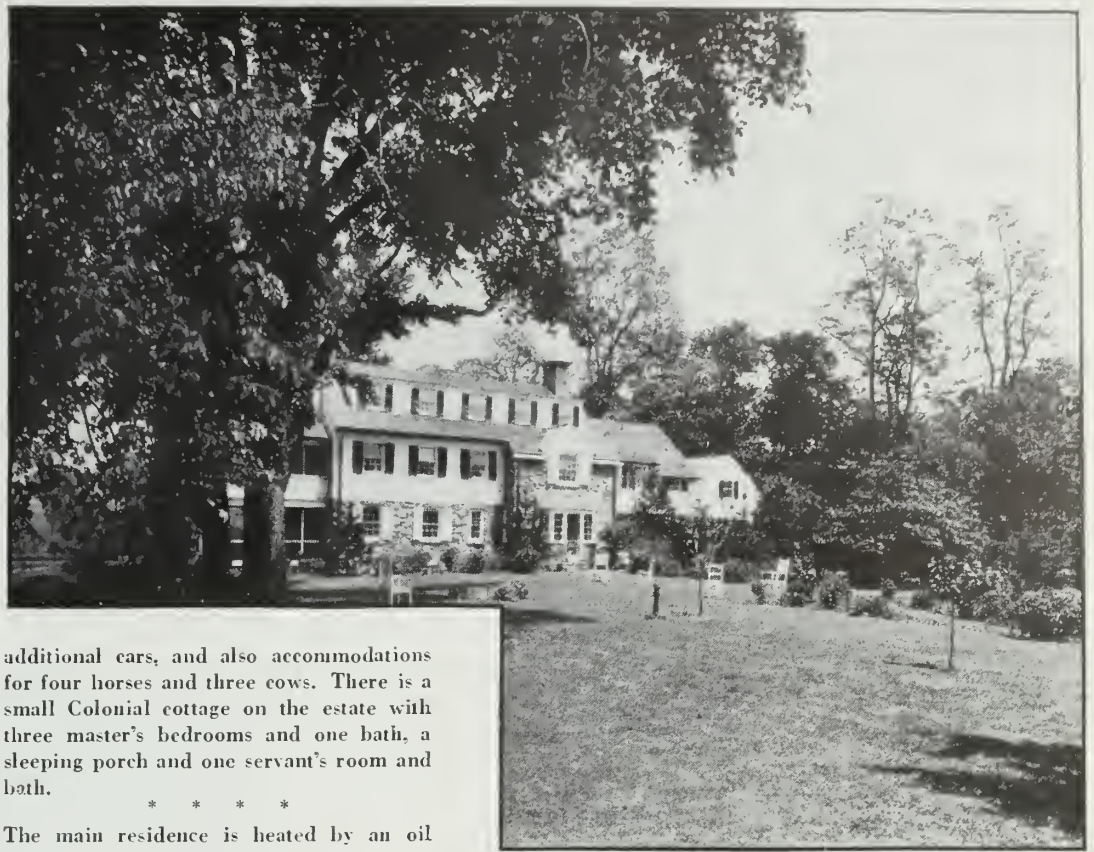
The main residence is Colonial in design, and constructed of stone and clapboard. The main floor contains a paneled library, dining room, a studio living room of most generous proportions, a gallery and fine old beams being a particularly striking feature of this room, and excellent kitchen offices.

* * * *

In the upper stories of the house are four master's bedrooms and three baths, two sleeping porches, three maids' rooms and bath. Over the garage connected with the residence, are the chauffeur's quarters.

* * * *

The outbuildings have accommodations for



additional cars, and also accommodations for four horses and three cows. There is a small Colonial cottage on the estate with three master's bedrooms and one bath, a sleeping porch and one servant's room and bath.

* * * *

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Mansion House



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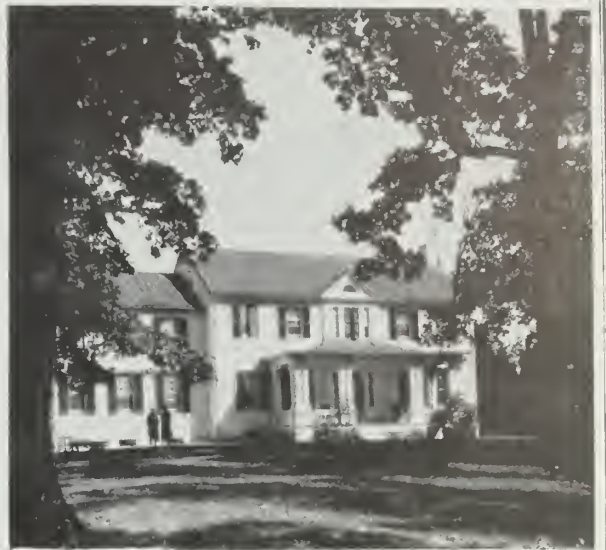
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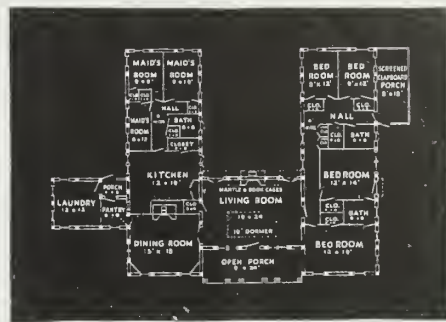
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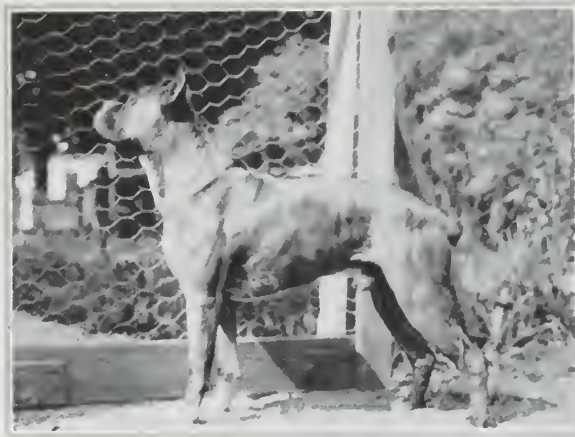
Above: Erich v. Grafenwerth, the greatest stud force of the German shepherd breed and imported by the late James Cox Brady, recently died at Giralda Farms. Below: A German product, the boxer Lenz v. Dom, belongs to A. Nitt, of Hempstead, L. I.



Lodestone Lofty is a leading sire for the Lodestone Kennels at Marion, Indiana



Eugene Lilly of Colorado Springs, Colo., owns this delightful Irish wolfhound, Molly Bawn



THE DOG FANCIER'S CORNER

by **GEORGE W. R. ANDRADE**

MANY lands have made worthwhile contributions to the canine world. Developed for the most part in the territory of their origin until recent years, many breeds have, within the last few decades, made their way out into the world to gain the admiration and love of those who appreciate merit. From the Scandinavian Peninsula comes the Norwegian elkhound, embodying the exterior characteristics of an arctic dog. In color he is grizzled brown and black, carrying a very heavy outer coat with a thick undercoat of pale silver. His fairly long, bushy tail is carried double twisted and up over the back in somewhat the fashion of the chow. He is of medium height, about twenty inches at the shoulder and quite low set. The depth of his body should represent about half his height. The legs are sturdy and straight. The chest is broad, with a short, heavy, well-arched neck. The facial expression is somewhat the same as the German shepherd's, though the ears are smaller and usually are carried erect. The breed has a very

romantic background, dating back to the time of the Vikings and comes honestly by intelligence, bravery, and a huge capacity for work.

The Belgian sheepdog is not a great deal unlike his German cousin, the chief difference being that he is somewhat smaller. Dogs are from twenty-three and one half inches up, bitches from twenty two and one half inches, and the low weight fifty-three pounds. The head also conveys an appearance just a little more pert, as the ears are almost always erect and smaller than the German shepherd. There are three varieties—the Groenendael, which is black although it sometimes has a little white on the chest and feet, the coat being long, smooth and straight; the Malinois, shorthaired, usually brindle or fawn, although other colors are sometimes found; the Bris Cendre, dark ash gray, with a harsh coat of medium length. The official standard of the breed conveys a splendid picture of what is sought in character:

"The Belgian sheepdog should reflect the qualities of intelligence, courage, alertness,

and devotion to his master. His native environment has fortified him with marvelous powers of endurance, enabling him to resist the inclemency of the seasons and the vicissitudes of the weather, so characteristic of the Belgian climate. To his inbred aptitude as a guardian of flocks, he adds the valuable qualities of the best guardian of property. In emergencies he is, without any hesitation, the stubborn and spirited defender of his master. He is watchful, attentive, and always in motion."

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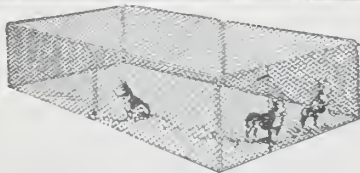
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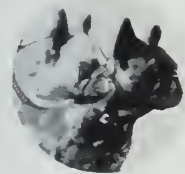
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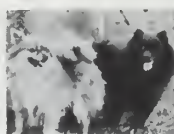
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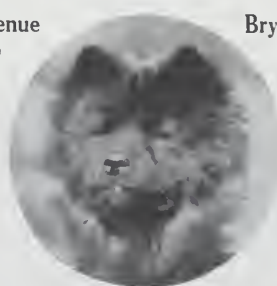
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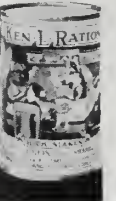


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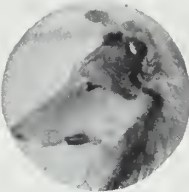
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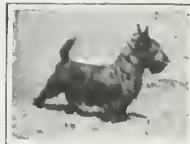
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Carl R. Raswan, prominent authority on Arabian horses, scours the deserts in search of pure specimens



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Jerseys by the pond on the P. H. B. Frelinghuysen farm, Twin Oaks, in Morristown, N. J.

PADDOCK

AND BYRE

Carl Raswan's views of the Arabian horse

by **GEORGE W. R. ANDRADE**

UNTIL very recently the authentic Arabian horse has rarely been distinguished from the ordinary Oriental. This is due to the fact that the Arabian remained almost unknown to the majority of breeders. The paintings of ancient masters and the verse of bygone poets portraying the Arabian were thought by many to carry far too idealized an impression to be the true picture of a real animal. Many modern writers on the subject were of the opinion that the pure Arabian was a thing of the past. However, there were those who believed in the super-horse, for surely Darley Arabian, sire of Flying Childers, and Godolphin Barb could not have been just ordinary horses.

Carl Raswan has spent much of the last twenty years among the Bedouins of Arabia, in the lands of the Arabic speaking peoples of Africa and Asia, from Morocco to the Persian Gulf, tracing the breeding and history of the authentic Arabian horse of Elite type. He is thoroughly convinced of the fact that the true Arabian exists to-day, though unfortunately only in a very limited number. The scarcity is not due to any lack of stamina, failure to reproduce, or being killed off, but rather to the fact that the breeders themselves have been so careless as to contaminate the strains by infusing foreign blood.

The Elite blood of the authentic Arabian is divided into twenty strains and these in turn can be divided into 240 families. The three outstanding types are:

1. Kuhaylan (primeval strain). A muscular, powerful saddle horse. Even the mares of this strain are of masculine appearance.
2. Saqlawi (show horse type). A "Par-

ade" type of elegance and beauty; even the stallions of this type are of somewhat feminine makeup.

3. Mu'niqi (English t. b. type). A race horse type. Large lean long lines, little Arabian characteristics. The double of the English thoroughbred and indeed its most important ancestor. (The Darley Arabian—1705).

We cannot add to or improve upon these three main types within the Arabian blood. They appear among all strains and families not only of Arabian horses, but among ordinary Orientals, although in this latter group they are frequently difficult of recognition since the blood is not pure. It may be safely stated, however, that an Arab horse which cannot immediately be placed in one of these three groups has little breeding value. For example, we find "long-bodied" Orientals of Mu'niqi (racehorse) type, but disproportioned and inharmonious otherwise (short legged, loaded with muscle, broad back, hips, croup, etc.). The result of mating two opposite

types. The degeneration of such mongrels is furthered by the introduction of Syrian, Kurdish, and similar blood, which eliminates the last vestiges of remaining type. Small eyes appear, long, straight, or even Roman nosed profiles, slanting croup, tail falling straight down between the hocks, narrow windpipes, etc. Gone is the ideal picture of the true Arab. Climate, soil, feed, and care are blamed for it, but not the main cause—human indifference and carelessness. From Anatolia to the Yeman it is always the same story; the blood, the pure strains, or at least the related strains and the unspoiled blood of the antique race have been to a great extent neglected.

A nucleus of the fast disappearing, original Arab blood should be preserved in various countries, not to take the place of established types that have been created for special purposes, but in order to perpetuate true Arab type and those special qualities of health, power, endurance, gentleness, and beauty for which it is noted. We cannot produce enough Elite Arabs within the next 300 years to compete against other races of horses; but we should preserve the blood as the foundation and the source for all "warm" blood and conspicuously in its three most important types, which also appear repeatedly among all light saddle and harness horses over the world. Kuhaylan, for example, in cavalry horses; Saqlawi in the show horses (Kentucky show horses are typical for the Saqlawi type) and Mu'niqi in race horses. The great future task of the three purebred types of the Arabian horse, therefore, is given into the hands of the conscientious breeders to find their proper application.



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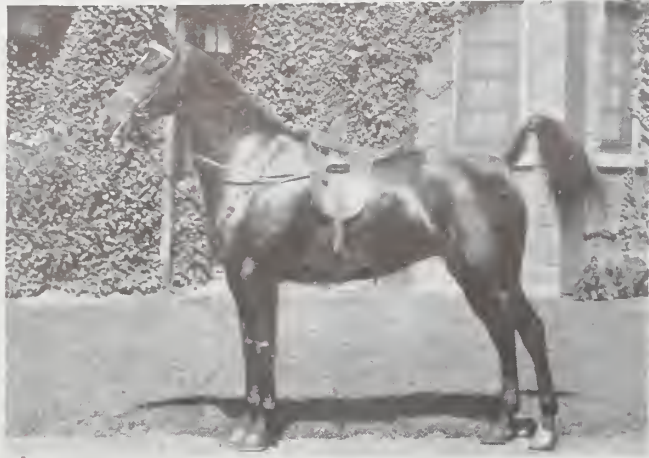
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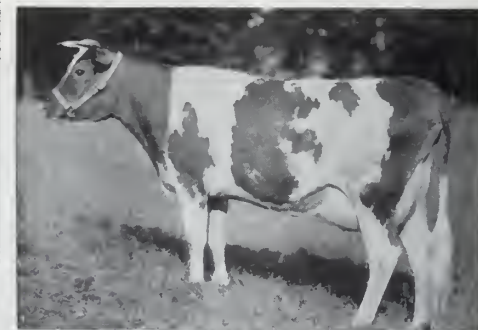
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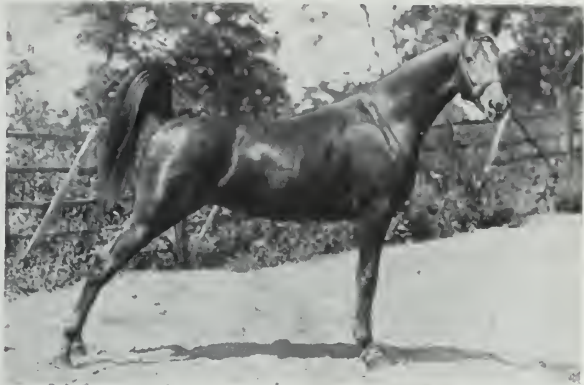
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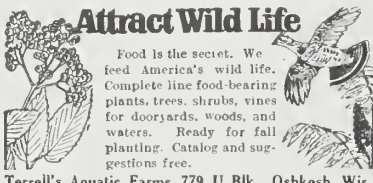
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BY SHIRLEY PAINE

Now that the youngsters are off to school and college, and the summer things are safely in cedar chests, one may think of what is needed for the fall and winter. We have sought with particular care this month to find things that are in excellent taste and of sound value. Purchases may be made by sending your order, with check or money order attached, to the firms whose names and addresses are given. For special items not shown here, write Shirley Paine, and she will find them for you.



OCTOBER—with its crisp mornings, trees flaming with color, the clink of stirrup and eager bark of hounds—suggests English Crown Ducal dinnerware in a special pattern imported by Ovington's, 39th St. and Fifth Avenue, New York. The hand-painted hunt scenes are full of life and rich color, and each plate is different. Prices pleasantly moderate, such as: Plates: dinner, \$24 doz.; entree, \$21; tea, \$18; bread and butter, \$15. Cups and saucers, \$24; after dinners, \$21. Open vegetable dishes, \$3.50 each; 12" platter, \$4.50; teapot, \$6; sugar, \$3.50; creamer, \$2; etc. Delivered 100 miles N.Y.; collect elsewhere.



A LOVELY triple vanity mirror reproduction with a jewel or trinket box, $7\frac{1}{2} \times 12\frac{1}{2}$ in., for a base. Three New Yorkers, Inc., at 8 West 47th St., tell us that it makes a dressing table out of any table or chest. Well made of selected gumwood, hand-rubbed to soft finish in maple, mahogany, or walnut. Center mirror (glass size) 7×13 in.; side mirrors $4\frac{1}{2} \times 11\frac{1}{2}$ in. No, the price isn't \$35; it is \$10, FOB, New York or Chicago, whichever may be most convenient.



LAMPS, lamps, lamps! I've looked over thousands for you, and these three are the answer. (Left) Quaint medium-sized table lamp of student type, 18" ht., 8" round parchment map shade, \$8.75. (Center) Interesting oil fount lamp useful on bedside table or chest; $12\frac{1}{2}$ " ht., 8" Washington medallion shade, \$6.50. (Right) An odd and attractive table lamp, 15" ht. 8" square clipper ship shade, views on all 4 panels, \$9.75. Founts in rose, green, amber, or crystal. Treasure Trail, 49 W. 23d St., New York, offers these as early fall specials, and prices include shades. Safely packed FOB New York.

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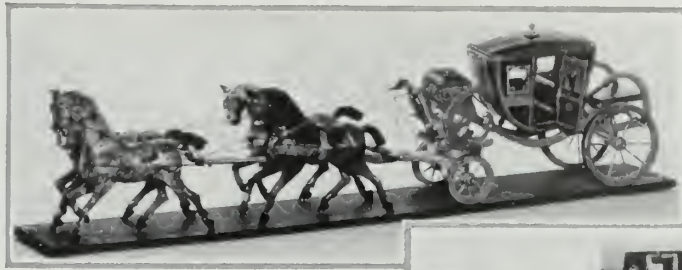
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QUAINT hand-made coach models are certainly smart these days, and our old friend Pitt Petri, 378 Delaware Ave., Buffalo, has imported a complete line at interesting prices. These two are typical. Top model is a speedy 1780 Mail Coach, gold frame combined with blues, length of base 35", \$44. Lower coach is famous 1780 Oxford-to-London Mail Coach, done in warm colors, length 24" base, \$20. Prices are FOB Buffalo.



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AWAY up in Fairfield, Maine, is Somerset Shops, faithfully reproducing Early Americana in finest solid maple in dull hand-rubbed patina, either autumn brown or honey. This usable small desk costs but \$27.50; the solid maple bench is \$8.50, and

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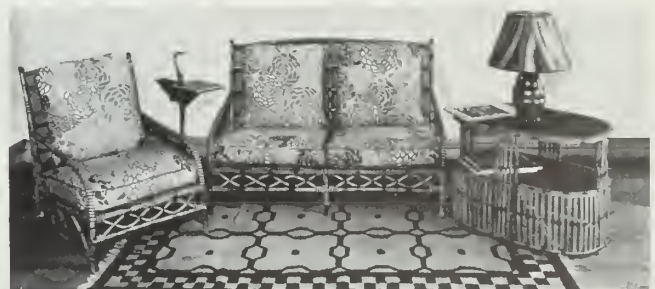
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Belmont, standing hidden amongst trees on the banks of Bayou Maringouin, is one of the most delightful old plantation houses in Louisiana. This etching by Edward H. Suydam supplements seven others by the same artist shown on pages 51 to 54 of this issue

COUNTRY LIFE FOR OCTOBER 1930

C O U N T R Y L I F E I N A M E R I C A

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REGINALD T. TOWNSEND

Art Editor
FREDERICK KLARMAN

Contributing Editor
G. STANLEY TAYLOR

VOLUME LVIII

NUMBER 6

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CERAMICS

The Open Season



Photograph by H. ARMSTRONG ROBERTS

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makes for a temporary change in mode of living for many of us. The foliage, the air, the dog, the gun and the "bag" all combine to satisfy that back-to-nature craving, inherent among the over civilized.

This particular "season" is but one of several throughout the year which involves not only a change in the mode of living but also in the abode. Game, sport, climate or fashion may decree the Shootin' Box or Lodge in the fields or woods, the Country house in the mountains or by the seashore, or the Town house in between seasons.

A pure water supply in any of these on a moment's notice is of paramount importance. Mountain brooks and picturesque lakes can so easily be contaminated. Disused and rusty pipes pollute the water drawn from the most modern municipal reservoir system.



MODERN HOMES ON TRADITIONAL LINES

by **FRANCIS KEALLY**
Architect

MARY RUTHERFURD JAY
Landscape Architect
ARTHUR L. BECKER
Model Designer
G. H. VAN ANDA
Photographer



Slate and stone, an unusual combination, were used to construct a little house of the French farmhouse type, the main entrance to which is through the tower here shown. (See page 36.)

By taking old styles in architecture and using them as cues, one may create a plan and exterior around them expressive of the day and age in which we live. It would seem quite illogical and impractical to hold on to an obsolete plan just for the sake of tradition. Our Colonial ancestors lived in a world entirely different from that in which we live to-day, and regardless of romance and the picturesque, we must plan our houses to meet our present mode of living. The same holds true for French plans of several centuries ago, as well as for houses designed for Italian families of past generations. All architecture is—or should be—designed and planned around certain requirements of the day in which it is built.

It is not necessary to throw away tradition, or to ignore it; we can take a suggestion from the past, so far as the use of old materials is concerned, and with this as a nucleus develop and design a modern house around the modern American family. And when I speak of “modern” design, I do not mean the somewhat vulgar attempts that one sees occasionally in so-called modernistic productions, but rather something really fine and creative.

Certainly for the past twenty or thirty years we have in this country been guilty of slavishly copying designs of the past four or five centuries, including those of Spain, France, and England. To be sure we should know what architects have done, and we should be thoroughly acquainted with all those masterpieces of architecture which one enjoys so much during a sojourn abroad. But I see no reason why we should take these buildings, transplant them to this continent, and then force an entirely new plan arrangement within their four walls. True architecture does not grow that way. The ground plan should develop into the exterior instead of permitting the exterior to control the ground plan.

For example, there is no reason why one cannot select a Colonial design and at the same time adjust it to meet modern living conditions. In Colonial days the automobile was unknown and therefore no provision was made for it. Nowadays, the motor car is a necessity with every family, which means that the garage plays a very important part in the layout of a

modern residence. Likewise, entertaining has increased by leaps and bounds because it is much easier to-day, by means of motor cars and excel-

lent roads, to get from one point to another. Therefore, a large room for entertaining is necessary in the modern house. I see no reason why we cannot take characteristic forms and motifs of the past as a nucleus, and around them develop our new designs in a personal and distinctive way.

To get the best results in designing a modern house it is a great help to have a client who has a definite point of view about the way he wishes to live. The architect then has a real take-off, and should create for his client a design of distinction, expressing the owner's individuality and personality. Take the client's ideas, develop them, meet his requirements, and then design a house in such a way that it looks as though it had been part of the landscape for years. The view from the house, as well as the view towards the house, is important. The silhouette against the skyline should be considered. The approach should have easy access and easy egress. Easy grades should be made for convenience in reaching the house by motor car. The interior should be a suitable background for the inhabitants and should reflect, in a measure, the character of the entire family.

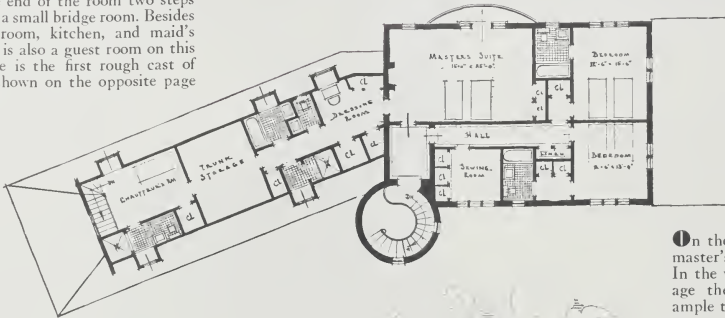
To create a successful house from all points of view one can return to the eternal triangle, of which the three sides, A, B, C, are equal. A stands for the architect, B for the building, and C, the client. If you take away any one of these sides, the triangle no longer exists. In order to have a successful building from every point of view, it is necessary for all three of these individuals to collaborate in a sympathetic way; all three must work together toward a common goal. In the designing of the houses on these pages I have applied modern principles to age-old traditions. In short, I have tried to take the best of the past and have combined it with the best of the present and possibly a bit of the best of the future, insofar as I can see it. How successful the result is I must leave to your judgment after you have studied the problems on the pages following.



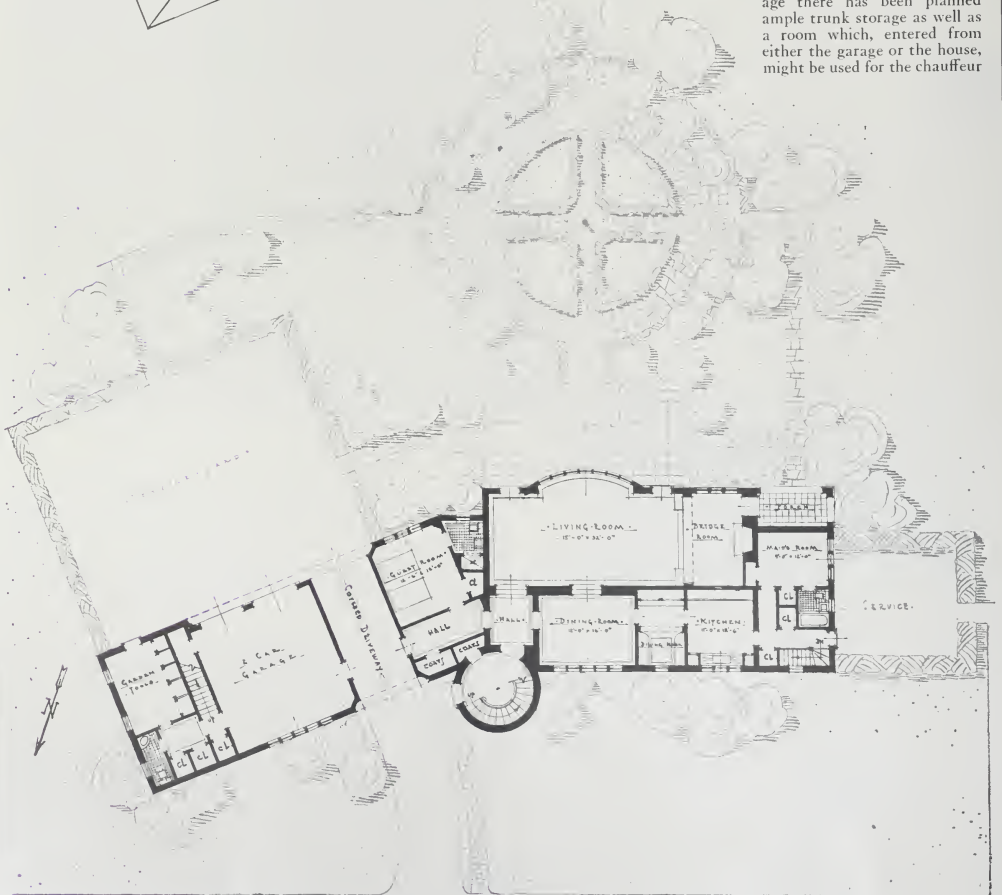
THE FARMHOUSE OF FRANCE MODERNIZED

For planting plans, see page 76

The living room of this well-arranged house faces south and overlooks the garden. At one end of the room two steps lead up into a small bridge room. Besides the dining room, kitchen, and maid's room, there is also a guest room on this floor. Above is the first rough cast of the model shown on the opposite page



On the second floor are three master's bedrooms with baths. In the wing and over the garage there has been planned ample trunk storage as well as a room which, entered from either the garage or the house, might be used for the chauffeur





The main entrance to the house is placed in the tower, as can be seen in this photograph of the model of the house, where are also the stairs leading from the first to the second floor. In inclement weather, however, the motor is driven into the covered roadway and one enters through a secondary hall. An unusual combination of stone and slate has been used in this house and, as the roof is also of slate, a soft, cool gray effect has been produced.



At the end of the living room is the bridge room, to be used for all kinds of games when there is dancing in the living room. The vertical paneling is of gumwood. This charming little room will be heated sufficiently by the fireplace on cool nights, and can be cut off from the living room by means of draw curtains.

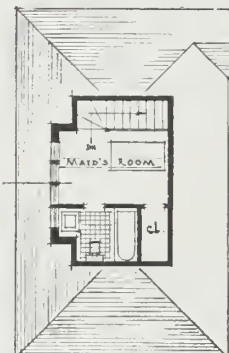
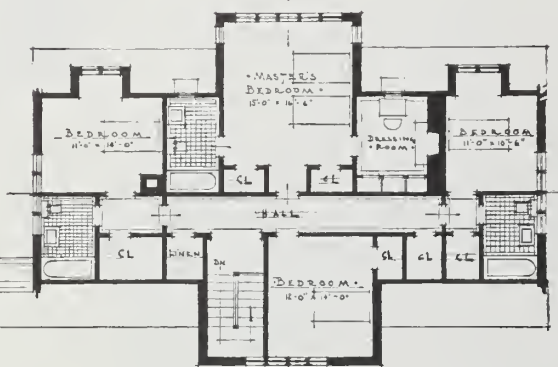




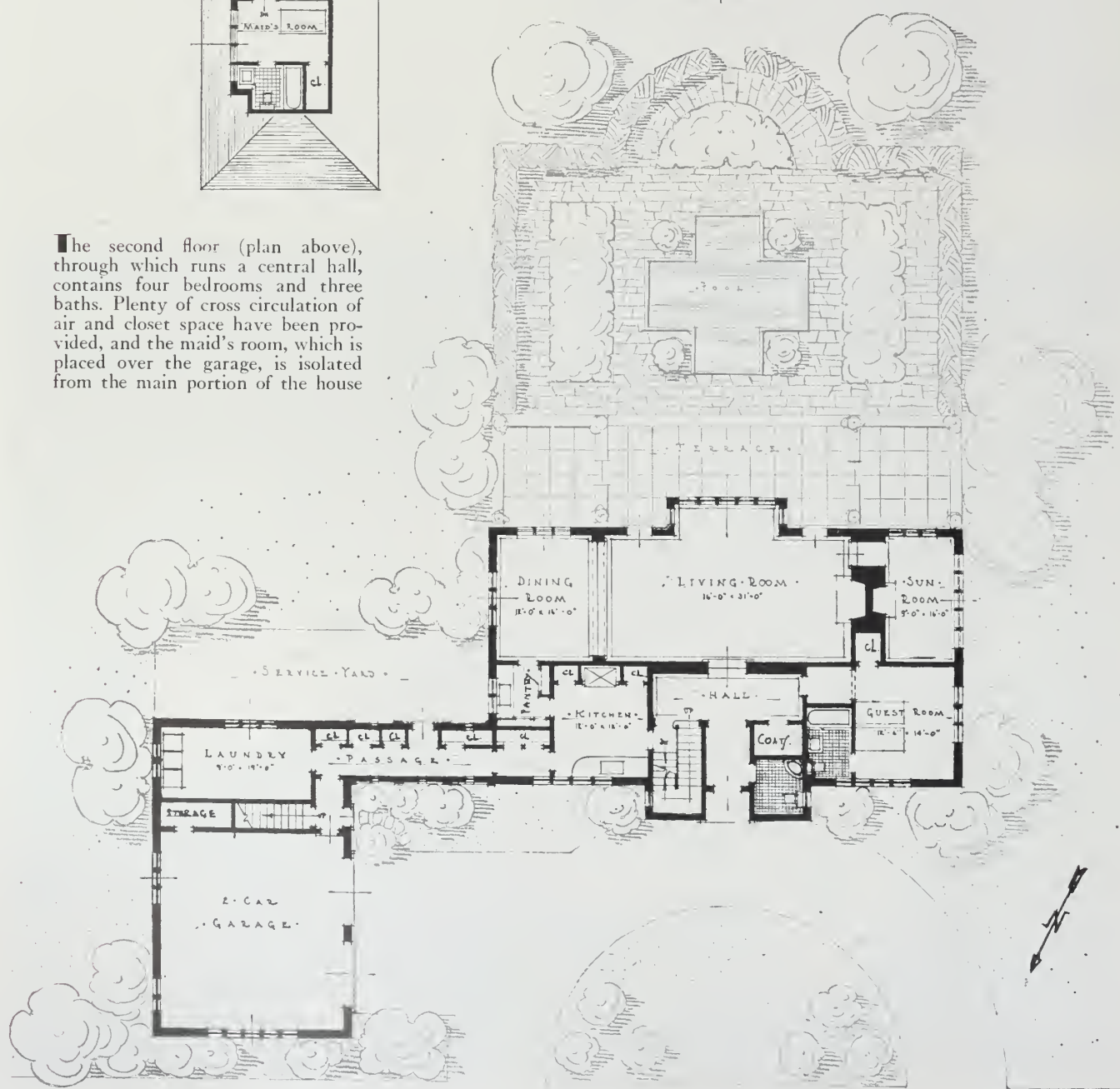
A MODERN EXPRESSION OF COLONIAL NEW ENGLAND

For planting plans, see page 76

The plan of this house gives one a sense of symmetry and balance. Crossing the hall, one enters the living room which has a sunroom at one end and the dining room at the other. The living room is on axis with the entrance door and the small formal garden beyond. In a separate wing are the laundry and garage. Above is the model in the making



The second floor (plan above), through which runs a central hall, contains four bedrooms and three baths. Plenty of cross circulation of air and closet space have been provided, and the maid's room, which is placed over the garage, is isolated from the main portion of the house





In designing this house, the effort was made to combine the character of the past with that of modern times. Vertical siding and horizontal clapboards have been alternated in the house walls, which gives an appearance of height although the house is quite low to the ground. The roof is of cedar shingles, and the chimneys of brick painted white. A rather large pool forms the central part of the formal garden

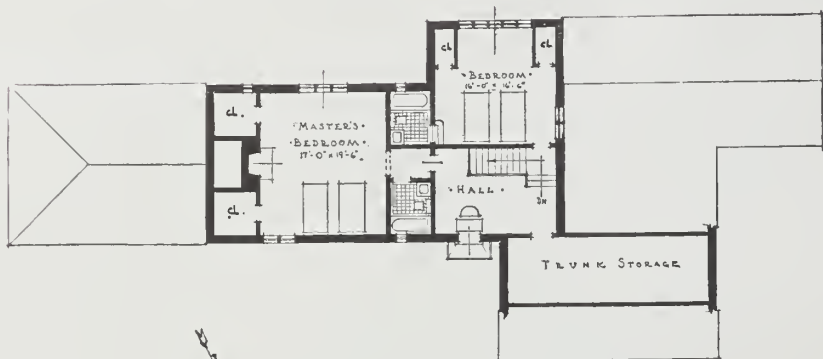
The master's bedroom, which is on the second floor directly over the living room, has a battery of casement windows from which one can gaze out over the garden. There are bath and dressing rooms opening off either end of it. Below is the front of the house





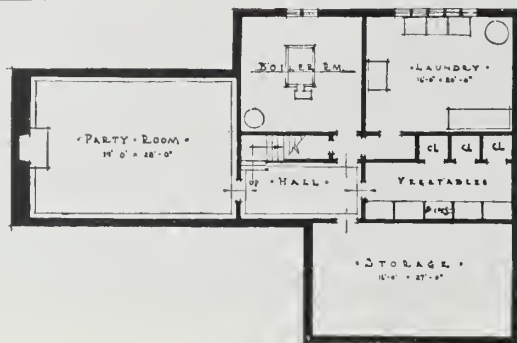
ADAPTING THE SPANISH PEASANT TYPE OF HOUSE

For planting plans, see page 7



In this pleasant little house two masters' bedrooms and baths, with large hall and store room, are on the second floor. The basement (plan shown below) contains a party room which, with modern ventilation and heating, is made livable and attractive. There is also in the basement the usual utilitarian equipment found in the cellar of any house, as well as storage space

The central portion of the house has been planned to contain the living and dining rooms and the hall, the kitchen and maid's room being in one wing and the guest room in another. The driveway from the street leads directly to the front entrance; the 3-car garage has been placed at right angles to the front door, and has both front and rear entrances. At the rear of the house is a formal garden. Above, the house in embryo





At the left is the owner's den which opens off the living room, with a built-in bunk in one corner surrounded by shelves of the owner's favorite books. The walls and floor in this room are of cork, with gay tiles as baseboards and around the fireplace opening to add a touch of bright color



A.C.L.

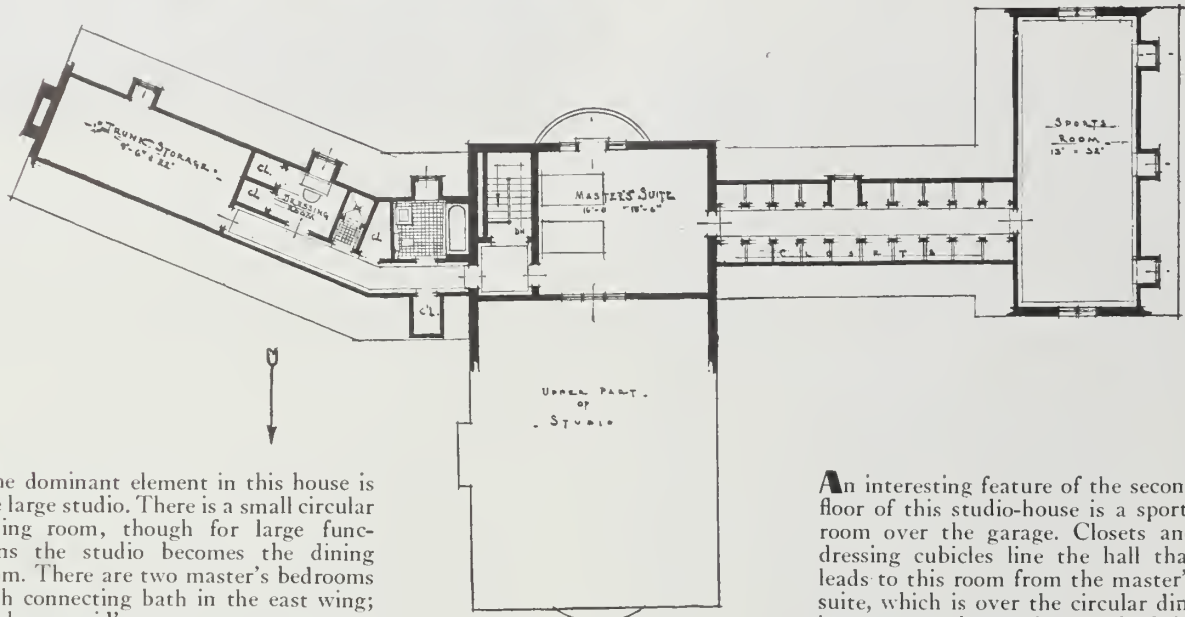
The simplicity of the plain white cement wall surfaces and the interesting silhouette of the orange-red tile roof of the Spanish peasant type of house would serve to fit it appropriately into many localities. In the plan of the grounds, the vegetable garden plays a prominent part. It lies adjacent to the formal garden, and its delicate colorings supplement the beauty of aligned and spaced plantings. Below, the house as seen from the air. Above, the front elevation





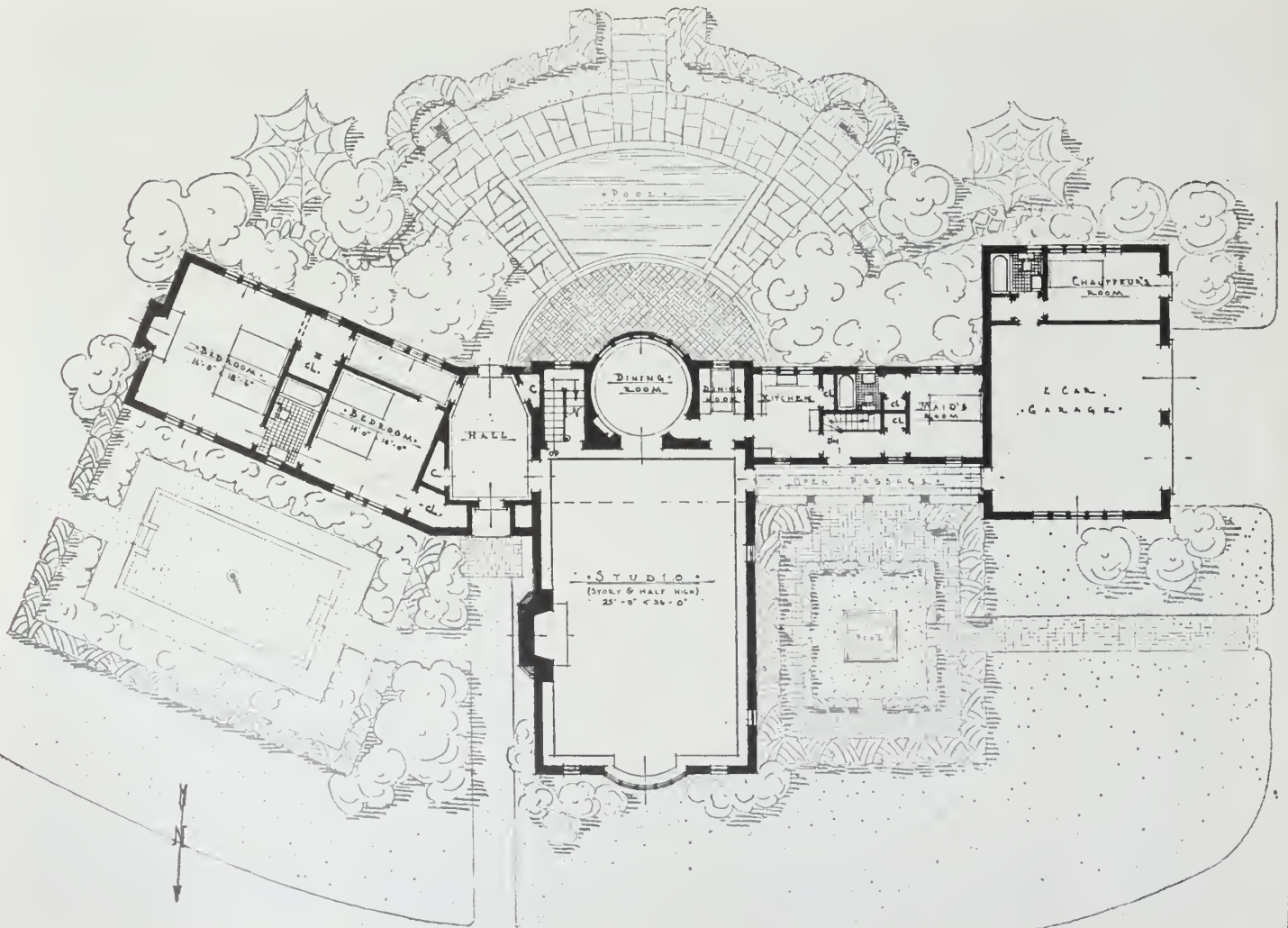
A STUDIO-HOUSE BUILT ON OLD ENGLISH LINES

For planting plans, see page 76



The dominant element in this house is the large studio. There is a small circular dining room, though for large functions the studio becomes the dining room. There are two master's bedrooms with connecting bath in the east wing; kitchen, maid's room, two-car garage and chauffeur's quarters are in the west wing. Above, the first state of the model

An interesting feature of the second floor of this studio-house is a sports room over the garage. Closets and dressing cubicles line the hall that leads to this room from the master's suite, which is over the circular dining room at the southern end of the studio. Ample storage space for trunks has been provided in the east wing





The desire to combine the English atmosphere with the convenience of a modern studio apartment gave the cue to this particular design, which should be carried out in red brick. Three distinct small gardens fit into the various angles of the house, a semi-circular one with an odd-shaped pool being a charming innovation. The garage can be conveniently reached from the studio by means of an open passage in front of the kitchen

At the right is the interior of the studio room, two stories high, showing the bedroom window at the upper level and a glimpse of the circular dining room with its many windows overlooking the garden. Beige colored walls provide a pleasing contrast to the floors, which are of large oak planks. Below, the front of the studio-house



HUNTER'S MOON

An adventure in early rising

I HAVE never seen a sunrise. That is, willingly. And as I gazed at the magnificence of a moon mounting the eastern sky one evening, I became obsessed by the idea that one good rise deserves another. "How would it be," I asked a companion, "to set out about two o'clock tomorrow morning?"

"Set out—where?" she inquired.

"You know we were planning to go to Digby anyhow tomorrow morning to meet the boat-train. Why not meet the boat itself at Yarmouth? This hunter's moon is too good to miss."

"You mean drive all night, meet the boat at six, and drive back again?"

"Exactly. Down by moonlight and sunrise. It ought to be gorgeous. You know we've never stayed up here as late as this before. A little cool perhaps . . . but an October moon . . . woods, hills . . . the sweep of the bay." I waved a hand in growing excitement.

I detected a sparkle in my companion's eye. She had caught the fine contagion of my mood. "All right, then," she agreed, "I'll whack together some sandwiches. We can't get in anywhere that time of night. For food or gas, or anything."

"True," I replied thoughtfully. "That means I'll have to go now to the village to get enough gas to last us down."

The moon sailed up the sky, shedding an awesome beauty and dwarfing the wandering spark of the lighthouse. I brisked down to the village to fill the car with gas. I returned and announced that I'd snatch an hour or two of sleep before we started. I didn't snatch a minute. I lay stark, staring awake, watching the golden glory of light fade to clear silver. I looked fifteen times at the clock by flash light. The hour hand seemed paralyzed. At last I arose and dressed in a fury of hushed secrecy. I felt I must not disturb even the swallows sleeping under the eaves. I tiptoed about, not bothering with a light, and barked my shins several times on the corner of a trunk. I thought it did not seem quite as light as when I lay down at ten o'clock.

I glanced out of the window. Black veils of fog were swirling across the face of the moon. A small wind rose and whimpered about the house. I could hear sudden activity in the little waves along the shore. I felt squeamish, ever so faintly, but still squeamish. Perhaps the trip would not be as thrilling as we hoped. But I firmly locked the cabin door and hurried up the grass path to the main house. The car sat squat and patient by a croquet stake. My companion immediately slunk out of the front door. "Want a piece of cake?" she whispered. We nibbled a few mouthfuls but felt too excited to eat. It was very cold. The wind rose to a distinct breeze. The moon presented an appearance of sinister freakishness. The veils had become blacker, more ominous. They eddied in deep whirls of draperies . . . a witch dance through which the light of the moon shone in wan pallor.

We got into the car and roared out of the drive and down the road. One patch of polished silver lay on the waters of the basin. It was as if the moon were trying to locate some secret craft by search light. One very small boat lay like a speck in this pool of brightness. The familiar road presented an entirely new appearance. Even the rocks had different faces. Down and down we slid. Once we passed three men with shoulders hunched, and feet plodding along in rubber boots. Fishermen on their way to the wharf. They glanced at us out of dull, sleep-ridden eyes. Twenty miles farther on we were

chagrined to find a town in which seven houses were brightly lighted. This phenomenon upset us enormously; it was an affront. We felt that we alone had the virtuous right of being up at this uncanny, early morning hour.

Thirty . . . forty miles. We swung about curves, under bridges, up the winding hills which follow the shore. The moon had whiffled out altogether. Nothing but the road ahead, the theatrically lighted arch of trees, the hum of the motor. "But the sunrise, due in an hour or two," I said, "ought to be wonderful." We sped on through miles and miles of utter silence. Our lights kindled brief fires on small-paned windows, traveled on and touched the handle of a plow, the post of a fence, the amber flames in a cat's eyes. "The sun should be here any moment now," I remarked cheerfully. A bird sent up one jeweled trill. "And the morning singing will be heavenly!"

But there wasn't any sunrise. At least not where we were going. The black drained to gun metal; the gun metal to pewter; the pewter to a misty possibility of seeing without lights. We had neither moonlight nor sunrise. Illumination came to us from remote spaces and wavered over the landscape in feeble levels. The birds did their best for us by a lovely inspiring chorus.

We drove for eighty miles without seeing man or beast. Finally we stopped to eat our lunch under a tree, and were quite silent and hurried about it. En route again, my eyes looked ahead at the road with a kind of gelatinous fixity. I wondered if I would turn out for an approaching vehicle. It did not seem to matter much, anyhow. Towns, churches, the four masts of a ship tied to a wharf, oxen rousing themselves from sleep in the fields. I would have given ten dollars to stop and go to sleep with my head on the tin lunch box.

But we had to make the boat. At six o'clock we lurched down to the wharf. Fog . . . drenching, and opaque as spirits of ammonia. We stood about with several knots of people who snuffled in the dampness. Then the long howl of the horn on the incoming steamer, and the fussy sallies of a small boat scuttling about the water like a bug, waiting to catch the lines. We could see nothing. At last there was a splash and the swift running of lines to the shore. A man in blue overalls made them fast. We saw the shadowy bulk of the ship, the pygmy figure of a mate bawling out orders. The steamer was in.

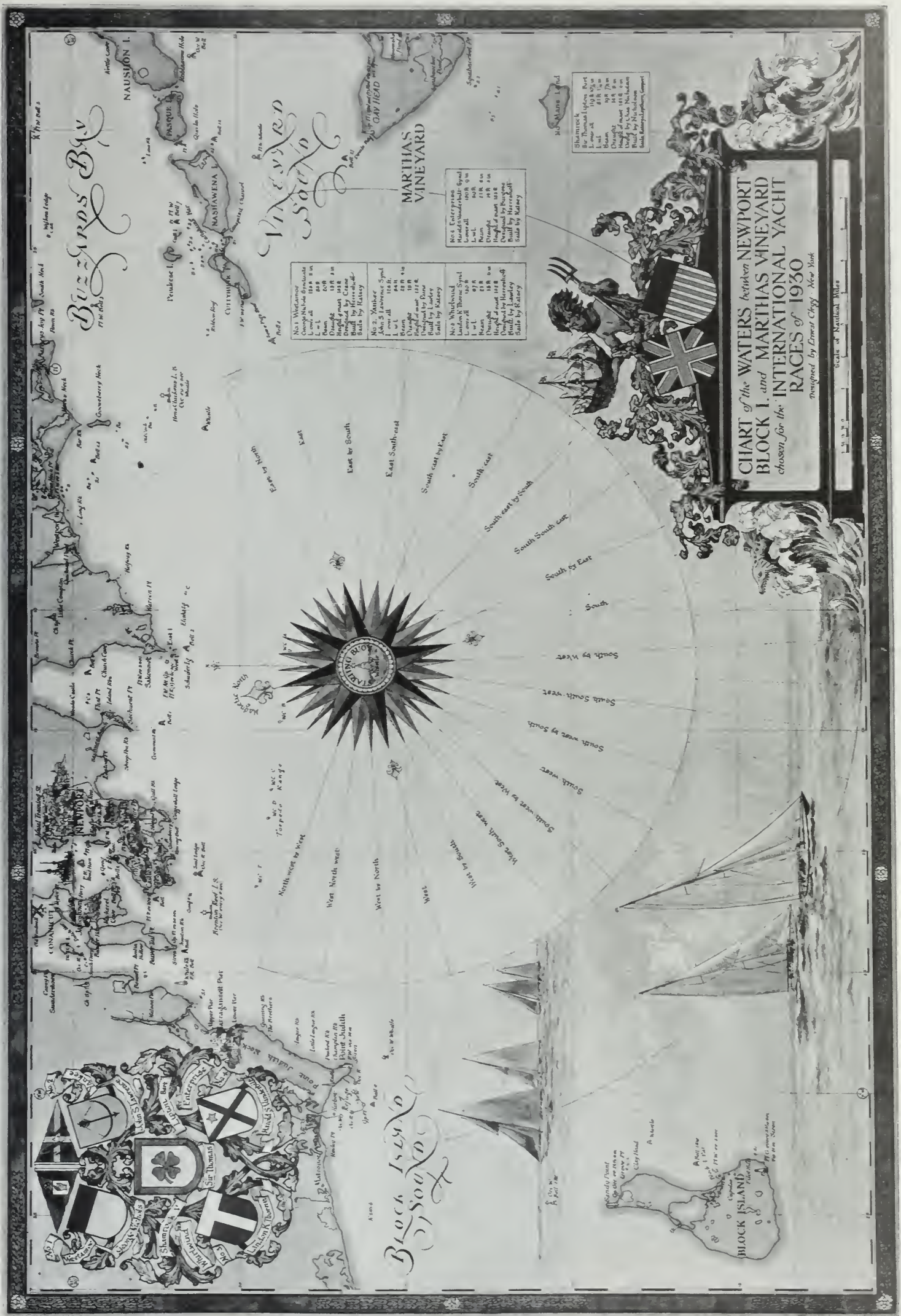
The ride home was murky. Water dribbled down the windshield. The lunch was soggy. But our guest thought it all new and delightful. Towns were waking up. Ox carts creaked on their slow errands. Children on their way to school waved their lunch pails at us. Here were the little silent houses all alive again. Women pinning clothes on lines . . . flowers blooming in pots on window sills. The sun flashed an occasional beam on the water. A boat tooted coming into a small dock.

When at last we turned into our own driveway the world had been remade. It glistened. The fog had rolled back like a scroll from the blue page of the water. October sunshine sparkled everywhere.

That night the moon shone with uninterrupted brilliance. I woke sullenly to look at it at half-past three. I also saw the sunrise (unwillingly) from my bed. It was blinding. For a week after this scarcely a cloud bustled across the sky. Serene, beautiful days, trees blazing like torches.

"But," we argued, "a clear moon is so obvious!"

PATIENCE EDEN



Scene of the recent struggle for The America's Cup. From a map in color by Ernest Clegg

A DAY IN THE LIFE OF AN AIRPLANE

Around the clock with a sport plane



The arrival at the hangar. Up to the minute and modern to her fingertips, Miss Aviatrix motors at a fast clip from her home to the hangar where her airplane is stored ready for use



Wheeling 'er out. Airplanes, like ships, seem to be of the feminine gender. The mechanics, who have been oiling and tuning the engine, wheel the plane out of the hangar, and it is all ready for Miss Aviatrix to fly



A report on the engine (lower left). The mechanic assures Miss Aviatrix that the engine is functioning perfectly and that all is ready for the hop off

Final instructions before going up. The chief instructor gives Miss Aviatrix a few final pointers and wishes her the best of luck and a happy landing

Photographs by H. ARMSTRONG ROBERTS



Upward and away. Over the heads of the onlookers Miss Aviatrix soars into the empyrean—a full-fledged pilot at last, after weeks of study and close attention to instructions

Down for lunch. But even the best of aviators must eat, so she brings the plane down safely and she and her passenger partake of a lunch on the field before resuming flight

Strictly business (extreme right). There is not much time for the novice to admire the scenery. She must keep strict watch over the dials to see that the engine is functioning perfectly. Later on she'll have more leisure to enjoy the landscape that is spread below

Finish. All's well that ends well. The mechanics wheel the plane into the hangar; tired but happy, Miss Aviatrix "homeward plods her weary way"

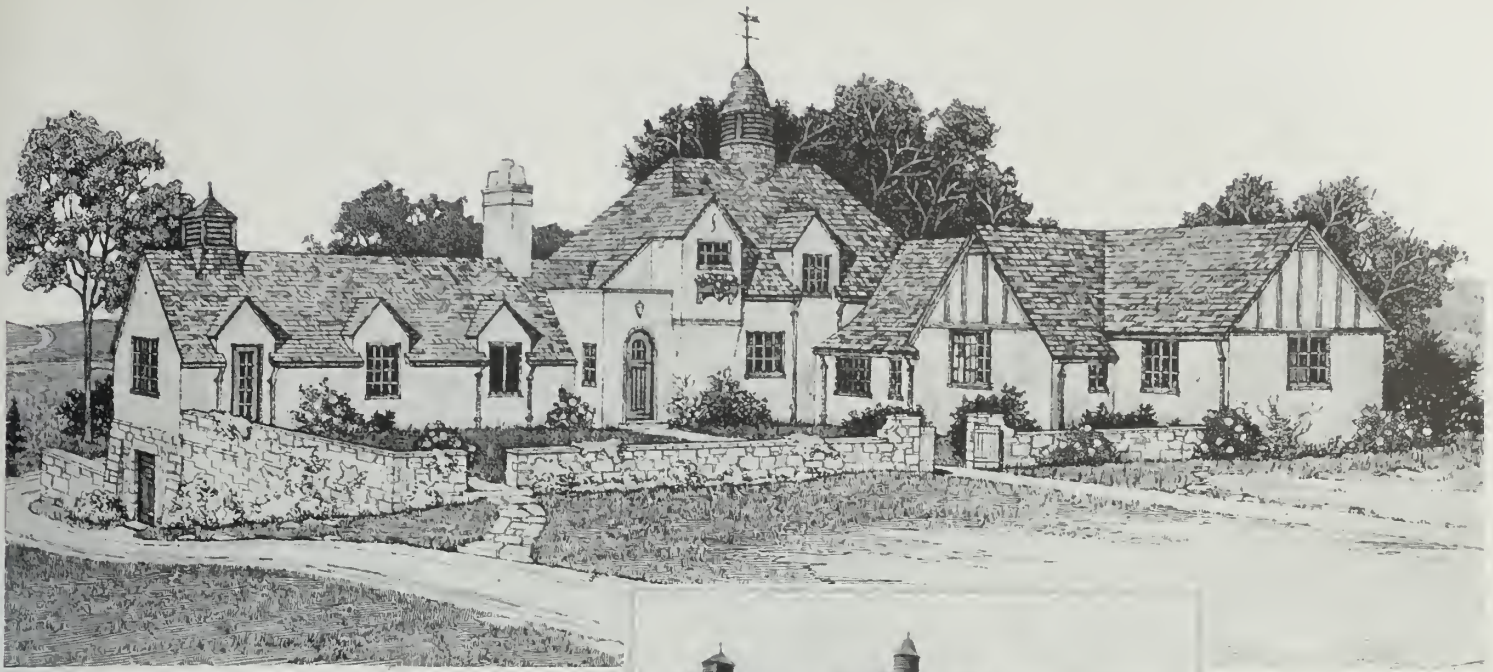




SHERRIL SCHELL •

In this charming and very modern room all the furniture is old, against a color scheme of blue and salmon pink. The blue carpet serves as a splendid foil for the rug, striped wallpaper and upholstery, all in blue and pink, reflected in a mirror fireplace. Adeline de Voo, Inc., decorator

THE ROOM OF THE MONTH



Above, the sketch of the house-to-be, and at the right the sad state of the barn and chicken houses when bought. Careful planning converted this building into a charming country residence



THE BARN THAT BECAME A MANSION

An architect recognizes residential timber

by **GERALD LYNTON KAUFMAN**

IN ONE of his charming treatises on the appreciation of poetry, Leigh Hunt refers to Fancy as the younger sister of Imagination, "without the other's weight of thought and feeling." Fancy is gay and capricious; Imagination is contemplative and analytical.

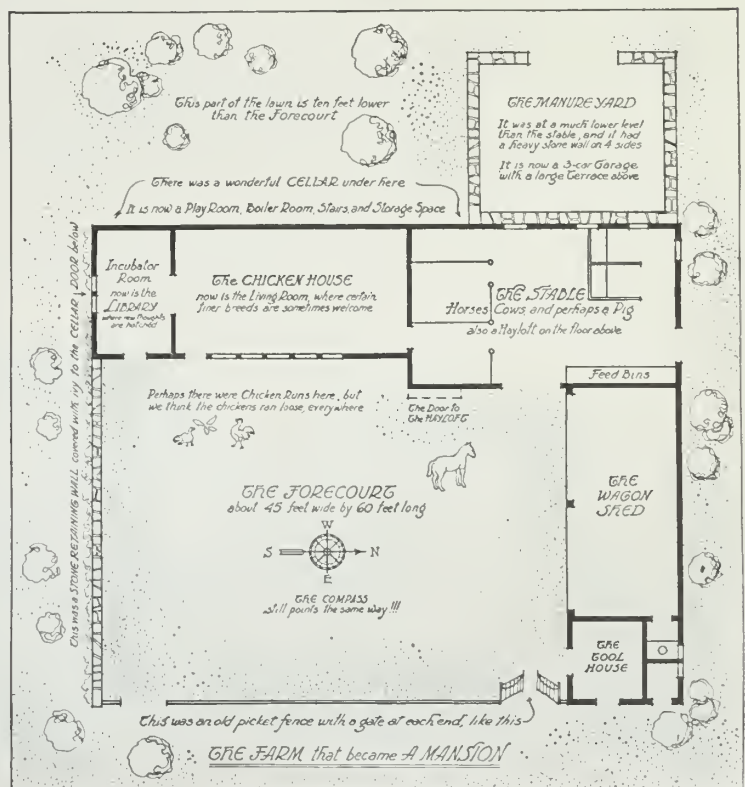
Yet Hunt observes that Fancy is not incapable of sympathy with Imagination and often is found in her company. Had he been writing of architecture instead of poetry, he could have said "always" instead of "often" for, in the art of building, Imagination must be ever present to devise the practical in beauty, while Fancy hovers close to touch the work with the magic of caprice.

Building without Fancy makes of architecture a business; it is only when Imagination and Fancy go hand in hand that it becomes an art. Fortunate, indeed, is the architect whose clients possess something of each, and are willing to invite both to share their home. If the home is one already built and to be altered to suit a new owner, the good fortune is even more rare. In the conversion of a barn into an up-to-date residence, modern life demanded that machine-age practicality be added to the suggestions of Imagination and Fancy. Let us see what architect and owner did to achieve this combination.

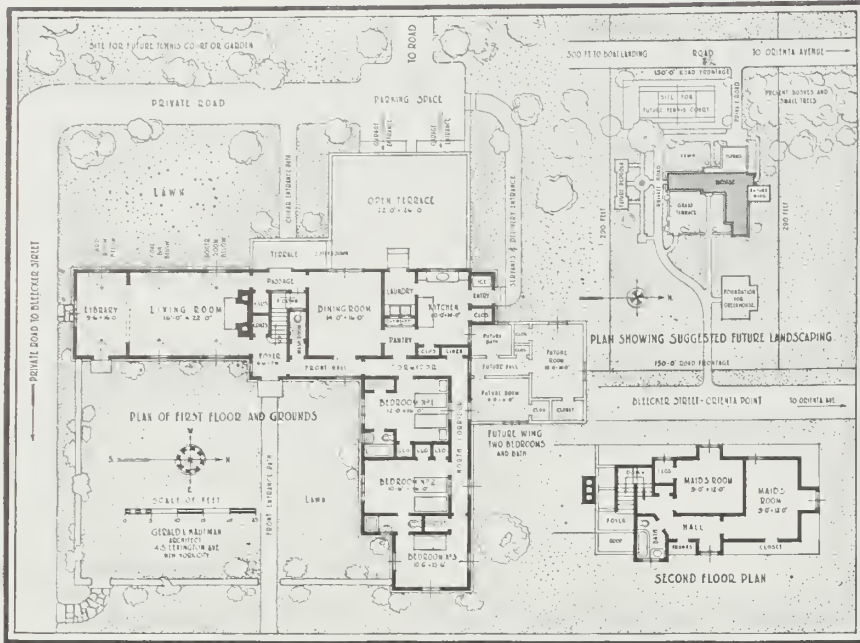
The farm was at Orienta Point, Mamaroneck, N. Y. The location is of importance only insofar as it indicates the economic side of an alteration of this kind. Small farms with waterfront acreage twenty miles from New York City are prohibitive luxuries in the present condition of the real estate market. Such farms bring only their land value, as every agent knows;

the buildings are worth nothing at all—to ninety-nine people out of a hundred. The purchaser of the old dilapidated barn and chicken houses shown here, however, was not one of the ninety and nine.

That man was, on the contrary, one who tried to find dollars and cents in stones and good in everything. Looking at the



How closely the architect adhered to the original layout of the building can be seen by comparing this floor plan with that shown on the following page



Floor plan of the remodeled barn with plans for the future for extra rooms and landscaping of the grounds. Living rooms and sleeping rooms are separated by dining room and kitchen, and the maids' rooms have been placed on the small central second floor

heavy stone foundations, he appraised them as worth something; and looking at the floor and roof construction of long ago, he found much that was good there, if it could be brought up-to-date. Fancy whispered something to him about the roof lines, the weather vane, and the cupola, but he resolved not to pay too much heed for the moment. Instead he decided there was plenty of time to have a talk with his architect, and to see what Imagination could offer. Meantime, he told the agent, he would wait a few weeks; there was no hurry; farms were not being sold every day and he could well run the risk of losing this one.

His next step was to measure the buildings, photograph them from every side, and make careful drawings and notes of everything exactly as they stood. Approaching the farm from the road, one entered a large forecourt surrounded by a dilapidated wooden fence. The fence suggested nothing, unless it was a wrecker with a crowbar, and then a good bonfire. But the forecourt could be turned into a garden or a stretch of lawn surrounded by a low stone wall covered with ivy and rambler roses. He filed that idea for future development.

The house that was a barn as it looks to-day. A stone wall in keeping with the foundation walls encloses the forecourt. The windows are many-paned and the straight lines of the roof have been interrupted by dormer windows



At the right, on entering the court, was a large wagon shed, open to the south where it faced the court but walled in on the three other sides and roofed over its entire length of sixty feet. It was only sixteen feet wide, but it would be a simple matter to increase this width by adding a gable at the southern side, thereby breaking up the monotony of the continuous wagon-shed roof line. A few interior partitions, and a new floor, ceiling, and plastered walls, would give three fair-sized bedrooms, with plenty of space between them for necessary closets and baths.

Now to the main part of the barn proper.

The floor area of the stable measured about twenty-one feet wide by thirty-six, with a nine-foot ceiling and a large hayloft above, reached by a wooden ladder. There were also stalls for horses and cows. Imagination said, "Here is ample space for a fine dining room facing the west, kitchen, pantry, laundry, and some closets and passages." The purchaser nodded and went on, for there was a wonderful chicken house to examine with an eye to its transformation into a living room and library, with a large stone fireplace at one end. The first impulse of the prospective owner, on remarking the huge size of the chicken-house part of his future home, was to leave it exactly as it was, with its plank floor and its three large skylights built into the open-roofed ceiling. But he recognized this impulse as impractical; one had to get down to earth and imagine how such a living room would actually work out in use. Skylights might be all right for chickens; but for one's own comfort something must be done which would eliminate direct heat coming through glass in summer and insulate against heat losses in winter.

The living room problem was finally solved by adding three small dormers on each side, their gables giving additional height to the low line of the eaves and a feeling of greater spaciousness to the interior. An ornamental tie-beam truss was designed to fit between the two windows in the living-room wall and to act as a tension-member to stiffen the walls, while the partition between the chicken house and the incubator room was re-created in the form of an elliptical arch separating living room from library.

The walled-in manure yard was made (Continued on page 78)



Simple in design, yet with inherent sturdiness, Payne, near Washington, still bears an aristocratic air of distinction

A Portfolio
of Old Plantation Houses
Reflecting the Glory that was Louisiana's

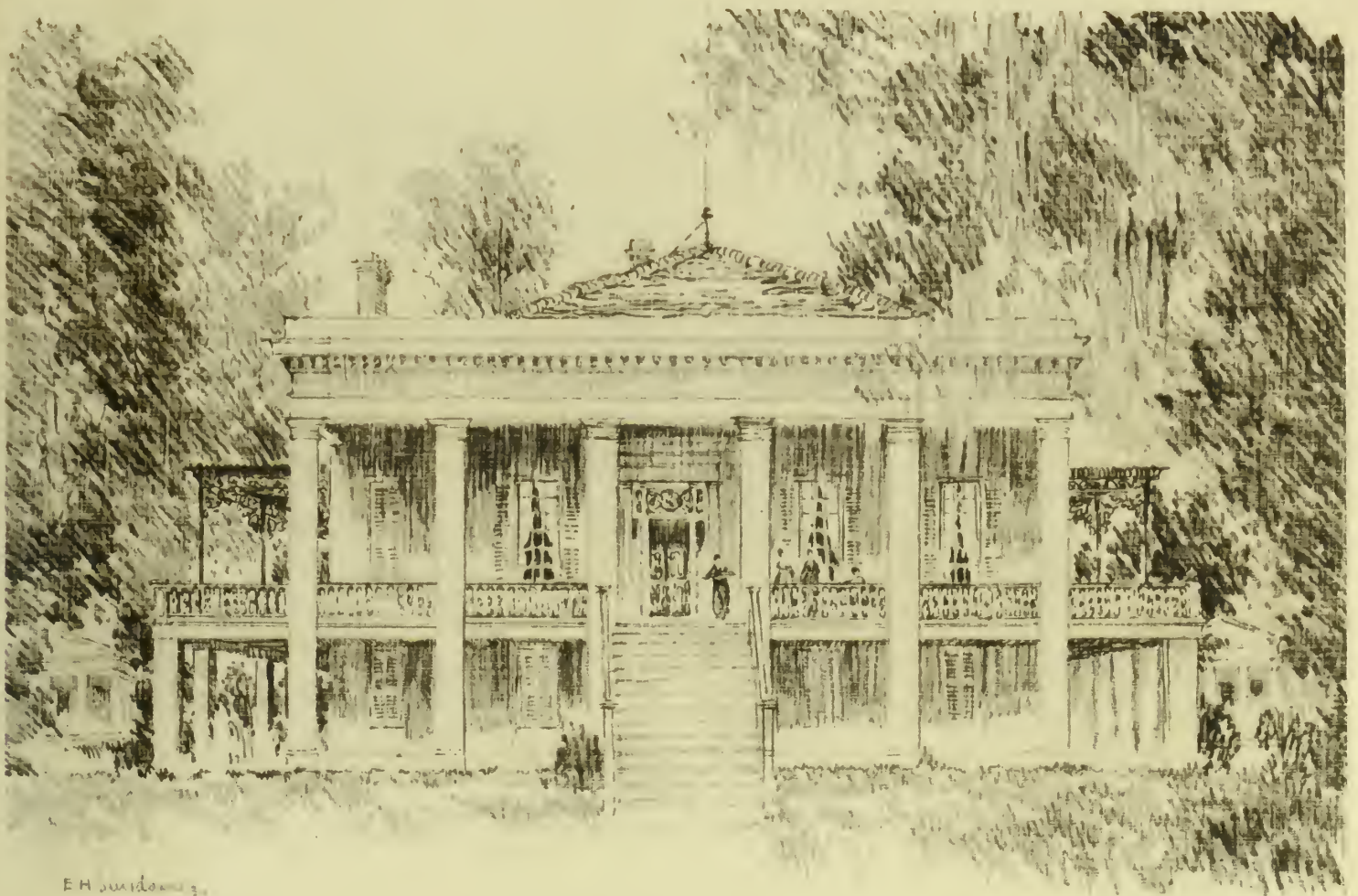
Sketches by
Edward Howard Suydam



Ormond, built with two connecting wings, has a delightful air of homelike simplicity. It is on the Mississippi River



With its classic columns, Madewood, on the Bayou Lafourche, is a typical example of the "big house" of plantation days



The hospitable entrance of Belle Alliance, near Napoleonville, seems to invite one to enter and share its quiet contentment



Near St. Francisville stands Greenwood, one of the finest examples of the Classic revival still to be found in Louisiana



Vividly outlined against a riot of tropical foliage is The Shadows, situated at New Iberia on the Bayou Teche



Dignified and stately old Arlington, at Natchez on the Mississippi, is expressive of the spirit of the Old South

KEYS TO CONVERSATION

New ideas in country estate telephones

by **H. HAMILTON GAY**

THE country-estate owner to-day has things all his own way because of cars, motor boats, airplanes, hydroplanes—and telephones. No longer a telephone, please mark, but *telephones*. Twenty years ago even expensive houses possessed but one instrument and that often on a party line, because people did not then visualize the possibility of adequate service. Gradually two instruments began to be placed in well-ordered houses, so that the family need no longer rush from floor to floor when called to the telephone. Sometimes in large establishments a separate line was installed for the servants; and little “house telephones,” by which those within the house could speak from lower hall to kitchen or to bedrooms, became popular. To-day, however, such scattered, makeshift convenience in talking by wire is no longer to be tolerated. This is not an age when one telephone, and that built under the stairs, will suffice. With the large residence especially in mind, small and compact instruments have been devised in which lines for both house and grounds, as well as those connecting with the outside world, tie up.

The newest contribution to the country estate is called the “inter-communicating system.” One type which is on the market centers in a dial-and-key instrument which operates a three-fold network, consisting of the wires to various rooms in the house, those to other buildings on the grounds, and the regular connections with city and long-distance central operators which all telephones commonly give. With this instrument in her bedroom, the mistress of the house may talk with the kitchen, the greenhouse, the sunporch or terrace, the garage and stables and the porter’s lodge, give good morning to the occupants of her guest rooms, discuss the children’s plans with the nursery, and the needs of the linen closet with the sewing room: all those daily duties which devolve upon the mistress of the large house can be accomplished with ease and speed and without the necessity of leaving the room or even the chair.

Then come conversations with the outside world on the same instrument;

Nothing more ingenious could be arranged for library telephone concealment than the lowest shelf of this book-case which, when closed, presents a simulated row of books exactly like the real volumes above. Photograph from the N. Y. Telephone Co.



HEWITT

BRUNOVAN, DECORATOR





RICHARD AVERILL SMITH

For the hall, bedroom, or boudoir, the telephone handset concealed in one side of a poudreuse is a most convenient and attractive idea. The opposite end of the table opens and contains the usual toilet accessories with mirror in upraised top

The corner of the drawing room below shows a cabinet containing in its top a dictograph, the within-the-estate communicating installation, which has a speaker like a radio. The simulated books become two doors. Brunovan, decorator

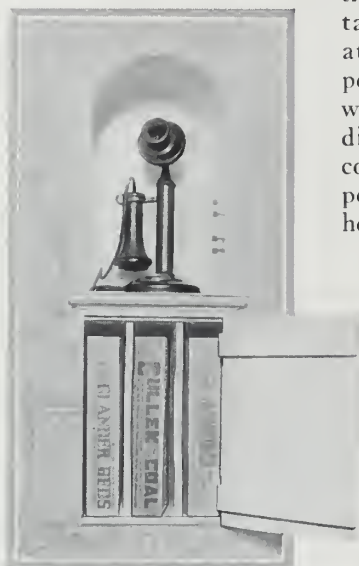
HEWITT



shops, theaters, homes in nearby cities, far-away friends at long distance, and even talks with travelers on trains speeding through neighboring countries and on boats crossing the ocean. Nor is there any emergency which the country dweller cannot better meet with the help of this new system of communication. Fires, robberies, illness, storms, all make instant communication with both the outside world and those within the homestead a vital necessity. And for minor distractions—a sudden depletion of the servant staff, where on earth is Junior, or the rounding up of guests for golf—these private telephone systems are as good as a corps of intelligence officers plus a super-manned adjustment service.

The instrument is equipped with a dial like that of any dial telephone, and also with a row of buttons in the base. The five buttons are the special feature of this intercommunicating telephone system; by means of them one switches to inside or outside wires for calls inside the house or outside to the regular central operator; for on this instrument one can place or answer either central or local calls and also transfer central incoming calls to other parts of the house.

Beside the three trunk lines, through which to reach the outside world, there are fifteen local lines to points scattered all over the house and grounds wherever it has been decided that they are most needed. Over these, three pairs of persons may talk to each other on the estate at the same time. But any one person within the house or grounds, who is sitting before one of the dial instruments, may choose for conversation any one of fourteen persons on the grounds or in the house.



A wall niche for the familiar telephone shows, at the side, the keys for intercommunication. The directories are hidden by a little door below. Photograph by courtesy of the New York Telephone Co.

Not every one of the fifteen lines ends necessarily in a dial-and-key set. It might not be necessary, for example, to install this five-key instrument in the greenhouse; for, should you call him on your dial-and-key instrument, the gardener can answer the call on an ordinary wall or desk telephone having no keys or dial. If the gardener then has occasion to call you, he must leave the garden beds to find a dial-and-key instrument, and dial your number on it. To avoid that, you may equip the greenhouse with an instrument which has a dial on it also but no trunk lines; so that calls can be made by the gardener to house

and grounds but not to the outside world.

If one does not need the elaborate set-up afforded by a fifteen-local and three-trunk line instrument, one may select the smaller one of eight-local and two-trunk lines. But the greater convenience of the larger number of connections makes the full-sized installation the better choice for any but small homes.

A second type of intercommunicating installation is rather more like a radio than a telephone; it is offered in the shape of a long box—movable, but not intended for constant transfer—which has a row of keys, each with a name over it, and a loud speaker disk but no dial or mouthpiece. With this system, instead of dialing one merely flicks a key in order to call the person wanted—the butler, for example. The throwing of this switch causes a light to appear at the substation box in the butler's pantry and a buzzer to sound. (Continued on page 80)

A Mexican house that seems to fit its environment in suburban New York, and shows a careful study of the finest period of Spanish architecture, is the Nicholas E. Bates residence in Riverdale, the owners of which lived for a number of years in Mexico City. The beauty of the entrance door (at right) is enriched by an overhanging balcony. Old orange sailcloth curtains on the balcony are in striking contrast with the brilliant blue jars at the doorway



A HOUSE IN THE SPANISH MANNER

The residence of Nicholas E. Bates, Esq., at Riverdale, N. Y.

DWIGHT JAMES BAUM, *Architect*

HELEN SNYDER, *Decorator*

S. H. GOTTSCHO, *Photographer*



Extreme left: A grilled and shuttered opening in the loggia. A window seat of variously colored tiles provides interesting color below a delightful picture of the garden that is seen through the iron window grille

Left: The fireplace in the dining room, which is as severely plain as are most Spanish interiors. The floor has the characteristic tiled pattern, and the woodwork and furnishings were especially designed for this room



In the patio the end wall contains a small fountain surrounded by brilliant blue, yellow, and black glazed tiles that were designed by the architect and made in Spain. The pool is lined and bordered with black and bright yellow glazed tiles. At night a blue flood light in a concealed location illuminates the patio and adds the romance of moonlight



From the main hall one looks through doors of beautiful wrought iron to the enclosed loggia and garden beyond. All the floors in the house are of old tile taken from Spanish monasteries, and the woodwork and furnishings were selected to harmonize



The house has many interesting corners; the one at the right shows another type of grilled window and a little second-story balcony of wood. The chimney treatment is interesting, as is the continuation of the second story in whitewashed brick



The Spanish character, as seen in Mexico City houses, is well expressed in the street façade of the Bates house and the terrace paved with old tile imported from Spain. The white textured stucco of the walls is contrasted pleasantly with the dull black of window sashes, the brownish-black of wrought iron, and the dark purple of the shutters. The roof is of richly colored, hand-made Spanish tiles. Of true Spanish tradition are the large cage-like window grilles

In the living room the color of the walls is a delightful plain canary yellow, into which merge the soft colors of the hand-painted Lafitte tiles that form the fireplace head. Little recesses in the walls are decorated in bright colors, which appear again in the ceiling beams. Curtains of soft green drape the window



H. ARMSTRONG ROBERTS

“R’ARIN’ TO GO”

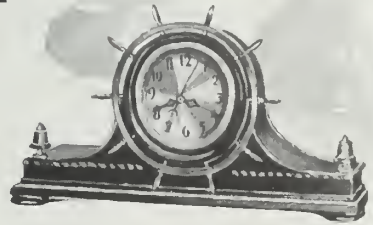
Just about this time of year, when the leaves begin to turn to red and yellow and the mornings find a rime of hoar frost on the fields, Br'er Fox begins to stir uneasily in his den. And well he might, for the hounds have long been sniffing the air impatiently and giving vent to their pent-up feelings in melancholy howls. Soon the hunt will be up and the long chase begun

ELECTRIFYING OLD FATHER TIME

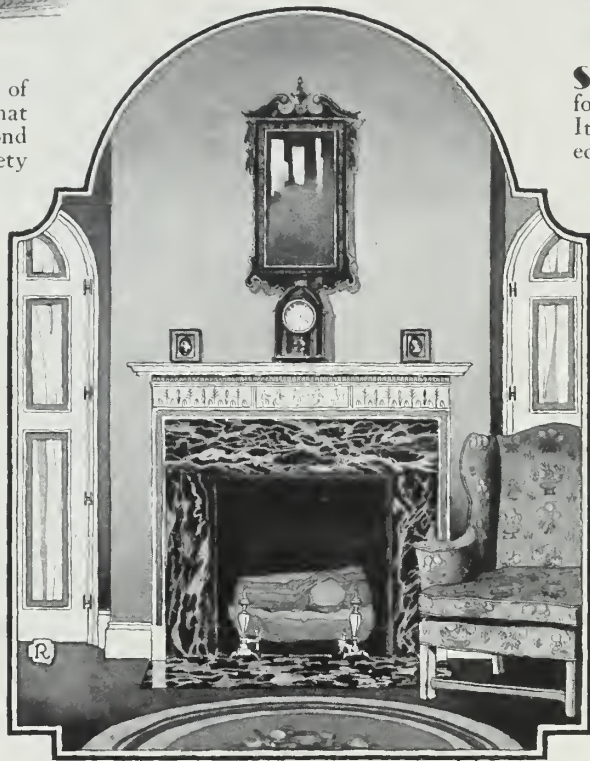
Sketches by JACK MANLEY ROSÉ



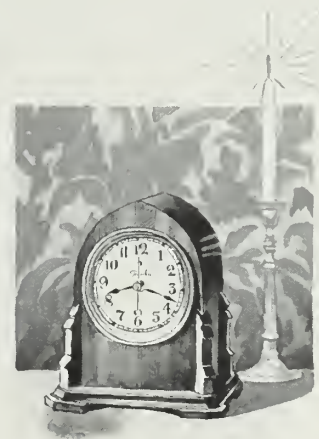
There is nice rhythm in the lines of this mantelpiece clock above that is very pleasing. It is a Hammond clock of the synchronous variety



Shades of the Yankee clipper ships follow this yacht clock of mahogany. It is a Revere Telechron and is equipped with both chime and strike



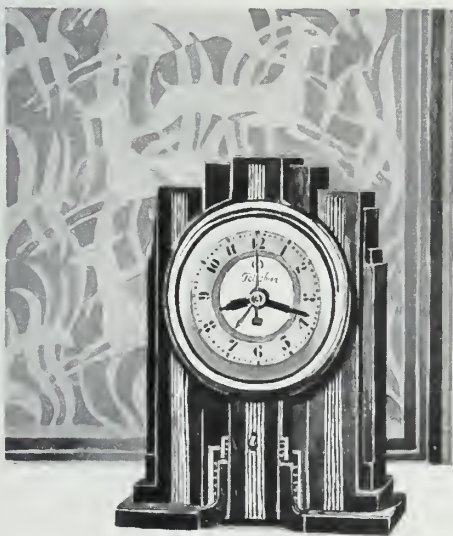
Distinguished by its quiet style is this Sangamo electrically wound timekeeper. The grain of the wood is very attractive



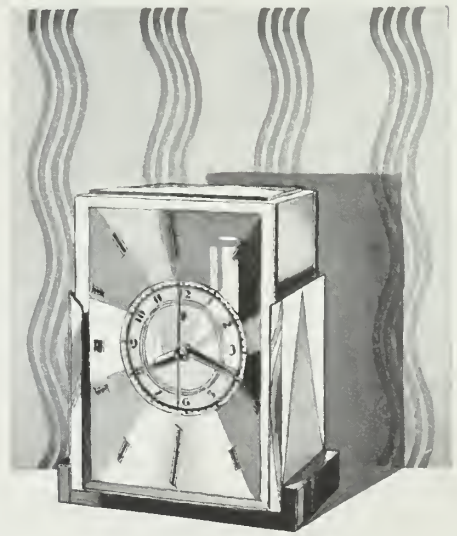
The Windsor model Telechron harmonizes with almost any interior decorating and is suitable for mantel, table, or desk



How well the clocks of the new day harmonize with their surroundings is shown in the mahogany electrically wound Hamilton Sangamo clock on the mantel. Below, a banjo model, an Early American style Telechron

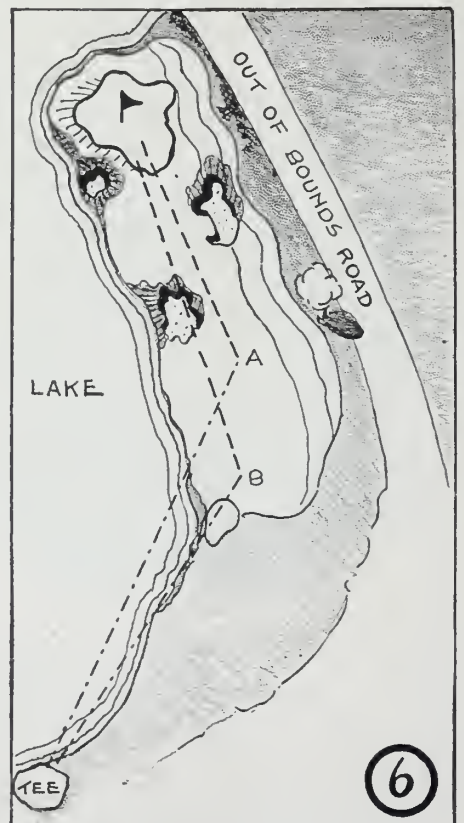
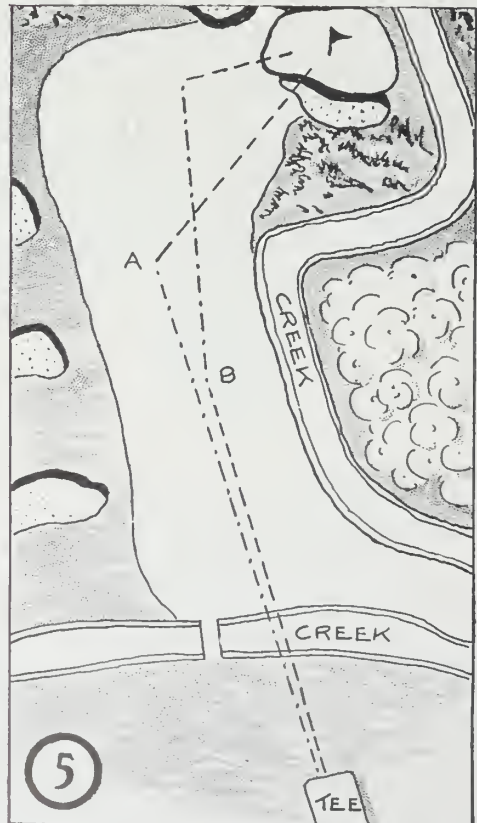
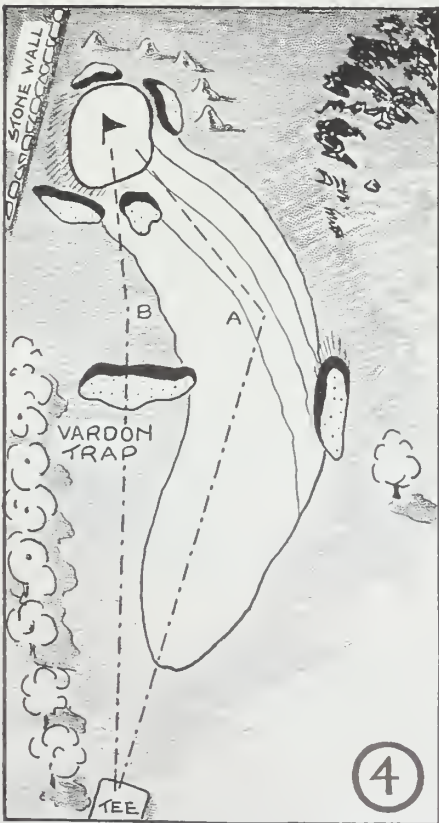
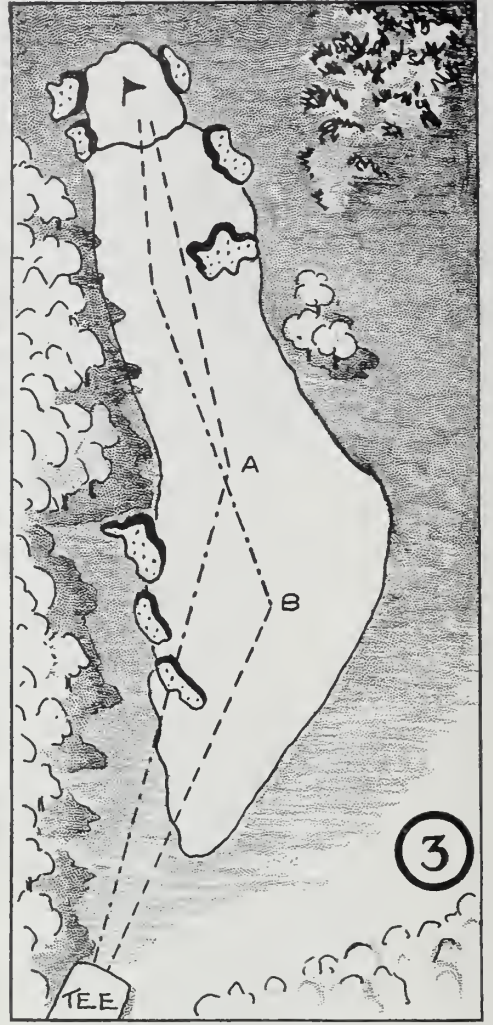
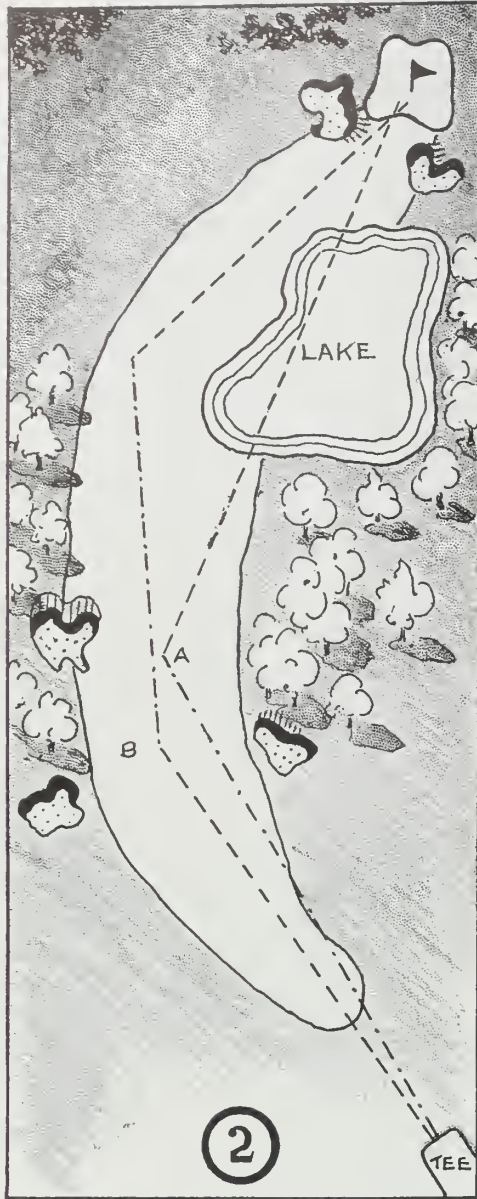
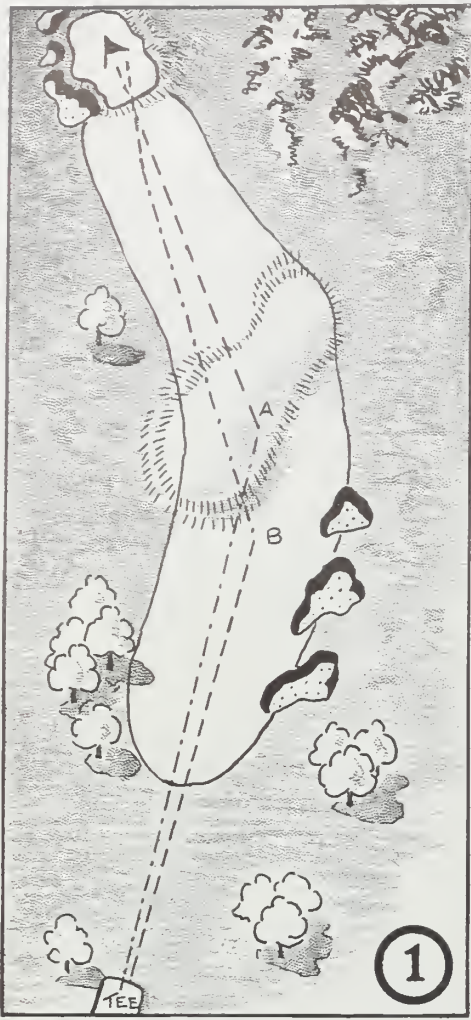


The Telechron electric alarm clock, synchronous type, comes in a smart architectural style which sounds a note of modernism



Another modernistic design is this metal Telechron with crystal front panel, and overlapping side plates having triangular designs





FAMOUS AMERICAN DOG-LEG GOLF HOLES

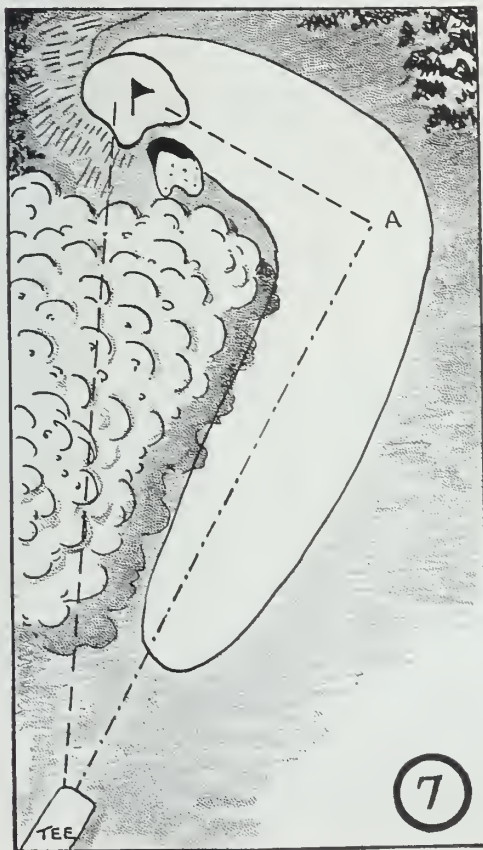
Illustrated and described by

SOL METZGER

1 The par 4, No. 18, 419 yards, at Winged Foot, near New York City. Nature was well utilized by A. W. Tillinghast in making it a testing dog-leg. It's not easy to place a long tee shot at A, as Bobby Jones did in his final round at last year's National Open to get his par and a tie with Espinosa, because of the odd undulations of the fairway. A No. 1 or No. 2 iron is needed then to reach the green, as its apron is a steep bank. The average golfer must be content with a 5, playing via route B

2 Par 5, No. 9, 485 yards, at the Interlachen Country Club, near Minneapolis, Minn. Scene of this year's National Open. The slope is to the right. It takes two tremendous wood shots if one seeks a satisfying birdie. The second is a daring carry over water that must hold a ruled line if the yawning traps at the end are to be cheated of their purpose. The less efficient player must reconcile himself to taking route B, and be highly elated over his par score

3 The par 4, No. 15, 391 yards, at Oakland Hills Country Club, near Detroit, Mich. Miss Glenna Collett began her great rally here last



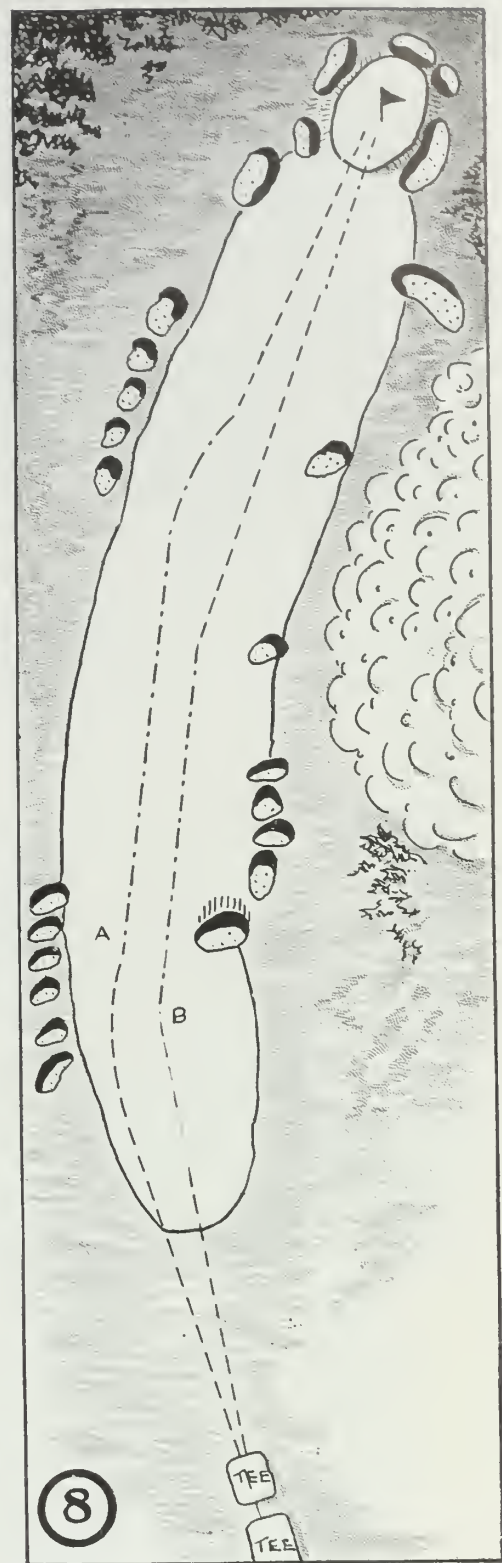
season that finally led to her capturing the Women's National. The star plays it with a mighty drive over the three traps in echelon at the left, the route marked A. The use of a No. 3 iron will get him home. The duffer would be wise to avoid attempting such a carry. So he drives to B, and is left with a full brassie, plus a short pitch or run-up to gain his bogey 5

4 Par 4, No. 17, 360 yards, at The Country Club, Brookline, Mass. As historic in American golf as is nearby Bunker Hill in American history. The "Vardon Trap" at the bend of the dog-leg is so named because into it went Harry Vardon's drive when he tried to cut corners for a birdie in his final effort to catch a then unknown youngster who was defeating him and Ted Ray, then the great masters of golf, in a three-cornered play-off for the National Open title of 1913. The unknown youngster was Francis Ouimet, who played it in the designated way, via route A—that is, with a drive and mashie pitch—and so gained victory

5 Par 4, No. 8, 340 yards, at the St. Louis, Mo., Country Club. Here Bobby Jones learned one of his most important lessons. In the 1921 U.S. Amateur championship he was having a rough battle with Willie Hunter, then ranking British amateur. Jones sought to gain a precious hold by going straight for the green from the tee over the intervening woods, creek, and rough. Jones did not. Hunter won it and the match by playing it as one should—a drive to A and a pitch to the flag's environs. Bogey players should plan to take route B and be content either with a 5 or a lucky par 4

6 The par 4, No. 3, 320 yards, at La Cumbre, Santa Barbara, Cal. An outstanding example of the architecture of George C. Thomas, Jr., and William Bell. Even sound players think at this tee. If one is long and straight with the wood, he may borrow much from the lake and slash his drive to A, the ideal point from which to pitch home. Those who fear when water is ahead must play to B. Then they have a hazardous long iron left in order to reach the green, a shot that must carry through between the well-placed guarding traps and hold to its course. Not a difficult par 4 if one is playing well. If not, any figures may result

7 The par 4, No. 7, 315 yards, at Inverness, Toledo, Ohio. Due to his playing of this hole, Ted Ray, British pro, won the 1920 National Open. Scene of next season's U.S. Open as well. The orthodox route is to drive to A, a straight



wood of at least 225 yards. Then a pitch to the green. But Ray, a tremendous hitter, slashed all of his drives over the intervening woods. One fell on, the others were so close that his chips were dead to the pin. Four birdies in four rounds on the same hole is the record

8 Par 5, No. 12, 621 yards, at the Oakmont Country Club, near Pittsburgh, Pa. Scene of many a national championship. One of the finest tests of all courses for long hitters. The slope is downhill and also to the right. To avoid skidding your ball into the trap cutting in from that side, the skilled linksman shoots for the left of the fairway to A. A full brassie second leaves him a mashie-niblick with which to get home. The bogey golfer wisely takes route B. But he has to hit three straight wood shots in order to reach the promised land



PHOTOGRAPHS BY RICHARD AVERILL SMITH

A DECORATOR'S HOME

Mrs. Averell Meigs' ability is clearly depicted in her own home

ARDEN STUDIOS, *Decorators*

Above is a delightful bedroom, modern in feeling, designed for a young girl. The wallpaper, having a green-blue background with a grape design, contrasts charmingly with the green bed covering and silver-covered chair. The writing desk is a clever arrangement. The hangings are apricot, the rug a blue green



Only with the colors can the dining room in Mrs. Meigs' apartment be truly appreciated. The combination is silver and green, with slender antique chairs in a silvery tone, and modern pieces set against the walls

Below, the terrace of Mrs. Meigs' home shows some novel garden furniture designed by Carroll French in a setting of refreshing green shrubs and sculpture, against a French provincial fence at one end. The furniture is sturdy, modern, and harmonious



At the right is a view of the terrace through the French windows of the living room, allowing a full appreciation of the magnificent view. These windows are kept undraped so that the entire sweep of the river is seen



The small picture at the left shows a very ingenious detail of the living room below, the bookcase. This is really a door, swinging open on heavy hinges, leading to the owner's bedroom



In her living room, Mrs. Meigs has achieved that unusual combination, smartness and homelikeness. The bright yellow walls and woodwork with marble fireplace make a clear dark-and-light setting for the oriental rug and fine furniture. Pictures, lamp, and table sound the modern note



PHOTOGRAPHS BY DRIX DURYEA

ENCHANTED VISTAS

*Pools and paths on the estate of
William A. Greer, Esq., Locust Valley, N. Y.*

NOËL & MILLER, *Architects*

One is reminded of a little clearing in the deep woods by this vista on the William A. Greer estate, which has been attained by a skillful use of shrubbery. Looking across the massed planting in the foreground, one is enchanted by the emerald greenness of the lawn, where carefully spaced trees cast their shadows

Perhaps nothing in the garden can be made more ornamental than water, reflecting as it does the lights and shadows of sky, clouds, and surrounding planting. A large pool and a smaller one slightly above it have been placed in the center of the lawn, to break its monotony





A charming view from the Greer residence, overlooking the lawn with its two pools. Here there are no flowers to interrupt the sequence of the color in evergreens, shrubs, and trees, whose foliage provides the proper transition between the foreground and the distant view

A stepping-stone path that has a feeling of seclusion and rest. A conglomerate planting of flowers blooms in profusion all summer, in a succession of sweet smells and bright colors



ABOVE EVERYTHING

Roofs that beautify and endure

by **C. STANLEY TAYLOR**

A GOOD roof performs the functions of a parasol and of an umbrella. It is at once a sunbonnet and a sou'wester, a parka and a topi. It is a thing of beauty as well as prosaic utility. It is a protection against sun as well as against rain, against heat as well as against cold. It stands above all else in position and importance in the home-builder's or home-owner's problem.

A roof may be as dignified as a silk topper or as charmingly informal as a sub-deb's beret. It may be designed to suggest the antiquity of an Elizabethan manor, or to unblushingly reveal the newness of modernity. With rare exceptions, the roof dominates in the design of the home. Its proportions and lines are often the most significant elements in the whole architectural composition of the exterior. Its exact shape, pitch, proportions, color, and texture make or mar the

architectural style of the house. In fact the importance of the roof as an element in house design is so great that, to a very considerable extent, the materials to be

It would be difficult to find an example of the roof being more in key with the house than is the case in the Worsham residence in Knoxville, Tenn. Barber & McMurray, architects

The variety of angles in the roof of this residence, for which Henry T. Child was the architect, is a good object lesson in the selection of the proper roofing materials



For the Spanish or Italian house, tiles are the appropriate material for the roof, as can be judged from this photograph of the residence of Charles A. Dean, Esq., at Grosse Pointe, Mich. Hugh T. Keyes, architect



TEBBS & KNELL



employed in its surfacing are selected as much for their appropriateness to the intended style as for their intrinsic qualities of durability, color, scale, texture, and weather tightness.

In considering the choice of roofing materials, whether for a new house or for the reroofing of one that has already stood through a long span of time, design and appearance are usually of first importance. This would not be true if it were not for the fact that practically all roofing materials which normally might be employed on a well-built house can be made to produce a weather-tight and lasting roof. But design constantly intrudes itself into any consideration of roofing materials, as any one will instantly admit who has thought of the incongruity of a red Spanish tile roof on a Cape Cod cottage, or of a low-pitched hip roof on a house otherwise developed after the manner of the Norman French provinces.

Within reasonable limitations, therefore, any choice of roofing materials for new or old construction must be guided by a sense of architectural propriety. Spanish tile can be used on homes broadly classified as of Mediterranean inspiration, which includes those modern adaptations of Italian and Spanish homes which are so characteristic of California and Florida. It is difficult to use this material successfully on almost any other style of building. Shingle tiles, though made of the same basic clays, are adaptable to early English, Norman, Dutch, German, and even to some types of Mediterranean origin, but they are very seldom (Continued on page 72)

New 1931 Sterling by Gorham "THE HUNT CLUB"...

Being used by Masters
of Four Famous Hunts

*Middleburg
Norfolk
Harford
Onwentsia*

Also being bought by some of the
smartest women in America for both
town and country homes

THE BRILLIANCE and elegance of the
Hunt Breakfast inspired this new 1931
Gorham Sterling—"The Hunt Club."

Already this distinguished, sparkling pat-
tern is being used by the masters of famous
hunts—sportsmen renowned as royal hosts.

Daniel C. Sands, Esq., Master of Fox
Hounds of the historic Middleburg Hunt, has
chosen the new Gorham for the courtly hos-
pitality of "Benton," his Virginia estate.

Henry G. Vaughan, Esq., M. F. H. of the
Norfolk Hunt, Austin N. Niblack, Esq.,
M. F. H. of Onwentsia, Harry I. Nicholas, Esq.,
M. F. H. of Harford, are now using the "Hunt
Club" Sterling.

This extremely smart and sophisticated
new pattern has also been bought for a num-
ber of this season's outstanding brides.

The "Hunt Club" Sterling—like the hunt
itself—is in the aristocratic tradition. It
breathes the elegance associated with hunt
hospitality. Yet it is as modern as the smart
men and women who today ride to hounds.

The richness of decorative detail makes
"The Hunt Club" the perfect accompaniment
for elaborate entertaining. Its delicate simplic-
ity of line renders it as perfect for informal,
intimate hospitality, in town or country house.

The "Hunt Club" Sterling
is not expensive. A complete



*The Middleburg Hunt rides over beautiful Virginia
hunting country. Daniel C. Sands, Esq., is M. F. H.*

service for eight—76 pieces—costs only
\$227. Hollow ware to match is also mod-
erately priced. Each piece is identified by
the name "Gorham" on the back or base.

Your own jeweler will give you an illustrated 18-
page booklet, "The Hunt Club," showing the pop-
ular pieces in the new Gorham Sterling. Or, send
this coupon to The Gorham Company, Providence,
R. I., Dept. K-6

Name _____
Address _____

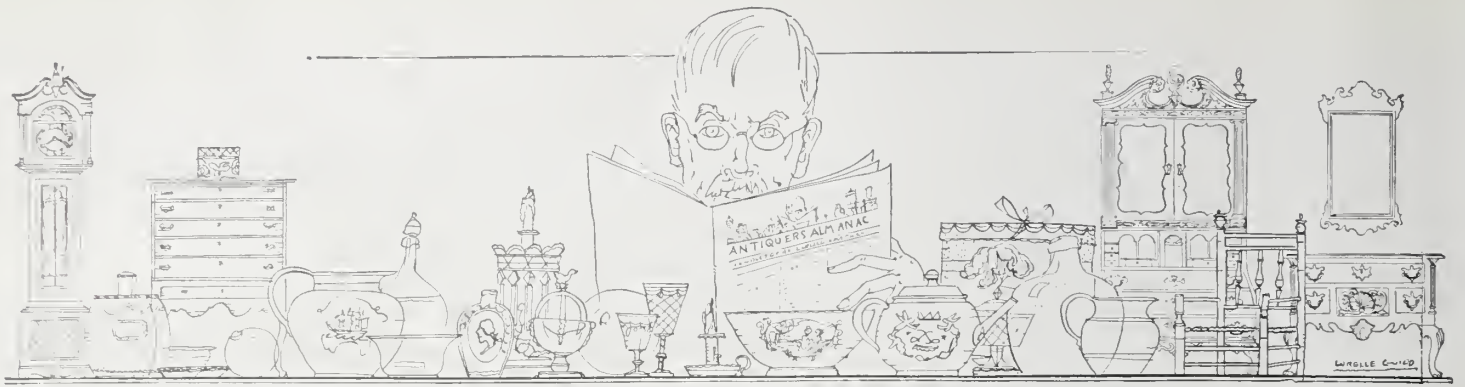


*(Left) The genius of Gorham artists
is also seen in this distinguished
modern Hunt Cup, designed as one
of the trophies for the Middleburg
Hunt race meet held in the spring.*



*(Above) Dessert knife, dessert fork, and teaspoon,
in the brilliant new "Hunt Club" pattern—a sterling
as effortlessly elegant as the Hunt Breakfast itself.*

GORHAM



ANTIQUER'S ALMANACK

By LURELLE VAN ARSDALE GUILD

The Itinerant Antiquer

AUe kin talk all ye wants to but I ain't seen no one yit thet kin put a finish on furnicher like ole Mother Nacher. It's the gentle handlin' of Time right down through the yars thet's worth a durn site more than four qua'ts o' yella shellak any day. 'N' she don't need no durt rubbed into the turnin's ta help her out, neither. I reckon thar's as many pieces spoilt by thet remark, 'I want it finished up', as was lost in the Vermont flood a few yars back. Fer when Noah Webster put the word 'finish' in the dicshunary, he was right; fer they wash 'n' they scrape 'n' scratch 'n' durn near ruin everything in sight. 'N' if the piece be a bed, they even put her on the turnin' lathe to help out a bit.

"I allus feel sorta sad about it all, fer somehow it's like treatin' an old frien' kinda harsh like. Thar's no gittin' round it—thar's usually a lotta dust on the ole things, a-coverin' up the beauty underneath; but we'd be a sight better jest dustin' it off an' wipin' it down then a-goin' through all these here man-made gyrashuns thet ruin what it took cenchuries ta make.

"I allus thinks thet them folks thet likes thet bright yella finish was the same folks thet not so fur back was a-buyin' all thet golden oak with all its curlycues.

"Some of us might be a-layin' it to taste—but when they are doin' ther durndest to make pine, oak, and walnut look like golden oak—'tain't logical, n' 'tain't beautiful, 'n' what's more it ain't what it ever looked like at any stage of the game.

"'N' I know a collector of old stuff thet was a-tellin' me up at Ring's End Corners t'other day thet pieces thet got ther wrinkles removed is jest lost about half what the thing is worth 'n' I guess he's about right. It's like seein' an old lady what should hev wrinkles 'n' white hair but who's been to one of them beauty parlors and hed her face lifted 'n' her hair dyed, 'n' then mebbe, on top o' thet, she's hed one of them permanent waves! She's hed her wrinkles removed, too, 'n' been so done over she ain't true to her age 'n' generation.

"I allus thinks, when I sees gran' ole pieces all done over in thet yella color and spoilt, of the man who had a half of a can of gilt left over from doin' the radiator 'n' thought he'd make somethin' else grand, so he painted the kitchen table!"

Enquiries



Can you give me some information about this composition cat which was brought from Vermont to Michigan by my great-grand-parents?

—D. A. Towle, Jr.

Plaster animal figurines were made by itinerant molders and carvers to serve as ornaments for mantels and shelves. They appear in

various forms—pigeons, stags, dogs, cats, cows, roosters, lions, and so on—and were more common in Pennsylvania than elsewhere, although some have been found in various sections of New England. Their naïve charm lies in their complete disregard of natural forms, for we find, as an example, dogs bearing painted wreaths on their breasts for no apparent reason aside from sheer decoration. As to a definite time, it is impossible to say when these figures were made as none of them bear a date. However, we know their popularity climaxed around 1850, when they were superseded by Bennington and other more sophisticated pottery. In general these animal figures may be compared with the peasant pottery of Europe.

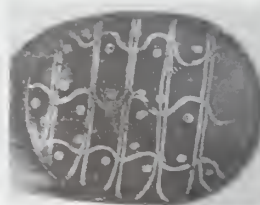
Can you tell me about this chair which I have recently acquired? The turnings seem to be Windsor, but it bears no evidence of having had a higher back. Was it cut off?

—John Judson.

Your chair is a Windsor known as a low-back or heavy Windsor, and is not cut down. You will probably find that your chair, as in other style Windsors, is of hickory with a pine seat. The sturdiness of these chairs makes them most desirable, as does also their comparative rareness.



The photograph of this slip-ware baking dish, owned by H. Leslie C. Mosley, of Annapolis, Md., was sent us by Mrs. G. H. Keen. The exquisite coloring in this piece cannot be seen from the photograph. This dish, Mr. Mosley tell us, is of English origin and dates about 1700.



It is a most interesting example of this pottery, for it resembles greatly the slip ware of Pennsylvania.

Shop Talk and Gossip

The antiquer's millenium would be here indeed were he to be turned loose in a receiving storeroom of some great museum and allowed to select, at his fancy, such pieces as caught his eye.

The shop of Sumner Healey, on Lexington Avenue, New York City, is just such a place.

A magic wand or Aladdin's lamp could add no more. It is a man's shop, a curiosity shop filled with treasure, the place where museum collections begin. Armor and weapons, tapestries and paintings, ironwork and bronzes, wood carvings, ships' models, cannons, steam-engine models, glass, clocks, laces, African masks, ancient musical instruments, and medieval slave fetters bewilder the beholder. It is quite impossible to describe the endless wonders of this stock, from the

golden enamel-encrusted knife that is said to have been the property of Napoleon to an Irish banner of very early days.

Perhaps the most interesting phase of the whole collection is the armor, reeking with all the romance of the days of chivalry and daring. It confronts one on every side

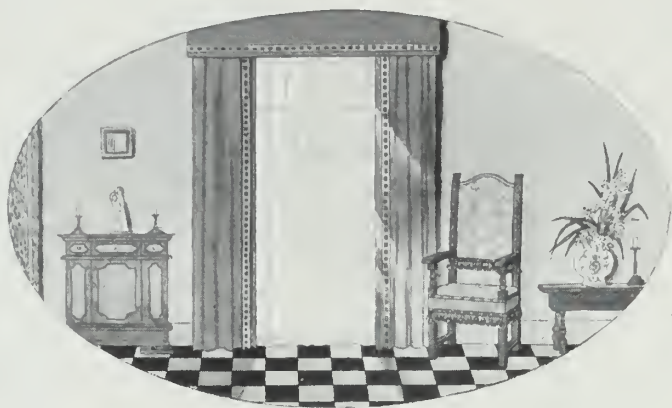
—breast plates and full, three-quarter, and half suits, with all their accoutrements. Shown in the photograph is a three-quarter suit most interestingly handled in black and white. The suit is of the late French Renaissance and is complete, even to the boots of the period. One marvels at the strength of the men who wore them into battle and lived to tell the tale.

One is reminded of the baronial halls of old French chateaux and English mansions, where suits of armor, which have been handed down through generations of the same family, are fittingly displayed. Armor of any kind is, of course, adapted only to halls and rooms of large dimensions, and is appropriate to gun rooms, libraries, and dens rather than to the living quarters of the residence.

The grotesque appearance of a suit of armor is not without its decorative effect and, as a mute witness of times long past, spells into our lives the charm of ancient baronies and "a castle on the Rhine."



An authentic reproduction of an



ITALIAN RENAISSANCE CISELÉ VELVET



The finely chiseled design in this Ciselé velvet recalls the inspired artistry of medieval times . . . A plain weave of the same luxurious velvet has been used for draperies in the sketch at the top of the page, setting off in exquisite contrast a chair upholstered in Ciselé.

EARLY in the Italian Renaissance, velvets of rare beauty brought fame to the city of Genoa. Chief among these were the velvets called Ciselé.

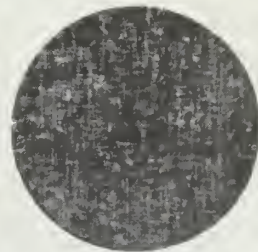
In fine lines a design was chiseled out of the fabric, leaving a tracery like delicate filigree in the deep pile of the velvet. Specimens of Ciselé velvets can be found in museums all over the world.

Schumacher offers here an exact reproduction of one of these famous velvets. The same exquisite design, the same rich, subtle color, the same mellow texture. In plain weave this luxurious velvet is equally lovely and combines beautifully with the Ciselé.

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ABOVE EVERYTHING

(Continued from page 68)

sufficiently formal to use on houses of Georgian or French Renaissance inspiration. The heavy roof slates immediately suggest Cotswold architecture and the cottage homes of England and France. The smoother and more regular forms of slate are well adapted to the more dignified and sophisticated homes of classic inspiration. And so through the entire list of modern roofing materials; one can find styles for which they are wholly appropriate and others for which they would be equally incongruous.

Likewise, roof accessories have distinct style significance. Leaders and gutters of wrought lead, patterned after those found on early seventeenth and eighteenth century homes in England, cannot be substituted for box gutters, molded wood cornices, and the wood and copper leaders characteristic of the formal house of the late Colonial and "Federal" eras. But while it is true that architectural propriety imposes these broader restrictions upon the use of roofing materials, there is ample room left for the full play of one's imagination and taste in creating roofs of real distinction for any type of home.

Important though these design consid-

erations may be, they must be set aside in favor of a discussion of the practical aspects of roof design and construction. A good roof must be impervious to heat and cold, to sun, wind, and rain, and to the destructive effects of time and exposure.

It is becoming generally known among well-informed home owners that the construction of a roof has a very definite effect upon heating costs, as well as upon summer comfort. Except for the heat losses through doors and windows during the winter months, by far the greatest part of the heat within a home tends to escape upwards through the roof. In the summer, the reverse is true. The penetrating rays of the summer sun beat down with heartless pressure upon the roof surface, raising it to an almost unbearable temperature in their endeavor to penetrate to the bedroom

tively simple matter on either old or new roofs. Insulation can be applied in many forms, using heavy insulating boards above the rafters on new roofs, a flexible insulating blanket beneath the rafters in an existing home, or by means of any one of several types of fibrous or loose insulating products that can be installed between the roof rafters or over the plaster ceilings of the top-story rooms.

There is, of course, a certain amount of difference between the insulating values of the various roofing materials themselves. Reroofing over old wood shingles without first removing them is often advocated simply because the old shingles can thus be retained for their insulating value; but generally speaking, reliance should not be placed upon the insulating value of the roof surface so much as upon the materials designed and used specifically for this one purpose of preventing the transmission of unwanted heat through the roof structure.

Weather tightness is, of course, the main requisite of a good roof. Its achievement depends upon several factors. It should always be borne in mind that very few roofing materials employed in domestic construction are in themselves water tight, waterproof, or windproof. Slate tile and shingles of all kinds merely shed water when laid in a sloping position, with joints overlapping in such manner that rain will more readily run down the roof than creep into the joints and thus penetrate to the ceiling below. Even the metal roofings of sheet zinc, copper, lead, or tin are water tight only if their joints are soldered. Usually the seams are merely raised or turned over battens to lift them above the flow of



An interesting roof of English clay tile shingles in an antique effect. H. T. Lindeberg, architect. Photo courtesy Heinz Roofing Tile Co.

beneath. How many homes that lack insulated roofs have bedrooms on the upper floor that are intolerably uncomfortable until the cool winds of the night have driven out the oppressive heat that beats down through the roof? Thus one of the first considerations in a good roof is to make certain that it is insulated. This is a compara-



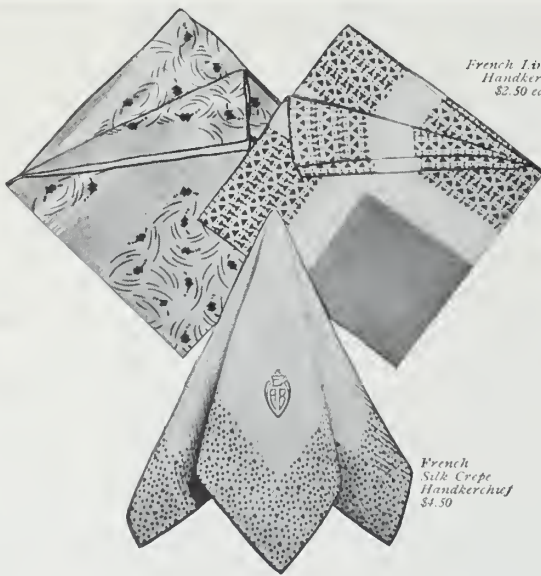
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ANCHOR FENCES

water, and reliance is placed upon the slope of the roof rather than upon the tightness of the joints. For these reasons, the selection of roofing materials should also be governed by the pitch of the roof and the exposure to rains driven by high winds. The relatively flat slope of a Spanish tile roof, as usually found in the Mediterranean countries, would be unsuited for a northern climate where driving storms are commonly experienced. The tile is laid rather loosely and there are openings under the tile into which rain can readily be driven unless the slope is sufficient to counteract the force of the wind. It is for this reason that relatively flat-pitched hip roofs, once so commonly seen on houses of Georgian or "Federal" design, have a seamed roof of copper, zinc, or lead.

Another equally vital factor in making a roof weather tight is the use of suitable flashings in the valleys, along the eaves, the chimney, and other roof structures, and usually over the ridge. Their function is to prevent the seepage of water which may back up at these points behind an accumulation of snow or ice. They must be in themselves water tight and, of course, should be as durable as any other part of the roof. It would be folly to employ a flashing material which would give out in fifteen or twenty years with a tile or slate roof that would outlast the house itself. Copper is the most commonly used material for this purpose but lead and zinc are equally appropriate.

Snow guards are too often omitted from well-built roofs, especially in northern sections of the country. They are made of copper or other durable metal in various forms, and have the function of preventing snow slides which, like an avalanche down a mountain side, may accumulate such force as to carry with them some of the tiles, slates, or shingles. A well-insulated roof diminishes the tendency toward these snow slides, because the snow melts from the top rather than from beneath. But even when the heat losses through the roof have been cut to a minimum, it is well to prevent such destructive avalanches by the use of these inexpensive metal guards.

As to the materials themselves, there is either a great deal or very little to be said. The qualities and characteristics of the well-established types of roofing are

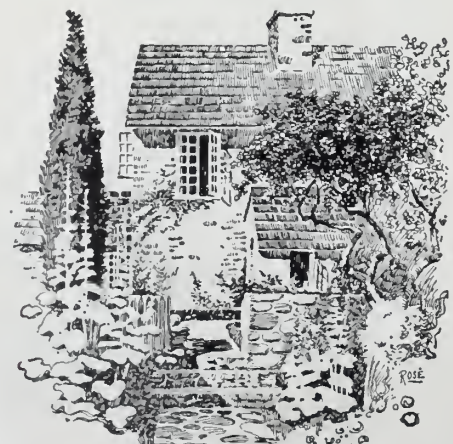
rather generally appreciated. There are a few matters, however, well worth keeping in mind when making the final selection and when discussing with the architect or contractor the actual application of the material chosen.

When reroofing, the only limitation imposed upon the choice of materials is the structural strength of the roof framing. A roof designed for wood shingles may not be adequate to carry a new roof of heavy slate, shingle tile, or Spanish tile. The latter types may weigh two or three times as much as the roof is designed to carry and, while the roof would not be likely to fail under this load alone, it could not withstand the dead load of snow or ice. This matter of weight should be checked up by a competent contractor or architect before any of the heavy types of roofing—even the heavier grades of asbestos cement shingles—are applied over an existing roof.

Whatever the type of roof chosen, it must be remembered that durability is an attribute of quality. One cannot buy cheap materials and expect lasting satisfaction. Some types of roofs last much longer than others. Clay tile, slate, the non-corrodible metals, and the better grades of asbestos cement shingles will ordinarily outlast the house. Among the less expensive roofings, such as wood shingles, asphalt, and similar composition shingles, a life of from twenty to forty years may be anticipated, employing the better grades of material.

Permanency, however, depends equally upon workmanship and the use of durable fastening devices. Zinc-clad or pure zinc or copper nails have an almost indefinite life. Ordinarily galvanized nails might last only ten or fifteen years. The difference in cost between the durable and the corrodible nails would not exceed fifteen dollars on a fair-sized house, but obviously the employment of the cheaper product would nullify all other efforts toward securing an enduring roof.

Above all else, a good roof should be the first demand of the thoughtful home owner. It should beautify as well as endure. It should provide that benevolent protection throughout many generations that makes a home a comfort instead of a care, and it should be a type that grows old gracefully in the performance of its duties.



THE COMMUNE ILLUSTRATED is one of many beautiful original examples of quality Mr. Vernay has acquired for Exhibition this Autumn. Rare porcelain, silver and First Edition Sporting Prints are other important features of the collection.

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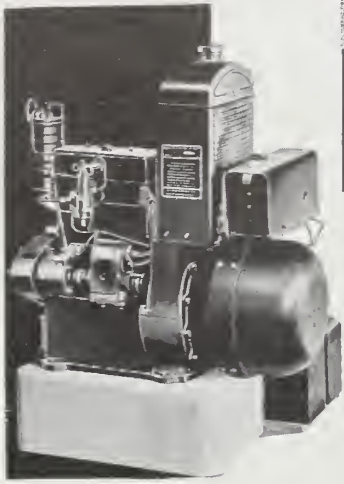
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PLANTING PLANS FOR SMALL HOUSES

MISS Mary Rutherford Jay, the well-known landscape architect, has prepared for COUNTRY LIFE a list of plants that are appropriate for use with each of the small house models that appear on pages 36, 38, 40, and 42 of this issue. In each case Miss Jay has indicated plants that are suitable for use in both northern and southern climates.

NORTHERN PLANTING

SOUTHERN PLANTING

- For the French farmhouse type of dwelling on pages 36 and 37:
- TREES: *Entrance by garage*
 3 10-ft. Hemlock (*Tsuga canadensis*) 6 10-ft. Acacia
 3 12-ft. Lombardy Poplar
- By the tower*
 1 10-ft. Hemlock 1 10-ft. Acacia
- In the garden*
 10 12-ft. Flowering Crabapple 10 12-ft. Oranges (Sour var.)
- SHRUBS: *North side of house*
 7 10-ft. Lilacs (*Syringa vulgaris*) 7 10-ft. Hibiscus
- East and south sides of gardens; south side of house and service yard*
Syringa vulgaris and *Viburnum dentatum* Hibiscus and *Duranta plumieri*
- HEDGE: *Service court*
 5-ft. Hemlock 5-ft. *Carissa acuminata*
- In garden*
 12-inch Box (*Buxus sempervirens*) 12-inch Box
- For the Colonial New England house shown on pages 38 and 39:
- TREES: *Entrance lawn*
 6 12-ft. *Crataegus coccinea* 6 12-ft. *Cocos australis*
- Back of garden*
 2 35-ft. Tulip trees 2 35-ft. *Cocos nucifera*
- SHRUBS: *At entrance door*
 2 15-ft. Lilacs (*Syringa vulgaris*) 2 Hibiscus
- Surrounding house and garden*
Viburnum dentatum and *Forsythia fortunei* 8-ft. to 10-ft. Oleander and *Aralia balfouriana*
- In garden*
 4 3-ft. Box (*Buxus sempervirens*) 4 3-ft. Box
- HEDGE: *Around garden*
 6-ft. Privet (*Ligustrum ibota*) 5-ft. *Carissa acuminata*
- FLOWERS: *Side garden beds*
 Tulips, followed by Peonies, Iris, Delphinium, Phlox, and Asters *Jasminum primulinum* and *Plumbago capensis*
- Half-moon bed*
Iberis and Heliotrope Lantanas
- For the Spanish peasant type of house to be found on pages 40 and 41:
- TREES: *West of flagstone path and guest room*
 2 25-ft. Cherry (*Prunus*) 2 20-ft. Almonds
- Southeast corner of vegetable garden*
 2 20-ft. Red Maple (*Acer*) 2 20-ft. Rubber (*Fiscus*)
- West side of terrace*
 1 25-ft. *Malus spectabilis* 1 25-ft. Palm (*Washingtonia robusta*)
- Around garden*
 9 12-20 ft. Dogwood (*Cornus florida*) 12 Acacia, 12 to 20 feet
- SHRUBS: *North side of house and on lawn*
 3 to 7-ft. Rhododendrons 3 to 5-ft. Crape Jasmine
- East side of house*
 5-ft. *Viburnum* and *Cornus siberica* 5-ft. *Eugenia*
- At entrance drive*
 10 to 12-ft. *Crataegus coccinea* *Aralia balfouriana*
- West side of house*
 10-ft. *Crataegus coccinea* and 8-ft. *Lonicera morrowi* 10-ft. *Aralia balfouriana* and 8-ft. Hibiscus
- South of house*
 6-ft. Lilacs (*Syringa vulgaris*) 6-ft. Hibiscus
- Around garden*
 5 to 8-ft. *Lonicera tatarica* and *Viburnum opulus* 6-ft. Oleander and 8-ft. Callistemon
- EVERGREEN SHRUBS: *In garden*
 2 4-ft. Yew (*Taxus*) and 4 4-ft. Box 2 *Pittosporum tobira*, 4 Box
- FLOWERS: *In garden*
Narcissus, Poppies, Iris, Phlox, Snapdragons, and Asters *Jasminum primulinum*, Lantanas, Freesias, *Gladiolus*
- HEDGE: *Service court*
 12-ft. *Carpinus caroliniana* 12-ft. Australian pine
- SHRUBS: *Outside of hedge*
 3 groups 10-ft. Privet (*L. ibota*) 3 12-ft. Orange trees
- HEDGE: *Around vegetable garden*
 5-ft. *Ligustrum ibota* 4-ft. *Phyllanthus nivosus roseopictus*
- For the English studio house appearing on pages 42 and 43:
- TREES: *Back of garden*
 2 30-ft. White Pine (*Pinus strobus*) 2 30-ft. Australian Pines

(Continued on page 84)

Glorious "Mount Vernon"



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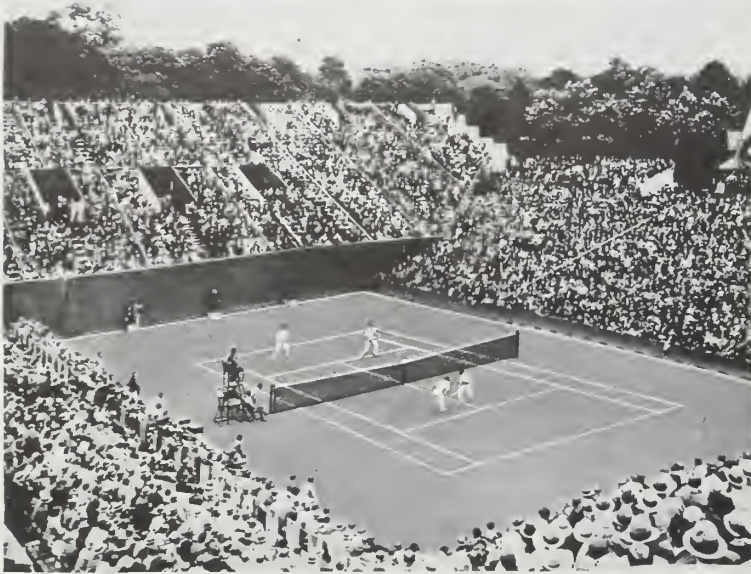
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THE BARN THAT BECAME A MANSION

(Continued from page 50)

over into a three-car garage with a terrace roof above, opening out from the passage between living room and dining room; and a staircase was worked in under the low part of the hayloft roof, giving access to two maid's rooms and a bath on the second floor. This stairway was continued down to the cellar and boiler room, and made to connect with a "rainy-day entrance" to the garage.

The entire farm was reproduced upon paper, through the preparation of $\frac{1}{8}$ -inch scale working drawings showing all four elevations, plans, and sections, exactly as if these were being made for a contract for a new building. Only upon completion of these drawings did the prospective purchaser sit down with the architect to talk things over. We have reproduced here the first completed sketch of the remodeled farm, to show how it was visualized by architect and owner long before another word was said to the real-estate agent. (The story of the purchase of the property is not to be told here; suffice it to say that title duly passed, the deed was recorded, and that the property was free and clear, to have, hold, and enjoy, in fee simple and verbiage complex.)

It is all very well to show pictures and to tell what was done to each room in a house in making an alteration, but this is only half the story from an owner's point of view. In most cases the more important half tells how it was done and how much it cost, and a pretty important chapter is that dealing with the estimates before the letting of a contract.

In the case of our remodeling, one of the principal points of interest to the contractors who were asked to estimate was the condition of the buildings as they stood. It is not enough to show a builder what he is expected to do; he is also entitled to know what he is to be given to start with; and this information may have a material bearing on the amount of the contract. Consequently two complete sets of plans and elevations were prepared, one giving the working drawings of the buildings as they stood and the other giving full details of the alterations. The specifications also told of the materials and construction in the barn, as well as those to be put into the reconstructed residence.

The alterations included not only the construction of new gables, partitions, and dormers but also steel casement windows, with leaded glass panes; the exterior clapboard walls were to be covered with wire lath and light buff stucco; the roof was to be newly sheathed over the old rafters, and covered with roofing felt and a high quality of variegated slate. There was a complete plumbing and heating system to be installed, not to mention colored tile bathrooms, up-to-

date fixtures, and electric wiring. Waterproofing must be included, also plastering in all rooms, and hardwood floors throughout; as well as special doors, hardware, and everything else required by the mechanics of twentieth-century suburban life.

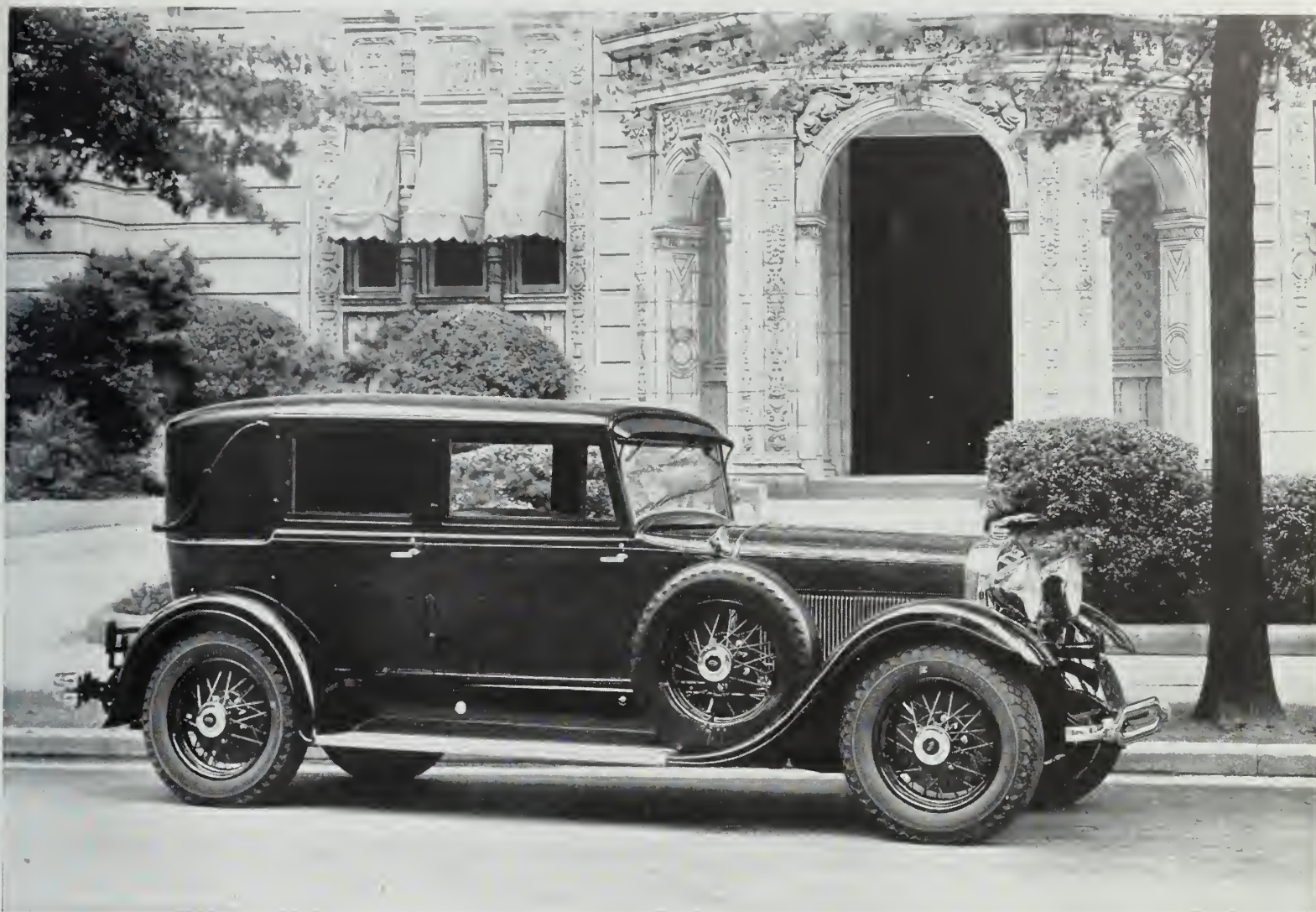
When a specification such as this is translated into the technical language of the building trades, it takes up thirty or forty pages instead of a single paragraph. One often wonders, looking back over estimates received on various houses, whether the estimators do not merely count the number of pages, and then multiply by 1,000, put a dollar-sign in front, and send in the bids accordingly! This seems the only solution for the astounding variation of estimates, after five or six builders have had two weeks each in which to figure.

Suffice it to say that, in the present instance, there was a difference of more than \$8,000 between the highest and the lowest figures received, and that the actual contract price was just exactly one thousand times the number of pages in the specifications. It would seem a wise dictate of experience, therefore, to make the specifications shorter and save a few pages; however, a new factor enters here, in the form of the beast known as the Extra. The Extra is a savage animal that creeps in through every loophole in the specifications; enough of his species can be the death of a good job, and sometimes of an owner as well; the only way to keep him out is to block his entrance on every page (and if this means a thousand dollars each, it is well worth the price).

The total for extras on the barn alterations came to only 2 per cent of the contract amount. Even this 2 per cent was caused by additional requirements of the owner after the signing of the contract; these were requirements dictated by Fancy after Imagination had been given all she demanded. They could hardly be classed with the beast mentioned above.

The owner of the Barn That Became a Mansion did not forget his Muses after he moved into the finished house. There would be more for them to say but it could be said at the present time only with sketches of what might be done in the future. A few sketch studies were made of wings added here and there, to enlarge the house; yet Fancy ever whispered "More, more, more" . . . So finally, from the last study, there grew a bird's-eye perspective, in pen and ink, of what might be seen in some far-distant future in case the owner or any subsequent purchaser of the property cared to fly so high. This sketch is shown (page 50) merely to illustrate dream . . . yet it is of such dreams by Fancy that homes are made, after Imagination has turned them into realities.

THE LINCOLN



THE JUDKINS TWO-WINDOW BERLINE

There is no mistaking a Lincoln

AS A LINCOLN moves swiftly and serenely along some avenue, as it stands, in polished quiet, on a well-kept drive . . . its own unmistakable quality is at once apparent. For this motor car reflects, in contour and movement, the clean grace of a mechanism superbly adapted to every purpose for which it was built.

Unfailing command over such fitness and power becomes the familiar assurance of every Lincoln owner. Wherever he wishes this motor car to carry him—through city streets or across the continent—he goes in full confidence that all

his journeys will be swift, safe and luxurious. For he knows that his car will continue to reveal its own particular excellence in every detail of chassis and body—throughout all the miles that he chooses to drive it.

The Lincoln is a motor car that has an especial place in the civilized routine of modern life. Its character, expressed in high craftsmanship and notable design, keeps fresh the loyalty of those who know it best.

Lincoln motor cars can be purchased for as little as \$4200, f. o. b. Detroit. This price includes full equipment.

★ BILLY BAXTER

GINGER ALE
 CLUB SODA
 SARSAPARILLA
 LIME SODA
 ROOT BEER
 LEMON SODA

The Billy Baxter Line is the *only* nationally-sold line of carbonated drinks made fine regardless of cost.

It is carbonated to *over five volumes* of carbonic gas, insuring piquancy to the drink, long life in the glass, and immunity from contamination.

This is important to You:

Professors at the Mellon Institute (of the University of Pittsburgh) have learned that no carbonated drink can carry germ life, if carbonated to 4.8 volumes of carbonic gas. Billy Baxter is the *only* nationally-sold line of carbonated drinks bottled to 4.8 volumes of gas; it is the *only* one that passes the rigorous Mellon Test.

Billy Baxter is not only *good* to drink, but is *safe* to drink.

Club style bottles, four dozen, \$7.00 the case . . . West and South \$1.00 higher. At your fancy dealer, or direct by prepaid express. Descriptive literature upon request.

THE RED RAVEN CORPORATION
 CHESWICK (RED RAVEN), PA.



ESTABLISHED 1874

Wetzel

2 EAST FORTY-FOURTH STREET
 NEW YORK

A KNOWLEDGE of gentlemen's attire, and the ability to properly adapt it to individual requirements, are fundamentals of WETZEL service.



A close-up of the new intercommunicating and outside telephone system, showing a handset with dial and keys. Courtesy of N. Y. Telephone Co.

KEYS TO CONVERSATION

(Continued from page 56)

The butler's station is like the master-station box only smaller; it, too, has a row of keys with names over them, and a loud speaker. The butler raises the key corresponding to the source of the call, as indicated by the light spot, and instantly hears the voice of the person who is calling him. The voice comes through the loud speaker disk so distinctly that it sounds as though the person talking to the butler was close beside him in the pantry.

The mistress of the house who wishes to breakfast in bed need only lift her hand to a key on the master-station box standing upon her night table to be instantly in communication with the kitchen. Without sitting up to approach the instrument, she hears in the room the voice of the cook or butler, or whoever she has called. Even if one talks in a whisper, the sound carries without

able. Or where an instrument in any finish would seem out of place in the room, there are various devices for concealment.

Some of them conceal the instrument by a door; some provide semi-concealment by nooks or covered shelves on which instrument and directories may be placed conveniently. There is also a portable box covered in antique damask in which a handset telephone may be placed and the lid closed; this lends itself especially well to households where the instrument is apt to be carried about and plugged in in various rooms.

To any place in which it is possible to affix a wall plug, the telephone, whether of the ordinary or the dial-and-key type, may be brought for receiving calls; and from any room which has in it a dial-and-key instrument, outgoing calls may be sent either within the



A telephone box which may be carried from room to room closes and conceals the instrument when not in use. From Old Arts

approaching the microphone. One does not hold any hand-receiver or use an ear piece. There is a small receiver, however, which one can use if desired; by lifting it off its hook, the loud speaker is cut off and complete privacy is secured.

Interior decorators have found to their joy that both these installations for intercommunication may be obtained in a variety of finishes, to harmonize with decorative schemes; metals, mahogany, oak, black, and several colors are avail-

house or through the grounds or to the outside world. The wall plug is certainly one of the great conveniences which telephone users know; no modern house should be built without an ample number of them. They are especially designed so that a telephone can be brought to the person called, in whatever room he may be, by plugging the instrument into the special wall socket, just as one plugs the electric-light cord into the wall socket made for it.

*The Noble Slav
by Rembrandt,
reproduced by
courtesy of The
Metropolitan
Museum of Art*



MANY a painter has imitated the immortal Rembrandt's brush stroke, but none has equaled Rembrandt's work. So, in a more modern medium, with the Goodyear Double Eagle Tire. First of the super-tires, the Double Eagle remains first—in quality and strength the tire of tires, the masterpiece. Tempted by its success, efforts to copy it have been numerous and persistent. None of these has duplicated the original; all have served instead but to emphasize its excellence.



*The
Double
Eagle by*

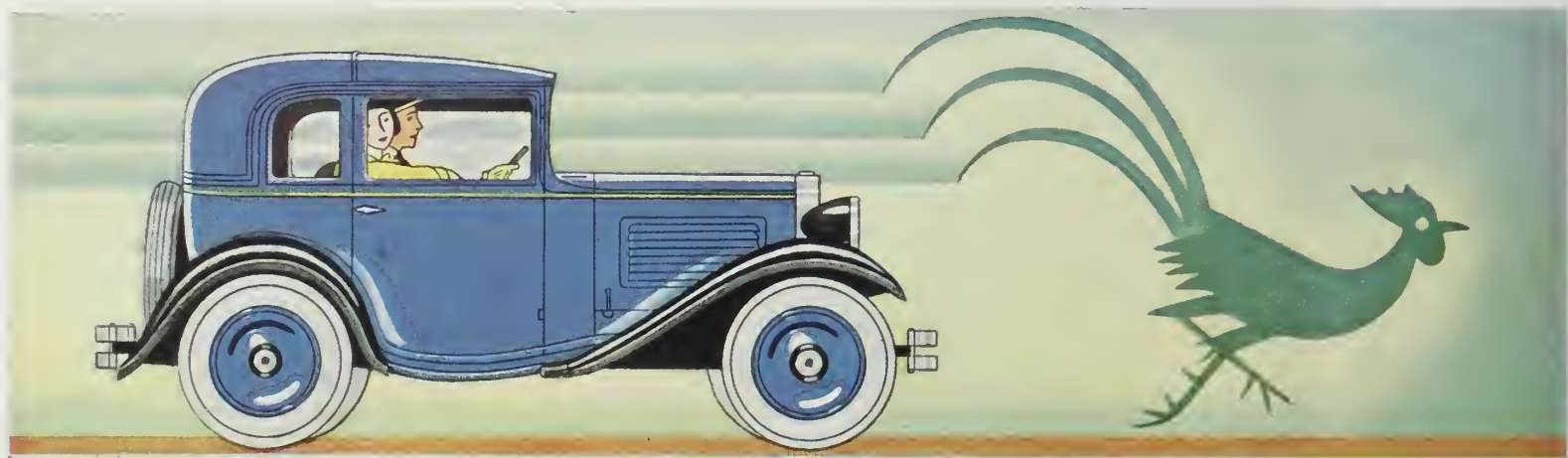
GOOD YEAR



♦ ♦ the world is getting CROWDED ♦ ♦



♦ ♦ ♦ therefore ♦ ♦ ♦



the bantam Austin

A CAR that darts through the field of traffic . . . swiftly . . . without effort. Adroit as a polo pony. A twist of the wrist and it's parked, in incredibly tiny spaces. The bantam Austin is large enough to carry you and a companion, in comfort, anywhere . . . no larger . . . a minimum bulk of metal, rubber, gasoline, to move you smoothly through a crowded world . . . that is sensible transportation . . . bantam transportation.

The facts will argue it into your choice as a second car . . . if only to save mile-

age costs on your large car. 40 miles on a gallon of gasoline. 1000 miles for \$5.75 worth of gas and oil. Three-quarters of a penny a mile for gas, oil and tires. 20,000 to 40,000 miles on a set of tires.

The bantam Austin is made in America by American workmen backed by American capital.

Service facilities are established in all parts of the country.

This brisk, young car is priced at \$445, at the factory. It will quickly pay this back to you in large car mileage saved.

THE AMERICAN
Austin
AMERICAN AUSTIN CAR COMPANY, INC., BUTLER, PA.



Urqu'ola Hill Climb, Spain. Broke all records. Three cups.



Brooklands "Double Twelve". 1556 miles at 64.97 m. p. h.



Germany, Fahrt Durch Schlesien. First—second.



Montlhery, France. 2000 kilo race. Won at 65.6 m. p. h.



Gown by Chez Ninnon

Hat by Princess Laura Rospigliosi

MINK . . . the aide-de-camp of all SMART WOMEN

Gunther's new mink coats add a luxurious air to the smartest function . . . the correct touch for going up or coming down the most cosmopolitan gangplank . . . an inimitably well-groomed look for every day's social wear and tear. It is a fur in the Gunther manner. It dominates every occasion like a *grande dame*.

MINK COATS
from \$1950

GUNTHER
666 fifth avenue
near fifty-third street



**OUT OF
THE DARK
FOR EVERMORE**

Time has come when every member of your household can discern the merit in a lamp. The examples shown here have received the commendation of the country's ablest decorators. Our lamps are kept exclusive by limited distribution.

Select the one you most admire, write us your choice and we will mail you a brochure of forty other lamps with prices.

Carbone
INC.

IMPORTER OF DECORATIVE ARTS
348 CONGRESS STREET - BOSTON
DISPLAY ROOMS IN NEW YORK AND CHICAGO

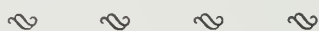
ASK YOUR LOCAL DEALER TO SHOW YOU THESE CHARMING LAMPS

A Mantel from Leeds Castle,

held by the Crown from 1280 to 1553

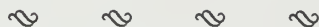
BY ITS distinguished antecedents, as well as by its design and proportions, this regal chimney-piece from Leeds Castle, Kent, England, offers the collector and antiquarian an *objet d'art extraordinaire*.

Removed from Leeds Castle but a few years ago, by special arrangement with the owner, this massive and magnificently carved mantel achieves, through its unique historic associations, an unusual significance to all who are familiar with the life and traditions of that famous monument to England's past . . . the Castle of Leeds.



Leeds Castle, amazing as it may seem, is of such antiquity that its very origin is obscured. It is said that the present site bore a fortress or castle as far back as 857, during the reign of Ethelbert II, King of Kent. Subsequently destroyed and rebuilt—we first find this ancient stronghold the subject of accurate historical record some 400 years later. For Leeds was so greatly favoured by England's rulers that it was retained as a royal possession from the time of Edward I (1280) until Edward VI (1553).

During this period in the hands of the Crown, which covers nearly three centuries and spans the lives of thirteen of England's rulers, Leeds Castle was so intimately identified with the stirring events of these times that to relate its story would be to retell the History of England, herself.

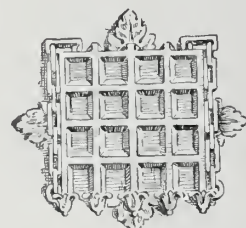


The dignity and beauty of this superb mantel reveals its royal heritage from the past. Rarely is a piece of such importance and historical traditions offered to the public.

Our ability to bring it to this country is a significant commentary on the scope and importance of our foreign connections . . . and the diligence and enthusiasm with which we search the far corners of the world for the rare and unusual fireside fittings which fill our Galleries.

If you cannot visit us in person, may we send you a booklet describing the activities of this house?

Address us at New York, Department CL

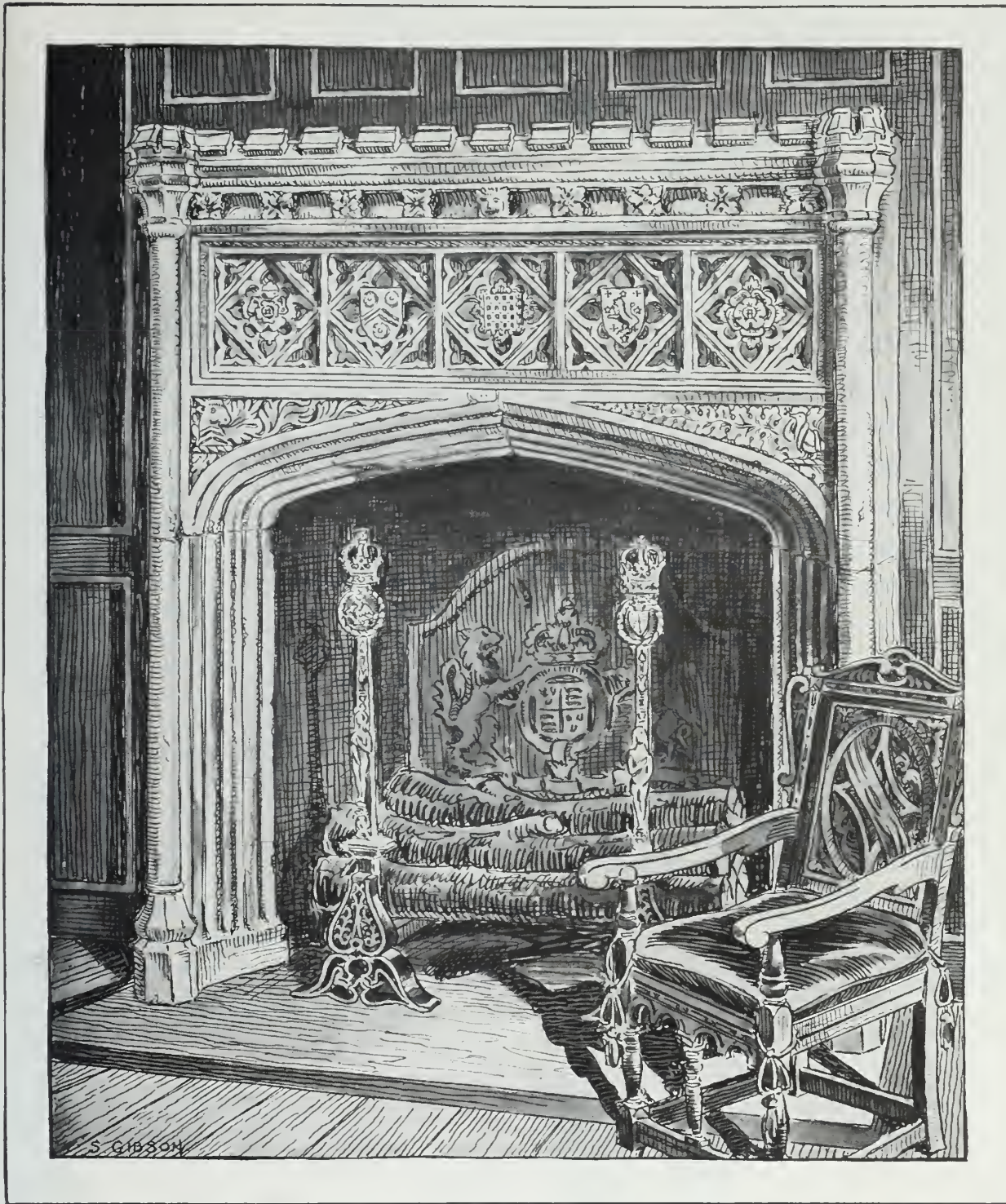


The Center Crest

This shows the detail of the center crest which is the famous badge of the houses of Tudor and Beaufort—a *Portcullis*—the grating suspended by chains and used to defend the entrance to a castle.

Wm. H.

that famous stronghold,



JACKSON COMPANY

2 West 47th Street, New York
318 No. Michigan Ave., Chicago

PROMINENT FAMILIES IN THE SOCIAL REGISTER



CHINESE PORCELAIN

The beautiful egg-shell porcelains of the K'ang-Hsi and Yung-Cheng periods combine the workmanship of the Tehua craftsmen with the delicate precision of the seventeenth century Chinese artists.

The illustration shows one of a charming pair of *famille rose* jars from the Yung-Cheng period. This old Chinese ginger jar is one of many beautiful art objects gathered from China, Japan and the Far East for the Yamanaka Galleries.

Jade and other semi-precious stones are ingeniously fashioned into a variety of objects—from bracelets, brooches and ear rings to vases, lamps, clocks and desk sets. ** There are ancient brocade fabrics, their conventional designs and age-mellowed colors fitting them into any scheme of decoration. ** Antiques from the world's oldest civilizations; Oriental pottery, antique and modern; screens, paintings, and small, moderately priced gift objects are other distinctive features of the Yamanaka collection.



YAMANAKA & CO.
 680 FIFTH AVENUE • NEW YORK
 CHICAGO • BOSTON • WASHINGTON
 • PALM BEACH •



VIOLA ROOT CAMERON *Genealogist*

ESTABLISHED IN 1913

FAMILY HISTORIES
 COMPILED AND PUBLISHED

COATS OF ARMS

CORRESPONDENCE INVITED

521 FIFTH AVENUE
 NEW YORK

57 CHANCERY LANE
 LONDON

56 FAUBOURG SAINT-HONORE
 PARIS

AMSTERDAM

BERLIN

The Lustrous Beauty of Antique Pewter



WHETHER your home furnishings are antique or of ultra modern character, good Pewter will add a touch of beautiful distinction to every room.

Pewter by Poole is made from an ancient English formula. It will not tarnish—the passing years but add depth and richness to its lovely lustre. Nor is it affected by liquid contents. The designs faithfully reproduce not only the lines but the very spirit of Early American masterpieces, including hundreds of subjects, both useful and decorative.

Displayed at Jewelry and Gift Shops.

The Hallmark of Poole on every piece enables you to identify the genuine.

Write for Free Illustrated Booklet of Gift Suggestions.

POOLE SILVER CO.
 TAUNTON, MASS.

PEWTER BY POOLE



BEAUTIFUL INTERIORS BY COLBY

The graceful stair, a vista of scenic paper, and restraint in furnishing and drapery, distinguish this hall.



THE value of Colby decorating service to owners of fine houses is reflected in the character of the clientele served here during a period of sixty-two years. . . . Among the considerations which influence discriminating persons to come to Colby's are the extensive stocks of fine furniture carried in the four shops, the comprehensive collection of antiques shown, the notably fine designing and factory staff and the Colby buying connections in principal European and American style centers. . . . You are invited to visit here, and to discuss your furnishing problems with our staff.

INTERIOR DECORATORS SINCE 1866

JOHN A. COLBY AND SONS

129 N. Wabash Ave., CHICAGO

1501 Chicago Ave., EVANSTON

Hotel Astor, MILWAUKEE

1140 Lake Street, OAK PARK



PHOTOGRAPHS BY ROBERT JUNE

The last word of conservative elegance as well as style is presented to the eyes of the motoring public by the suave lines of this Cunningham model. It can be converted quite easily into an open car

THE MOTOR WORLD

How to avoid a fire engine

by **ERIC HATCH**

MANY things are before our eyes this month, particularly another coined phrase describing a phase of motoring—free wheeling. This is by old Daniel Webster Studebaker himself, in connection with a device on his new cars which permits the driver to play to his heart's content with the gear-shift lever without touching the clutch. He can shift back and forth at almost any speed.

The idea is a sound one, the American driving public being the way it is and refusing to use anything except high speed once the car is in motion. In my opinion, the device doesn't make it possible to do anything more with a car than a good driver could do anyway, but it is probable that a lot of drivers who aren't so good will drive much better because of it.

And now, as every so often, we come around to Fords again. I recently bought my third Model A from one Otto Jones in my home town on Long Island. I gave him my old one and seventy-five cents in cash and wrote my name on a couple of slips of paper, and he gave me something he called a de luxe phaeton. I think it is *beautiful!* It has red wheels and is shiny and black and has almost-leather upholstery, with two front seats that fold over and a back seat hitched up close to them, with a little well that gives more space for your feet. It has more rustless steel on it than any car I ever saw. (I'm still wondering why he wanted the seventy-five cents.)

At Indianapolis, in a recent race, one of the rebuilt Fords, that I think might have finished "in the money" if it hadn't broken a spring, broke a spring. The race was supposed, as we know, to be for stock cars. For the DuPont, Studebaker, and a couple of others it really was—particularly for the Ford, whose crew simply took out the spring, borrowed another from a perfectly ordinary Model A Ford standing near by, put it in, and went on with the race!

There is on its way to the market (though I can't tell much about it as yet) a little business called the new-type connector. Myself, I call it Bryant's gadget, because a guy I know named Bryant owns it. It is for hooking electric cables onto batteries. In the old system one hammered and pliered and, I'm afraid, swore whenever it was necessary to take out the battery to be recharged, for the simple reason that battery connections have to be so tight. With this thing, you just turn a thumb

screw and the cable is hooked on or taken off—whichever it isn't when you begin operations.

It works by a system of little plates that are jammed against the battery post when the thumb screw is turned, and there is an automatic locking device that keeps the connection from vibrating loose. I care for it because, first, it is easy to do and, second, because so many unpleasant things may be brought about by loose connections, such as burnt-out generators, short circuits, and what not.

I care, too, for the heaters put out by the House of Sears Roebuck. They consist of an exhaust manifold that takes the place of the one that comes on the car. It is double, with the outer shell having an opening that catches the air from the fan on one end and a place for a connection on the other. A bit of pipe goes in here, thence through the dashboard of the car, with a sort of cap for opening and

(Continued on page 103)



A 1931 model of the Stutz, a car that has long been recognized as a leader amongst popular as well as distinguished motors



A new Pierce-Arrow Salon Model... the Club Sedan... and, below, a distinguished predecessor

PIERCE-ARROW PRESENTS

A NEW LINE OF EXQUISITELY APPOINTED

Salon Models

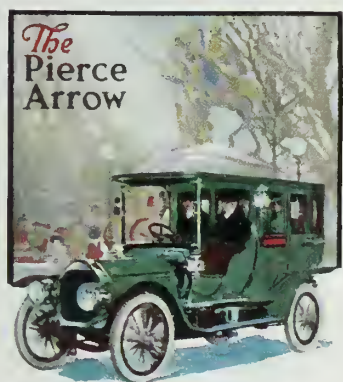
ADVANCE CUSTOM MODELS FOR 1931

Twenty-two years have wrought remarkable development in automobiles of quality, as evidenced by the two Pierce-Arrow portraits on this page. But scarcely less striking is the contrast between Pierce-Arrow's new Salon creations and even modern-day conceptions of beauty and elegance and distinction in fine motor cars.

Pierce-Arrow has anticipated, in these new models, the ultra-modern demand for a

certain studied elegance — with interiors so richly appointed as to suggest distinguished drawing rooms — with colorings and equipment in the custom manner of tomorrow.

And beyond these lovely externals is the performance that is so reassuringly Pierce-Arrow — expressing, as always, every latest engineering development proved worthy of adoption by America's finest motor car.



The Pierce Arrow

America's Finest Motor Car of 1908

PIERCE - ARROW

THREE NEW GROUPS OF STRAIGHT EIGHTS . . . 132 TO 144-INCH WHEELBASES . . . \$2695 TO \$6250 AT BUFFALO
(Custom-built Models up to \$10,000)



In the delightful group shown below, the old door surround brought recently from England is worthy of note, as are the lovely Georgian reproductions used with it.

This wall niche displays an interesting group of objets d'art fully typical of the many lovely small pieces recently imported by the Hampton Decorators, priced at \$15 to \$300.



There is perfect harmony in the mellow tones of this tapestry-covered love seat, the old French Gothic coffer, and the crimson drapery and stained glass window.



The rare and authentic antiques offered by the Hampton Shops are of truly unusual quality, as is the old chair in needlepoint illustrated above.

How perfectly these rooms recapture the atmosphere of the Old World

HOWEVER notable interiors by the Hampton Decorators may be, it must not be forgotten that into them go panelled rooms, beautifully conceived and detailed furniture, rich rugs, and lighting fixtures and bibelots. All these are part of the comprehensive Hampton Shops service, and every item is a perfect expression of the Hampton Shops ideals. Each splendid interior has about it an unmistakable air of livableness and richness; your home too may so easily have these attributes if you will consult the Hampton Decorators.

Your decorative needs can be met at the Hampton Shops, for here are:

- Panelled Rooms ✓ Pargetted Walls
- Moulded Ceilings
- Strapwork Ceilings ✓ Rare Lamps
- Unique Lighting Fixtures
- Superb Rugs and Carpets ✓ Objets d'Art
- Mantels of Distinction
- Exclusive Draperies ✓ Unusual Fabrics
- Antiques ✓ Reproductions
- Pegged Floors
- Flagstone Floors ✓ Parquetry Floors


Hampton Shops
 18 EAST 50TH ST. NEW YORK



Eighteen thousand square feet of showrooms, filled with constantly changing models, offers dealers and interior decorators an exceptional opportunity for careful selection of unique and distinctive fine handmade furniture—at wholesale only. The public is invited to inspect our stock and order through decorators or dealers.

SCHMIEG-HUNGATE-KOTZIAN

SHOWROOMS AND FACTORY

521 EAST 72nd STREET, NEW YORK, BUTTERFIELD 8165

820 TOWER COURT, CHICAGO, SUPERIOR 7340

5514 WILSHIRE BLVD., LOS ANGELES

REFLECTIONS ON SILVER

Photographs by courtesy of the Gorham Co., Rogers, Lunt & Bowlen Co., Towle Mfg. Co., Watson Co., Dominick & Haf, International Silver Co., Georg Jensen



MERRILL

Silver is still made by the old methods, a continuity of technique that explains the exquisite workmanship of the silver above, which was made by hand



Purity of line, the ideal of classic silversmiths, has been achieved in this flower vase



At the left is a coffee pot of the new Hunt Club pattern, simple yet very attractive

In full panoply of silver, the table below shows a service which makes decorative use of a Spanish Colonial motif. The damask cloth with modernistic design enhances the beauty of the silver



MERRILL

by **LEE MCCANN**

PERHAPS there is no greater test of the intrinsic worth of our possessions than their capacity to symbolize for us a new point of view. When they fail us in this we discard them as out of date. We think as much to-day about what we can let go as what we can keep in our homes, and the sails of living are nicely trimmed for the swifter breezes of fresh ideas.

The family plate, that solid magnificent attribute of dignified living, like everything else in the house, has had to adjust itself to a day of changes. Silver, always a sensitive register of modes and manners, maintains an unbroken hold on good taste by its ability to receive the impress of social modification.

Good silver is something we cannot do without. In the art of dining, silver and civilization go together. There is, of course, no reason for limiting it to this association; but silver for the dining room expresses so perfectly that alliance of art with function about which the newer school is always raving, that quite naturally it becomes a strong center of interest.

As a matter of fact it is noteworthy that the idea of silver is one of the conspicuous features of the contemporary development in decoration for which the modernists take great credit. It is curious that this enthusiasm over silver used in wall coverings, mirror frames, furniture decoration, and all manner of art objects runs counter to the decorators' decision that a display of sterling silver in the dining room is taboo.

It must be said, in justification of this seeming inconsistency, that the latter policy was by way of protest against the old and ostentatious way of showing off the silver as a gauge of wealth and prestige; whereas in using the idea of silver in materials which imitate the color and surface only, and employing these decoratively, the emphasis is on the artistic value only. Still, there is not only room but need for a reconciliation of these conflicting ideas. If sterling silver can inspire a whole school of decoration and give rise to a wide class of imitative objects, certainly it deserves the full appraisal which its own intrinsic quality merits, and there should be no limit to its aesthetic possibilities.

It must never be forgotten that sterling silver is one of the great media of plastic art. The metal is essentially stimulating to the creative ability. One of the foremost modern makers of silver said to the writer that there was not a silver concern of first rank in this country but employed designers who were capable of greater work than they had the opportunity of doing. This might be said of other crafts also, but there is no doubt that silver has suffered under the ban that seems to prescribe a console set as the limit of silver display, except when in actual use. One grows wearied to tears of seeing the endless repetition of this in the so-called dining rooms in good taste. Not that one advocates a return to indiscriminate display, but there should be more variety and more individuality.

A greater knowledge of the historic background of silver than most people possess would be helpful in effecting this. Too many still do not know—incredible as it may seem to those who do—that Paul Revere ever did



QUEEN ANNE BREAKFAST ROOM . . . ONE OF FORTY FINE INTERIORS



668 FIFTH AVENUE

THESE galleries should be seen by anyone with a decorative problem, whether it be the designing and furnishing of a complete home or the selection of an outstanding piece of furniture to lend distinction to an otherwise finished room . . . The Hofstatter building contains a large collection of furniture and many interiors which clearly reflect the essential spirit of the Hofstatter tradition . . . creative designing and exquisite craftsmanship . . . A visit will help to crystallize your own decorative ideas.

HOFSTATTER

668 FIFTH AVENUE at 53RD STREET

*Interior Architects and Decorators
Creators and Makers of Distinctive Furniture*



ROOKWOOD'S SUPREME TEXTURES

In the great art of all time, texture is an important part of perfection. During the best period of Chinese ceramic production, venerable potters were almost unerring in their estimate of its value. Nature, lavish in her manifestation of texture in flowers, fruits, vegetables, animals and insects, offered them inspiration for a goal of high attainment.

Today at Rookwood, texture remains a paramount aim; color and form following in close harmony.

These lovely pieces in Ivory Wax Mat are but one type showing Rookwood's fulfillment of this ideal.

Rookwood pieces of supreme texture will be found at the following stores:

Tiffany and Company, Jewelers, New York City; B. Altman and Company, New York City; Frederick Loeser and Company, Inc., Brooklyn; Marshall Field and Company, Chicago; Scherree Studios, Inc., Boston; L. B. King and Company, Detroit; Brock and Company, Los Angeles; Dulin and Martin, Washington, D. C.; Frederick and Nelsan, Seattle. A store of similar quality represents the pottery exclusively in your city. We invite your direct inquiry.

Rookwood Pottery

Cincinnati



THIS MARK IS ON EVERY PIECE



A Louis XIV tea service, richly chased, is most suitable where the background is of the French or Italian manner of that period

anything else but ride horseback. They are unfamiliar with the great personalities of silver designing. Persons who can give you chapter and verse of Chippendale's life could not tell you about Paul Lamerie; yet there is fully as much romantic and historic interest to be found in the annals of silversmithing as in the other crafts. The importance of silver requires that its story should be more widely known.

There is a great deal of fine period silver being made to-day. Designs may be selected for any scheme of decoration from Renaissance to modernist. Little of it is concerned with literal reproduction of silver classics, though there are some finely executed copies that are authentic in every detail, notably of Early American silver.

The changes in etiquette and service have made it, on the whole, more expedient now to use the motifs of a period in designing, since for many of our requirements there exist no precedent. Who can say just how an eighteenth-century smith might have designed a cocktail shaker? What use have we for baronial platters large enough for bringing in a boar's head? We want

silver that, however reminiscent of the designs of the past it may be, is still perfectly adapted to the needs of the present. Even our own inherited silver is not always adequate, so swift are the changes in our living. Silver, like everything else we own, must be brought up to date and in harmony with its environment. This is not to be taken as an intimation that old silver is not desirable. It is as beautiful and as valuable as ever, provided it was well designed. One merely means that even here the modern selective instinct is always at work, and that silver which is out of date and of inferior design should not be kept because of its antiquity alone. It is better to discard it for a properly planned modern service, with the decorator called in for counsel.

Sentiment, the intangible aristocratic attribute of sterling silver, haloes its gift to the bride and makes it accessory after the fact to the minister's "till death us do part." Only sentiment, reinforced by bad taste, can withstand the day-after-day sight of unfortunately chosen silver. Sometimes it is the fault of the bride who, in her enthusiasm for a pattern, fails to



A new design by Eliel Saarinen, recently shown at the Metropolitan Museum, is now available in a complete service of hollow and flat silver



This tea set began when Jacob Hurd made a small silver teapot in Colonial days. It illustrates how the maker of to-day works. The teapot copies the old one but is larger for present-day needs. The other pieces, unheard of in Hurd's day, carry out the same design

ESTABLISHED 1846

THE HAYDEN COMPANY

PARK AVENUE AT FIFTY-SEVENTH
New York

ANNOUNCES

NEW IMPORTATIONS RECENTLY
RECEIVED FROM ABROAD

FINE OLD NEEDLEPOINT


FRENCH BEDROOM FURNITURE

PAINTED WALL DECORATIONS

NEW FABRICS FOR
UPHOLSTERY AND CURTAINS

SHOWROOMS ALSO AT OUR FACTORY
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Reproduction of a very fine and extremely rare Charles II wine flagon adapted for use as Shaker. The flat top, exquisitely designed handle and trumpet foot are unusual and very practical features. Capacity 1 quart.

ANY REFRESHMENTS that have to be shaken with ice will be the more graciously and appropriately served from this exquisite silver wine flagon adapted as a shaker by Crichton. As a gift it is the height of originality—especially suitable for those difficult people who “have everything.”

Showing the ingenious way in which Crichton have adapted the flagon. This inner top, fitted with pouring spout and strainer, is removable for filling with ice and other ingredients.

CRICHTON & CO. LTD.
 EXPERTS IN OLD ENGLISH SILVER
 636 Fifth Ave. NEW YORK at 51st Street




The seventeenth century meets the twentieth in this reproduction of an old English bowl whose designer had much in common with modern art



This centerpiece, whose exquisite plainness of design enhances the shining beauty of the metal, complements the tall vase shown on page 94

consider it in relation to her furnishings. Relatives and friends have a ghastly habit of sending silver pieces without regard to anything except that it is sterling. Everyone knows that particular class of silver known as “wedding presents.” Silver should never be selected in a random manner; it stands in the same relation to a harmoniously appointed home as does the furniture.

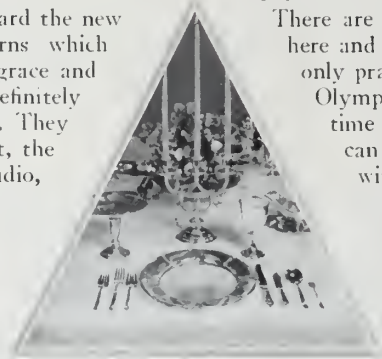
There are some pieces which may be safely given as wedding gifts because of their simple designs that will combine well with other patterns. This is particularly important because the bride depends upon her gifts for much of her fine sterling hollow ware. The flat silver she can usually choose herself. But the candlesticks, the large bowl for fruit or flowers, the goblets, the tea and coffee service, the cleverly convertible dishes that may have a multiple of uses—these give dignity, richness, and decoration to her table and dining room.

There is discussion over the respective merits of simple and ornate silver with the trend more broadly toward the new streamline patterns which depend on their grace and restraint and definitely contemporary air. They suggest the yacht, the automobile, the radio,

all the smart convenient paraphernalia of our comfortable days. And they have the advantage, with Early American and all of the simpler types of design, of being in quite as good taste for the breakfast table as for the formal dinner. However, the chased and repoussé work that is so fine a part of the hand craft of silver has a great appeal, and the practical theory for all who can afford to do so is to have silver of both types so as to lend variety and mood to the dining room.

One cannot complete a discussion of present-day silver without a mention of its place in the world of sports. The silver cup is more than ever the symbol of the brimming beaker of success and fame. There would seem to be a great field here for original design, and one must place the blame with those who select the trophies that there is so deplorably much standardization. The silversmith asks only to be allowed to create good designs and, in a phase of living so superbly American, his inspiration should have freer play.

There are some hopeful signs here and there, and one can only pray that the ancient Olympic ideals may sometime coordinate American interest in sports with art in trophies.



A table set with the Hunt Club pattern, which has just made its bow



An atmosphere of serenity seems always to linger about the quiet grace of Early American designs in silverware



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Plates that perpetuate the Songs and Styles of the Past



Believe me of all those
 Endearing Young Charms
 Be - lieve me of all those en - dear - ing young charms,
 When I gaze on so long by to - day, were to change
 by to - mor - row and fleet from my arms, Like - fair - y gills
 Tod - day a - way.

THESE delightful and novel plates perpetuate the spirit of the past most uniquely. They mark off the decades of the last century by presenting the fashions of the period—both in song and in costuming. The face of each plate bears the date and is charmingly painted with a figure or group in the styles of the period—on its back appear several bars of the words and music of “the song of the day.” Nothing could make a more diverting gift for the bride than a set of these fascinating plates, which provide a decade-by-decade record of the world’s most popular styles and songs, from 1800 when “Comin’ Thru’ The Rye” was a hit, until the “Merry Widow” days of 1910. The plates come in both Service and Dessert sizes—the former \$75 for the set of 12, and the latter \$70. They are from the Copeland Spode factory, Stoke-on-Trent, England—are cream-colored with a pasture-green border and a graceful rim-design, embossed in high relief—and are painted in full color after designs made by Isabel Marshall, from old fashion-plates. Nowhere else in America can these unique plates—and many similarly intriguing examples of Glass and China—be found!

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This Note of quiet Ease in Smoothly managed Homes

Quite often it is the result of telephones . . . conveniently placed to save steps and time, and to expedite household routine



PEOPLE who lead the most interesting and active lives also live most graciously and comfortably. They are always fresh, always zestfully ready for the duties and pleasures that each day holds. Their homes are models of subtle management. In them there is no bustling confusion, no shouting from room to room, no scurrying to and fro. Instead, you will find *telephones*, conveniently located throughout the house, so that one is always near.

Enough telephones are an essential of the well-ordered home. They save many steps and much time. They prevent the little annoyances that destroy pleasant moods. And they get things done on schedule, or as you think of them . . . instructions to the servants . . . an order to a downtown shop . . . a call to a friend in another city.

In many modern homes, intercommunication is an attractive feature. Bell telephone intercommunicating systems let you talk from room to room *within the home* over the same telephones you use for outside calls. No special operator is needed.

Your local Bell Company will gladly help you plan the telephone arrangements for your home. Just call the Business Office.



Much of the charm of a home depends upon the ease with which its members carry on their varied rounds of pleasure and duties. And telephones . . . located at convenient points throughout the house . . . contribute in large measure to this ease and comfort. In the boudoir, the library, the sun parlor . . . wherever people spend much time . . . they form an almost indispensable aid to gracious living.



Many residences have an additional central-office telephone line for servants' use. This facilitates household business, and leaves one line always free for the family.



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will give all-winter privacy when this foliage has dropped away



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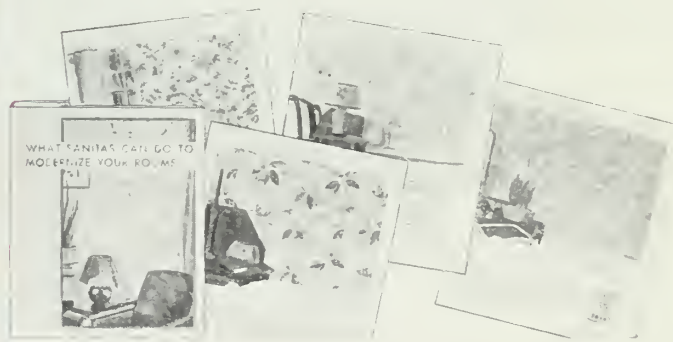
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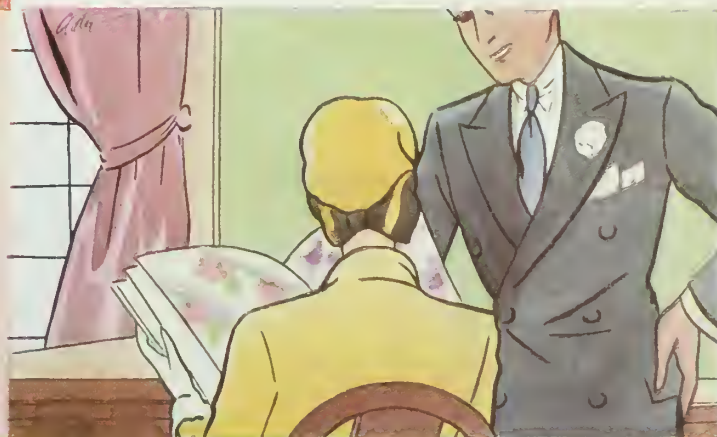
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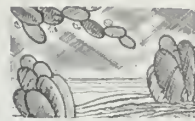
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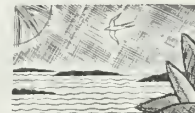
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The Seven Seas, said to be the smallest full-rigged ship afloat, gazes down in apparent contempt at the 28-foot Baby Gar that impudently skips across her path. Seven Seas was built in Sweden and is owned by Inglis Moore Uppercu, Esq., of New York



The officials of the Ford Motor Company, Ltd., of London, follow the American system of de luxe commuting. The Josephine (at right) carries them from the Regent Street offices to the plant at Dagenham, Essex. She is powered with a 200 h. p. Scripps engine, is thirty-six feet over all, and accommodates twelve comfortably



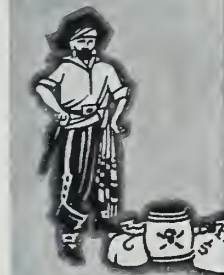
Above is the Alta Rocca, a trim 102-footer equipped with a pair of Winton Diesels. She is a Luders' product and is the property of B. F. McGuckin, Esq., of New York

Sylvia, at the right, is one of Gielow's most recently completed yachts. Logan G. Thomson, Esq., took her from Bath, Maine, to the St. Lawrence River, thence through the Great Lakes to Charlevoix, Mich., where she will be at home. She is Diesel powered, measuring 191 feet over all



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THE SOUL OF LOVELY ALSACE

Depicted in two towns: Colmar and Obernai

Illustrations by EDMOND L. WARRE



"The architecture of Colmar, the characteristic gabled houses, the views at every turn in the old part of the city, are the creation of the romantic German mind"

HILAIRE BELLOC

ALSACE is perhaps that district of Western Europe which it is best worth a foreigner's while to know, and it is perhaps that district which is least known. Yet to know Alsace is no very difficult task. One must speak to the people, who are not secretive, who have strong views, and strongly marked characters; one must know something of its history; and one must get acquainted with a few of its most typical towns.

I have chosen the two which I think best illustrate the whole story and character of the place, Colmar and Obernai—Colmar, the large town which is almost a provincial capital; and Obernai, the small country town with all its past flowing through it, the most typical spot, I think, in all Alsace.

Those who have been trained to take the very false test of language as the mark of nationality, would fall at once into the error of attaching Colmar in spirit to modern Germany. Of all the towns I know in Alsace, Colmar is perhaps that one in which the spirit and character of the Reich, as it has developed during the last lifetime under Prussian direction, is the most abhorrent. In Strasbourg, with its renewed university, its blended population, its huge mass of industrial and communist proletariat, its officials remaining over from the old Prussian regime, you have perhaps the area in all Alsace which is most in sympathy, spiritually at least if not politically, with the German Reich in its new Prussian dress. But Colmar is at the other pole; and it is at the other pole precisely because it is so intensely Alsatian.

Culturally, Colmar is German precisely because it is Alsatian. It is not the language which makes Alsace German in culture; it is history, and the best proof of that truth is the architecture. The architecture of Colmar, the characteristic gabled houses of its streets, the views at every turn in the old part of the city, are the creation of the romantic German mind and of nothing else. If a really united Germany had ever been created (Bismarck saw to it that it should not come into being, by his careful exclusion of the Germans of the Danube), if there was such a state in Europe reflecting a united German spirit, then to that state Colmar would naturally belong. But there is no such state, and there has been passed over this curiously individual plain of Alsace between its mountains and the Rhine—so famous for its art, its invention, and all the great part it has played in history—the effect of the French Revolution and its wars. This bound the place to France and, if the bond has been weakened, as it has been, by foolish policy on the part of the French anti-Christian societies which figure so largely in French politics, it has certainly not been broken.

I am not sure that the chief characteristic of the spirit of Colmar is not kindness, a characteristic that I have found everywhere in Alsace outside the worst of the industrial places. But there is also another typical Alsatian thing about it, which is its very strong local patriotism; not only its patriotism for Alsace, but its patriotism for Colmar. And it is again typically Alsatian in the composite quality of its population. There is the important Jewish element—for Alsace, like all places of teeming
(Continued on page 115)

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wealth at the end of the Middle Ages, attracted to itself a large Jewish trading population, and, lying as it did on the main high road between the north and south stretching along the Rhine, it was a gathering place for traders. Furthermore, the fact that it was in some degree separate and enjoyed a strong local life of its own, added to the attraction it had for the Jewish wanderer.

The town is also essentially Alsatian in its mixture of the Protestant and the Catholic living side by side, and intensely Alsatian in its adherence to the solution which it has come to for that situation, now peaceable but for so long perilous. The vital question, that of the schools, was settled by a compromise which has held for a long lifetime; and had there not been interference in that satisfactory compromise since the World War, there would have been no trouble. As it is, those who have bungled have only got to return to common sense in the matter and the trouble will cease.

Colmar is Alsatian also in that its memories of warfare and of military glories are French memories; and that the social traditions of which it is so proud—its conservatism, in a word—is French in type. At any rate, if you would understand Alsace and all its problems, visit and study Colmar. You will be well repaid by its scenery, by its wealth, by its appeal of courtesy and homeliness, and by its profound soul.

In the beginning of this article I called Colmar almost a provincial capital. I might call Obernai a model, or sample, of those many small, delightful, individual towns which are characteristic of the Alsatian tradition. Perhaps in the last few years Obernai has become a little too conscious of its power to recall the past. It is not the fault of Obernai; it is the fault of the foreign visitors who have reiterated that lesson. For Obernai is not only, or typically, a small Alsatian town; it is also the best, or one of the best, jumping-off places for the mountains.

The characteristic conservatism of Obernai is seen in the great beauty of preservation all around. Long lines of the old walls remain. Scores of the ancient houses are unchanged. And what is perhaps more important still, the old spirit is almost unchanged. It is more

homogeneous than the larger Colmar close at hand, more domestic—rather more a farmers' center than anything else. And the great man whom it reveres, whose statue is its focus, and whose old family house is one of its chief landmarks, was a man wholly French in experience and public life: Treppel, the great Bishop of Angers. He solemnly prayed in his

are sufficiently sublime. If you would make acquaintance with them, Obernai is the place from which you should start.

I am afraid I am a little anxious about the future of the place. Until lately there was no hotel there, beyond the very modest native places, and though Obernai was already famous, as a name, for tourists before the war, the perpetual friction between the government of Berlin and the conquered province has kept it back (much to its own good). To-day there are danger signs about. One sees it too much advertised; one finds there one of those perfectly modern new post-war hotels which have no character of any nation under the sun, which address you equally in French, German, or English, and the effect of which is that of false antiquity—glaringly novel. If the change in Obernai must come, it must; but nowhere would it be more regretted.

Another thing that somewhat threatens all that part of the world is the piercing of the Vosges hills. The war of 1870 came before anything like full railway development had been reached. The new, unnatural frontier, laid down after the Prussian victories, was one which neither side desired to be crossed. There were but two railway entries from the west into Alsace—one by the main line at the Pass of Saverne, and the other a hundred miles to the south, at the Gap of Belfort. It was a situation absurd enough; the railways ran up the French valleys and up the Alsatian valleys, but no tunnels united them through the range.

Now these tunnels are bound to come, and I am afraid when they do come, there will be danger of Obernai, still secluded on its little side line, becoming a main station and a junction for a larger traffic between east and west. May it be spared.

While it is still so spared, see it if you can. And do not see it in a hurried visit, but pass some days under its influence, that you may learn what the men and women of Alsace are like and what is the spirit of these delightful smaller places. Also visit the villages round about, in which the older people still remember, as a sort of golden age, the days before the annexation—days which only the very oldest can recall, but which have been handed down from father to son like a legend.



The Knopfhaus in Colmar is notable for its highly decorative façade. One is impressed by the beauty of the scenery in Colmar and by the courtesy and kindness of its citizens

will that when Alsace was recovered his heart should be buried at Obernai—but not till then. There it now lies.

Obernai does not, like Colmar, recall the wars of the Revolution and of Napoleon. It does not, like Colmar, continue the military tradition of Alsace. But of civilian history it is full.

Moreover, Obernai, as I have said, is of the mountains. The town itself is still upon the plain, but the mountains are so near to it that it is in character a mountain place. The famous Shrine of St. Odile, on a ridge of those great pine woods which slope towards the sky eastwards, has Obernai for protector and possessor.

And here again the place helps you to know Alsace through those same forests. For I suppose that even more essentially Alsatian (if that be possible) than the domestic architecture of these towns and villages, is the natural or divine architecture of the great woods of the Vosges. I know of nothing that produces the same effect upon the mind, save the forests upon the slopes of the Sierra Nevadas leading up from the plain of the Sacramento to the great limestone cliffs in the higher valleys.

Of course, the Californian majesty is on a much larger scale; the Vosges are not half the height of the Sierras, and the great trees of the Vosges would seem dwarfs if they were put side by side with the tremendous redwoods. Still, as they are and where they stand, they



In Obernai scores of the ancient houses are in an excellent state of preservation and have remained unchanged for many years.



Long lines of the old city walls still remain in Obernai. Above is a sketch of part of one of the age-old fortifications



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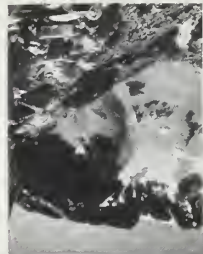
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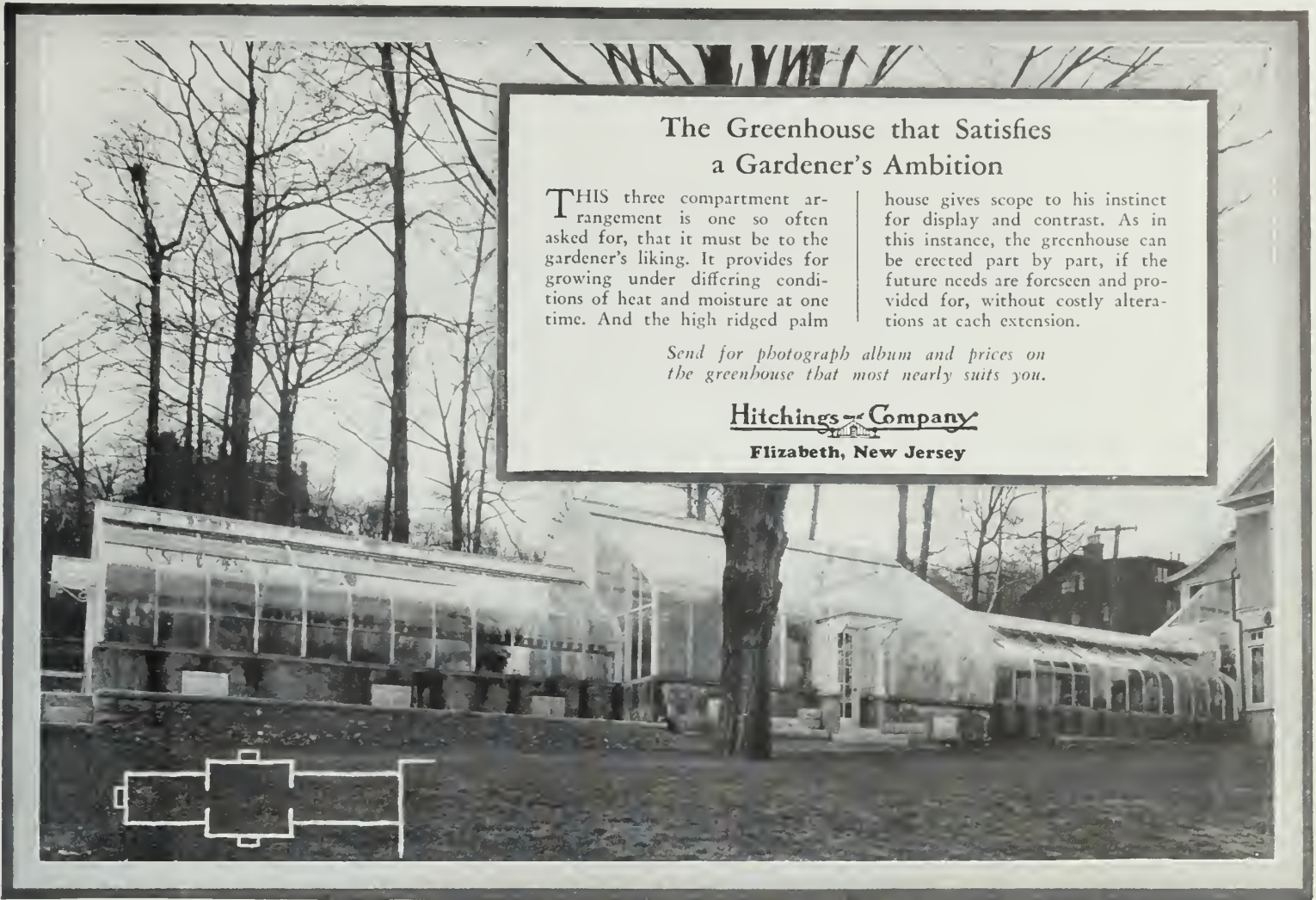
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7:30 Eastern Time
WJZ..... New York
WBZ..... Boston
WBZ..... Springfield
WGN..... Chicago
WREN..... Kansas City
WLW..... Cincinnati
WHAM..... Rochester
WJR..... Detroit
KWK..... St. Louis
KOA..... Denver
KSL..... Salt Lake City
KDKA..... Pittsburgh
Saturday Evening
at 8:00
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Monticello ones were. Quite by chance, was discovered at Poplar Grove the half-burned remains of a Jefferson Kiln. Therein lay the secret of reproducing them. And that's exactly what we are now doing as nobody else is, or we suspect, can. Send for descriptive matter.

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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

PERHAPS you, too, have noticed it—that when it comes to the matter of insect pests, some one particular pest seems to be dominant each year, and that no two successive seasons are likely to be characterized by the same pest. That, of course, adds variety and spice to the fun of gardening. You cannot just do all your spraying by calendar. It is the combination of weather conditions that is the governing factor.

Last year was made memorable by the plague of lice on the shade trees, particularly the Maple. And as that tree is planted so ubiquitously as a street tree in a majority of our suburban areas, practically everybody was brought face to face with the fact that there was an insect problem. Just when the thing got most acute and the trees were beginning to be seriously defoliated, there was a slight change of weather and the lice disappeared.

This past summer there was a long continued drought and heat, and so far as my own experience goes, the worst insect of the year was thrips. Again it made its particular manifest on an over-popularized plant, the California Privet. Hedges looked sick indeed. The foliage seemed to be starved, undersized, and seemingly smothered with a peculiar silvery-gray something. Lilacs suffered similarly, as well as other plants. But these two shrubs were conspicuous victims. As in the previous year, a slight change of weather, the return of moisture, and the pest seemingly subsided. In the meantime, though, a cure was easily hrought about by spraying with a very weak solution containing nicotine, preferably with some spreader. That thrips are likely to be a serious pest to the outdoor shrubs is hardly likely to occur to the average gardener, even although he knows that under glass thrips are persistent and troublesome pests to be constantly and continuously fought. These little pests are so small and so lightly colored as hardly to be noticed by a casual observer.

In growing plants under glass, thrips and red spider must be constantly looked out for. They are almost sure to accompany high temperature and dry atmosphere. The necessity of eternal vigilance in the outside garden as well as to the plants in the greenhouse is being brought home to us forcibly each season in some different way. But these more or less stabilized pests that we know about and which can be controlled very easily are not, after all, the really serious problems. Preventive and protective spraying as per schedule will exterminate practically all such ordinary visitations. Every once in a while the unusual occurs, as was the case in the Country Life Press Gardens this season.

Termites Attack Yews

Let us describe the symptoms. In one spot a number of plants of Yew (*Taxus*), planted in a long hedge where they had been growing for the last few years, showed signs of weakness and inability to make normal growth; yet otherwise they seemed quite healthy, as they had been growing equally well with their neighbors in the past. This season they failed to make new growth. Then the leaves here and there began to fall. Something was clearly wrong. No insect was found on the surface although in near-by estates the black vine weevil had been found doing serious injury to specimen Yew plants. Examination showed it was

not the weevil, and one or two plants were dug up to see what the condition of the roots might be because the symptoms seemed to correspond with lack of food—starvation, in fact. There, sure enough, was the cause. The roots were actually swarming with termites, or white ants. Now the termite is well known to be destructive to timber in the southern or warmer parts of the country, and is indeed a really serious menace to buildings. It lives on dead wood and, mining through the timbers, at times even causes their complete collapse. Here was the termite apparently attacking the roots of the living Yew trees. How and why did this come about? The explanation after all seems reasonable.

Twenty years ago, just before the Country Life Press Gardens were laid out, on this particular spot where the Yews were attacked, stood an old wood shed which was allowed to go to ruin. The assumption is that parts of these timbers were buried on the spot and that the termites, after all these years, having exhausted the supply of natural food provided in the timbers of the old shack, had migrated and in desperation were doing their best to find sustenance on the roots of these Yews. Certainly the roots were badly skinned in places. This quite unexpected cause of the trouble with the Yews was, of course, promptly attacked and insecticides containing pyrethrum extract were watered into the ground about the roots. As a precaution tobacco dust was worked into the soil just preceding heavy rains. Apparently this had the desired results.

Let me say a good word here for the modern preparations of insecticides with this pyrethrum extract base. They are easy to apply, highly efficient, clean, not poisonous in the ordinary sense of the word, nor corrosive. It is curious how, after all these years, we return to the old-fashioned Dalmatian insect powder as the most convenient and effective means of attacking outdoor garden pests. Red Arrow, Derrisol, and Evergreen are proprietary names for the preparations with this pyrethrum base.

Just how or why some remedies for certain insects have been effective has been a bit of a puzzle anyhow. Bordeaux mixture, which is a fungicide, has been the recognized antidote (if we may use that term) for use against flea beetles attacking garden crops, not because the bordeaux directly attacked the flea beetles but apparently because it just made things uncomfortable for them. So, equally, it was believed that bordeaux, in a similar way or other, affected leafhoppers. At all events, under certain conditions it had been found that attacks of leafhoppers were reduced by spraying with bordeaux.

Now the reason: it appears that when the bordeaux is sprayed on the plant, a small quantity of poison actually enters into the leaf, so small that it is almost infinitesimal but still sufficient to be poisonous to the leafhoppers which, being such slender and minute creatures, require only an infinitesimal dose of poison to affect them. So it appears that bordeaux does, after all, actually poison the leafhopper through leaving a residuum in the leaf tissue sufficient to be fatal when the leafhopper sucks the juices. The scientific vindica-

tion of the old cultivator's rule-of-thumb practice—which, on the face of it, looked entirely unreasonable, but just worked—is surely interesting and somewhat instructive. Things are not always what they seem. As we go on year by year and our exact knowledge increases, we find reasonable explanations for things that look desperately mysterious and unreasonable.

Soil Testing

One of the most popular indoor sports for the enthusiastic amateur gardener of recent times has been his efforts to solve some certain cultural problems on the basis of soil acidity or alkalinity, and to remedy cultural non-success by dosing the soil according to the indicated deficiency. We have progressed a good deal on that line now, but acidity or its opposite is not by any means the only soil factor that may determine the welfare of a crop in a particular soil. In our own operations at Garden City, it is quite obvious that our soil—like all coastal soils, basically acid—is not entirely cured by liming. Empirically, by using different fertilizers, it was pretty clearly demonstrated that there was a deficiency of phosphorus. Now this important element of plant food is deficient in many soils—that is to say, it is not always adequately available. There recently has been made available for amateur use an easily worked, compact little portable outfit for testing and measuring the quantity of available phosphoric acid in the soil. Phosphorus is fundamental in plant welfare, and it enables the plant to make proper use of the other food elements. It stabilizes the growth of the plant and seems to be particularly important in flower production which, after all, is the one point that concerns most flower gardens. Look to your phosphorus content. This little portable LaMotte-Truog outfit was devised by Prof. Truog, of Wisconsin. It consists of a set of these reagents, and the necessary utensils to work out the test, which is quite simple. The phosphorus availability is determined by comparison with a standardized color chart.

Botanists in Agreement

It is good news indeed that comes from the International Botanical Congress held in Europe last August, to the effect that the botanists of the whole world, including the Americans, have agreed to abide by what is known as the International code. This may not mean very much to the outsider, but it does mean something in the long run for the convenience of those who cultivate plants, as it will have a tendency to reduce the entanglements and confusions that have arisen in the matter of plant names during recent years. Plant names are something more than mere objects of interest to the botanist. They mean something to the culturist as well, and while the progress of botany and the study of plants is fully appreciated, and while I realize that plant names must of necessity change as knowledge advances and tangles are unraveled, still I cannot help feeling a certain amount of satisfaction toward any course that is adopted that will tend, in any way, to stabilize plant names. We will then not have to learn and unlearn and learn again with such great rapidity as has become almost a habit with us in recent years.



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To merge gracefully with the artistic tone of its surroundings, the private King Greenhouse is conceived and executed with very special care.

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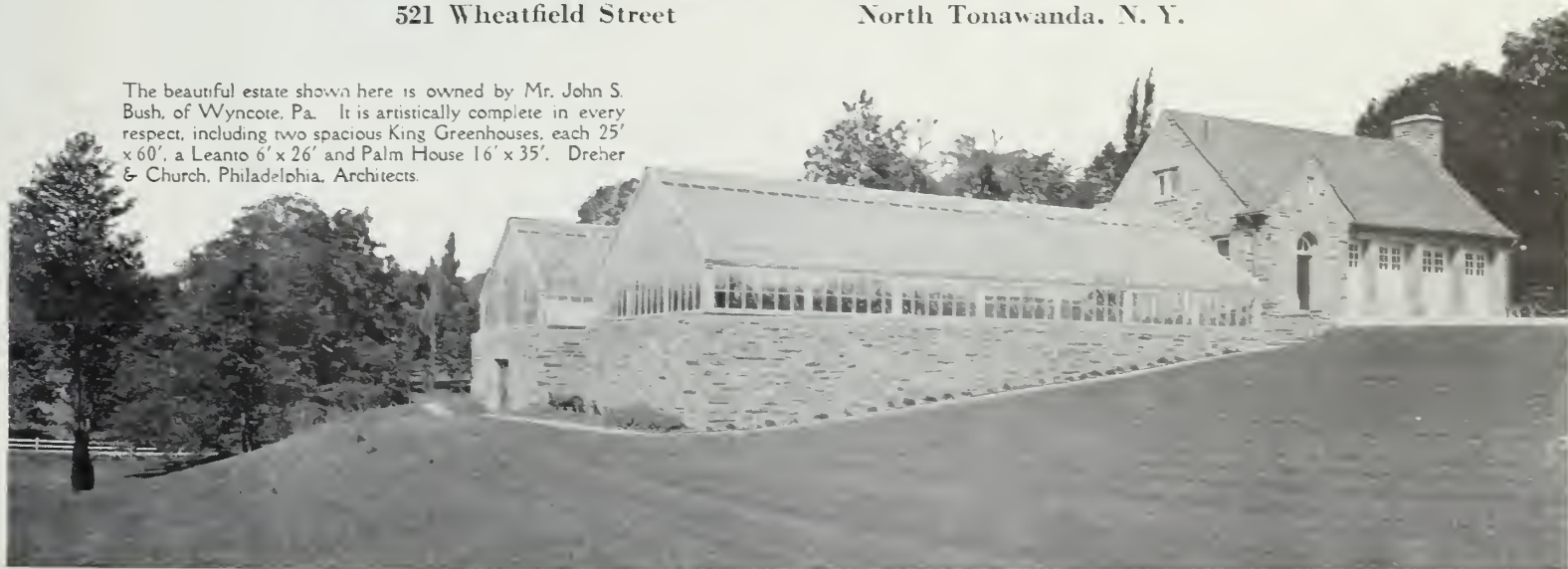
A superior greenhouse indeed, the King, for the spacious estate. Yet there are Kings just as beautiful, but small, for the modest home. . . . Let us send you full particulars.

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If you will study with care, the plans and specifications that various greenhouse manufacturers will submit to you, you will *begin* to realize why you can expect more from Lutton. Then when you go with us to see a few of the hundreds of Lutton houses on estates near you, you will be satisfied that our claim is correct.

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Collection 3 each of the above 12 sorts, 36 bulbs \$3.25 postpaid
 6 each of the above 12 sorts, 72 bulbs 6.00 "
Offers:— 12 each of the above 12 sorts, 144 bulbs 11.25 "
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Our Free Autumn Catalog

fully describes above marvelous and many other charming Tulips as well as Hyacinths, Daffodils and all other worthwhile bulbs for fall planting. It also offers the finest in dormant field-grown Roses, hardy plants, seeds of all kinds for present sowing—everything of the well-known Dreer standard of quality. You are invited to write for this fall planting guide and please mention this publication.

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Springtime Flowers of the Woods

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96	\$12.25

Until November first we will send you the 96 bulbs as above for just \$10.00, or one half of this number, 6 of each, for \$5.50.

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Bleak winter approaches and you must bid farewell to your lovely summer garden. How wonderful it would be to have a garden, more glorious than you have ever known, all the year round. Wonderful, yes—and you *can* have it—easily enough!

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For Sunken Gardens, foundation plantings, and landscape. All are presented in our catalog “Evergreens, Azaleas and Rhododendrons” which will be sent on request to those who intend to plant Evergreens.

Evergreens for Landscapes
For plantings of any magnitude we can supply Junipers, Spruce, Japanese Yew, Thuja in variety, grafted Blue Spruce, Koster and Moerheim varieties. Ask for special evergreen catalog.

Old-Fashioned Flowers

New old-fashioned flowers for perennial gardens, rock gardens, ground covers, wood and plantings, dry soils, and moist places. Ask for our catalog “Hardy Herbaceous Plants” if you intend to plant old-fashioned flowers.

Climbing Vines and Creepers
Polygonum, Ampelopsis, Honeysuckle, Euonymus, Bignonia, Aristolochia, Wisteria, Ivy, Silver Lace Vine, and many others are described and priced in our special folder.

Our Specialties
Deciduous and evergreen Azaleas, Kalmias, Chinese Magnolias, Kolkwitzia, Cotoneaster, Viburnum Carlesii, Barberrines, and French Hydrangeas in blue, pink, and white.

In your request for catalog it is important to state definitely what you intend to plant. We have several catalogs. You will confer a favor on us by mentioning “Country Life” when writing.

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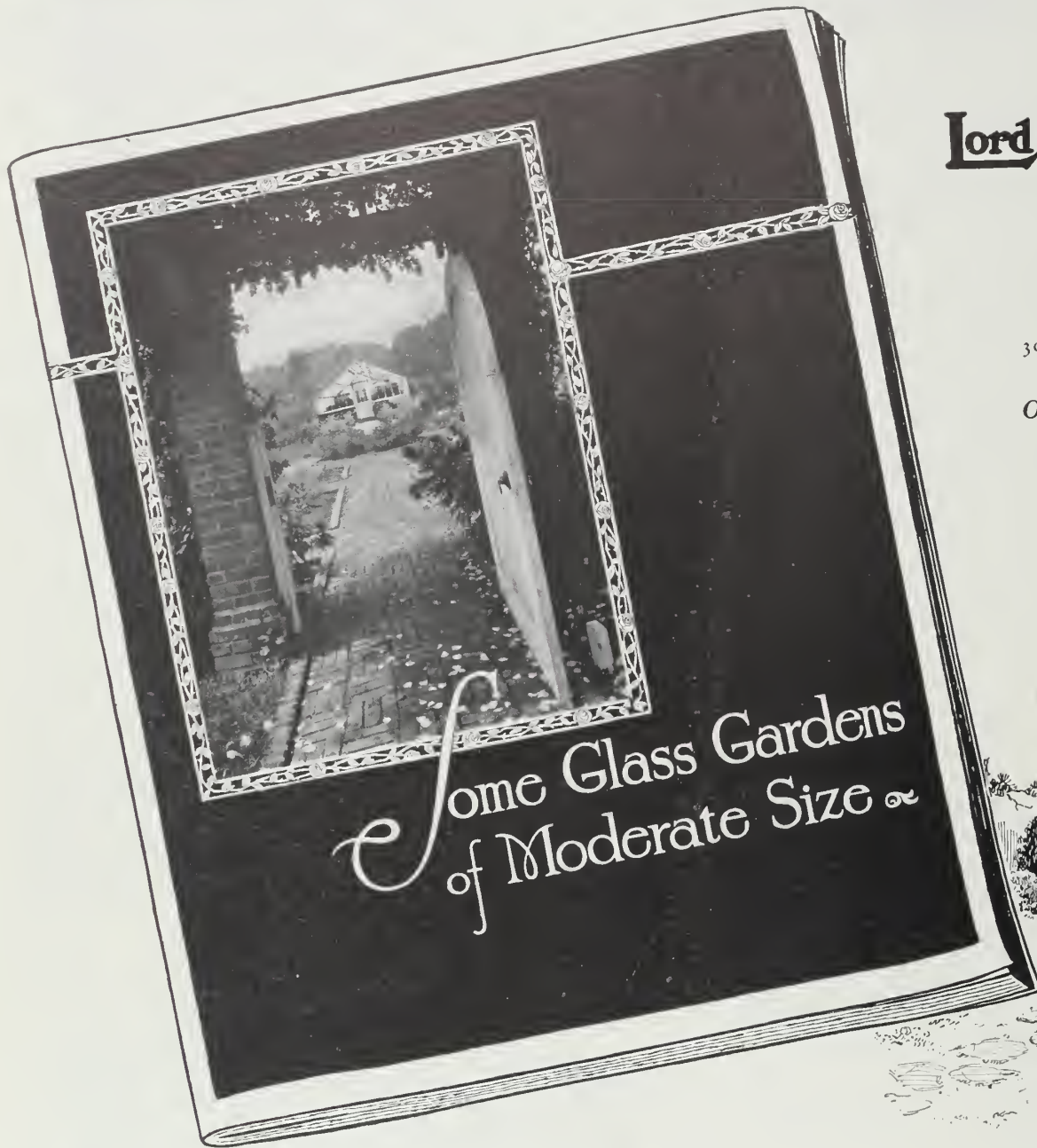
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For You Who Want
Just A Moderate Sized Greenhouse—

This Catalog Was Especially Prepared

IN IT you will find houses as small as ten feet wide and sixteen long. Jolly little Glass Gardens they are *in* which or *from* which (or both), you can get more real joy than you might suspect.

Then there are larger ones, say up to 50 feet long and eighteen or twenty-five wide. Quite sizable gardening plots they give you.

If, however, you want a sunshine room,

where plant surrounded, you can literally soak up health—then there are a goodly number of what for lack of a better name, might be called semi-conservatories.

Besides which there are shown attractive Garden Glass-Overs attached directly to the residence, as they have always done so well in England.

Then there are some pages of questions and

answers. Your questions, anticipated, and our answers given.

Withal you will find ample illustrations. Simple plans, understandingly explained. All in all it's a decidedly readable catalog for those of you who want Glass Gardens, Conservatories and Sun Rooms of moderate size. For the larger more elaborate ones, we have a separate catalog to which you are also most welcome. Send for either. Or both.

FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

HOW
white fixtures
accent
COLORFUL
BATHROOMS



A lad feeding swans in a crystal lake... the ripples fanning outward became an idea, the idea became a design, and the design became "Pond Ripple," an exclusive Robertson Planatile, one of a series created by Leon V. Solon, distinguished ceramic designer.

FIXTURES of conventional white in a modern and colorful setting of Robertson Planatile. A very new idea which uses the white to add emphasis and brilliance to the color... actually making white a *color*. Observe the simplified arrangement, giving room and daylight to the built-in shower beside the tub. Notice the novel treatment of Robertson Chromatex in the floor... forming a two-rug

design in tile. The bathmat design employs the Pond Ripple motif which makes the wall pattern so distinctive. Here is a simplified modern note... very practical, too.

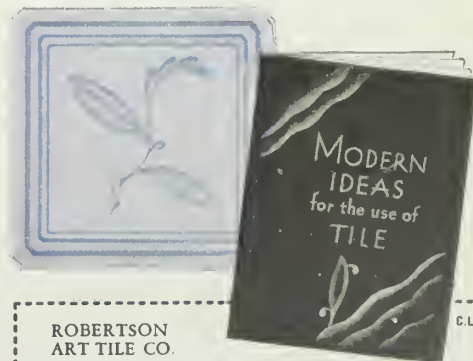
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You will have an opportunity to compare Planatile with ordinary tile if you will permit us to send you a beautiful and useful hot-plate made from Robertson Planatile and incorporating an incised design. Send 25c to cover mailing costs. We will also send you our latest brochure illustrated in color and describing

the newest ideas in tile as a decorative material, showing bathrooms and kitchens done in Robertson Planatile.

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The coupon is for your convenience.



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